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A Soul Approach to Art Therapy Self-Inquiry

Suzanne Sweetman

A Research Paper

In

The Department

Of Art Education and Creative Arts Therapies

**Presented in Partial Fulfilment of the Requirements
For the Degree of Master of Arts
Concordia University
Montreal, Quebec, Canada**

January, 2000

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ABSTRACT

A Soul Approach to Art Therapy Self-Inquiry

Suzanne Sweetman

In this research paper I use my own process to assist in the discovery and evolution of a personal approach to art therapy, which I call a “Soul Approach to Art Therapy Self-Inquiry”. The impetus for this project arose out of a painful initiation to the Master’s program in art therapy, and what I perceived to be an incomprehensible gap between my personal experience of art therapy, which welcomed and affirmed one’s soul yearnings, and the demanding program’s seeming heedlessness of such needs due to pressures to meet academic and professional criteria. Discovery of the heuristic research method granted me the necessary creative freedom to track soul’s movements in the way I desired. This approach, elaborated by Moustakas (1990) in his book Heuristic Inquiry, recognizes personal experience and intuition as valid ways of knowing. Through research inquiry parallels emerged between the stages of heuristic research, creative process, and soul processes. The result is an extensive documentation of my soul process, as expressed through journal writing, intuitive readings, and personal artwork, out of which I was able to outline some essential features of a soul approach to art therapy self-inquiry. While the basic principles revealed through my heuristic process, such as the key dynamic of the transcendent function, have been articulated elsewhere, in particular in Jungian psychology, the strength of this research paper lies in its unintentional, experiential demonstration of these dynamic processes creating an embodied theory. It has also provided me with a personalized blend of theoretical orientations and selected therapeutic modalities, which comprise a soul approach to art therapy self-inquiry.

Dedication

The relationship of creativity to spirituality is something that is still, surprisingly, little understood, and often dismissed as art therapy. By spirituality I mean the development of a person's innermost self, the real vulnerable me. (Roose-Evans, 1994, p. 1)

Education in this sense concerns the drawing out of soul to conjoin with world soul, and participation in culture consists of living in the unity of soul visible in the world. This is a far cry from what currently passes as education, for here education is an ongoing unfolding of soul. Education instead has become an institution whose purpose in the modern world is not to make culture, not to serve the living cosmos, but to harness mankind to the dead forces of materialism. Education as we know it, from preschool through grad school, damages the soul. (Sardello, 1992, p. 50)

To live our meaning is the spiritual task that Jung makes the very soul of his psychology. Jung maintained that each of us begins with a blueprint for life. Each one of us has a unique destiny. But what counts is how we relate to that destiny. It is like being given a hand of playing cards. Some are given a good hand, with all the aces, and yet end up throwing away their chances, while there are others who start off with a poor hand but, by playing skillfully, end up winning the game. (Roose-Evans, 1994, p. xii)

Dedicated to my dear friend Alain, Benoît, Jaslyne, Elizabeth, Josée, Patricia, Marie Pierre,
and Jean François

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Introduction

In this research paper I endeavor to develop an art therapy model of self-inquiry, appropriate for both individuals and groups, which I call a soul approach to art therapy. Although I have been influenced by the writings of various practitioners of soul in the field of art therapy, such as Shaun McNiff, Bruce Moon, and Pat Allen, as well as archetypal psychologists Thomas Moore, Robert Sardello and James Hillman, my primary learning experience concerning soul and the elaboration of a soul approach has arisen through personal experience. As well, my insights into the nature of soul frequently came to me by way of intuitive flashes, as opposed to a scholarly review of related literature. It was therefore important to the integrity of the work to find a research model, that both recognized and valued these sources as legitimate sources of knowledge. After a long struggle, I discovered the heuristic method, elaborated primarily by Clark Moustakas (1990) which more than adequately fulfills this need. The heuristic method, which closely parallels the stages of the creative thinking process, permits the necessary freedom and flexibility to successfully track the movements of soul in one's life. Although, originally, I proposed to develop my ideas concerning a soul approach through its application in a group format, I ultimately decided to work primarily with my own process due to the laborious and time-consuming nature of the heuristic model and its rigorous demands for self-exploration and accompanying documentation. However, in the Discussion section, and very briefly in the Theoretical Synthesis, I have made some tentative suggestions as to how the main principles of this approach may be applied in a group situation. These are however provisional, pending further research. Questions requiring clarification, related to such future applications are raised in the Conclusion.

The research paper is divided into four parts. Part I, Research Context, concentrates on situating the subject matter at hand in both its thematic, personal and research context. I elaborate on the importance of soul in a contemporary context, as well as its particular relevance to the art therapy field. As well, I provide as a starting point, the guiding principles and beliefs that currently inform my efforts to delineate a soul approach. I provide background on the heuristic research model, elaborating on its key features and its appropriateness to art therapy research. Of particular importance in a heuristic endeavor, I tell the story of the personal crisis that led me to choose soul as my research focus. As well, I document the significant events and thought processes leading up to my discovery of the heuristic model. In relation to my personal effort to free my artistic identity, embracing a soul approach, I discuss the parallel plight in the art therapy field as a whole, which suffers from the overly one-sided influence of scientism, preventing it from fully affirming its spiritual, artistic potentialities (McNiff, 1998, p. 50). I documented the intuitive journey that enabled me to evolve a personalized research methodology, incorporating the six phases of heuristic research conducive to the gradual revelation of the key properties constituting a soul approach. I also comment on the measures included to ensure the validity of the research process. In conclusion, I briefly discuss the contribution of this research project to the art therapy field.

In Part II, The Trip, the data is explicated in the form of a trip. The evolution of this inspiration is explained in Part I, Section 1.5.1, Collection of Data – Towards a Methodology. The data includes material from the Pre-research period, dating back to my initial start in the art therapy program, prior to the formulation of the research question, as well as from the recent official period of concentrated immersion into the question, which

took place in the fall 1998 and winter 1999. It includes journal notes, my ongoing process in artmaking, and “intuitive readings”, that is brief passages which intuitively attracted my attention which seemed to bear significance on the process. The images included in *The Trip* are either designated as “Figures” or “Signposts”, each of which has a corresponding table at the front of this work. “Figures” include photos or laser photocopies of my original artwork or magazine cut-outs to be used at a future date. “Signposts” include book covers and contents, and various events such as conferences and expositions that came my way during the course of the research “trip”, which are deemed significant, and influenced and contributed to the arising of my personal elaboration of my experience. They are meant to demonstrate my experience of the presence of an unseen force at work guiding my soul to its destiny.

As fully explained in Part I, Section 1.5.3, *Explication of the Data*, the more recent quotes which emerged while explicating the data are distinguished by smaller print, while the original quotes are left in normal sized print. Phrases in passages which express the key themes as identified in the Discussion section are identified by italics.

Part III consists of the *Giant Indwelling of Pre-research Period and the Fall Session*. The organization of the data in the form of a trip, in effect involved a lengthy (hence “giant”) indwelling on the material as a whole in an effort to distill essential meanings. Indwelling as explained in Section 1.5.2, is a technique used in heuristic research to further illuminate essential meanings. I describe how ongoing events continued to inform my process, including insights emerging through my body from parallel massage and voice sessions. I describe my process overcoming blocks and of gradually freeing myself from

preconceived, linear patterns of documenting research, eventually presenting the material in the form that it occurred, in a process of constant “interpenetration”. An incubation period, a fallow, rest period used in heuristic research to trigger intuitive insight (see Section 1.4) during this process in the form of a trip to Boston proved to be a valuable source of illumination, highlighting synchronistically what would prove to be a key symbol for explaining essential dynamics underlying a soul approach. This symbol also provided insight into the import of my personal process, finally making sense of my extended struggle in the art therapy process and its soulful intention. This theme is elaborated in Section 3.2, Feedback Loop (Voice Therapist). In Section 3.3, Becoming Whole, I extend this discussion, commenting on how my research process, in affirming my native strengths, intuition and feeling, freed me to integrate the previously resisted weaker functions, sensation and thinking. Ongoing intuitive readings that took place during this indwelling period were taped, summaries of which can be found in Appendix E. In Shifting Gears, section 3.5, I describe as well my dilemma concerning inclusion of the winter data and the subsequent solution inspired by Indwelling session with the Other II (Appendix C) and certain synchronistic events.

In Part IV, Discussion, I reflect on the implications of my research findings for a soul approach to art therapy self-inquiry, as well as tentatively at times building toward a theory of art therapy practice founded on a soul approach that could be implemented with individuals and groups. I try to identify the key principles underlying a soul approach to art therapy, as revealed in Parts I to III. This effort takes on an unusual form, as I document my aborted attempts to find a unifying metaphor to capture the meaning as a

whole. Essentially quoting myself, I depict the labyrinthian pattern of thought that led me closer and closer in spiralic form to the essential elements of a soul approach. These quotes are highlighted in italics. Finally, I include some thoughts on the manner in which images are engaged in a soul approach, including references to other art therapists who practice similarly.

In Part V, Creative Synthesis, I share the final personal images that emerged out of this powerful and intimate research journey. The archetypal pattern currently operating in my own life is revealed.

Part VI, Theoretical Synthesis, provides a clearly structured elaboration of both the essential elements and processes shared by the heuristic research model and a soul approach to art therapy self-inquiry, as well as those specific to a soul approach. At times I extend my comments to include applications of a soul approach with others.

In the Conclusion, I summarize the key findings relevant to a soul approach which emerged through my research process. I comment on the personal benefit gained through my research experience and the implications I see for future training in art therapy programs. I address the dangers of using a soul approach with inappropriate populations and the need for further research to refine its application in both individual and group contexts. Specific areas of concern are identified. I conclude, however, that as an initial effort, this research effort was fruitful and personally rewarding.

The Appendices include the two Indwelling with the Other sessions carried out in the course of my research process, Appendix A with a voice therapist, and Appendix C, with a Montreal artist. The rationale for these processes is described in Part I, Section 1.5.2, Shifting Outward – Indwelling with the Other. Also included are Feedback Loop sessions, Appendix B and D, carried out at a later date with the same persons as a validity measure, elaborated on in Part I, Section 1.5.4, Validity. Finally, Appendix E contains a written summary of the taped contents from three books of particular relevance to my research process. The context of their discovery is elaborated on in Part III, section 3.5, Shifting Gears. References to these readings are made throughout Part IV, Discussion, Part V, Creative Synthesis, and Part VI Theoretical Synthesis.

1 Part I – Research Context

1.1 “Soul”, A Contemporary Theme

Although, as I shall stress, my understanding of the nature and existence of soul has primarily evolved out of personal experience, the reader should be aware that the theme of soul has become a subject of increasing concern in contemporary times. Indeed Thomas Moore’s bestseller Care of Soul: A Guide for Cultivating Depth and Sacredness in Everyday Life (1992) identifies “loss of soul” as the prime twentieth century malady. His work is an attempt at a self-help manual, offering a philosophy of soulful living and techniques for dealing with everyday problems without striving for perfection or salvation. Soul is omnipresent, as well, in the field of archetypal psychology:

As Freud and Jung both attempted to discover the fundamental “mistake” in Western culture so as to resolve the misery of man trapped in the decline of the West, so archetypal psychology specifies this mistake as loss of soul which it further identifies with loss of images and the imaginal sense. (Hillman, 1983, p. 22)

Founder James Hillman’s most recent work, A Soul’s Code (1996) calls for a revisioning of psychology to include soul:

The study and therapy of the psyche in our society ignore this factor, which other cultures regard as the kernel of character and the repository of individual fate. The core subject of psychology, psyche or soul, does not get into the books supposedly dedicated to its study and care. (p. 10)

Art therapists Shaun McNiff (1992) in his work, Art as Medicine: Creating a Therapy of the Imagination, and Bruce Moon (1997), Art and Soul: Reflections on an Artistic Psychology, have attempted to do just that. As McNiff (1992) suggests: “Whenever illness is associated with loss of soul, the arts emerge spontaneously as remedies, soul medicine”(p. 1). They both deplore the primary place a purely scientific approach has taken in the field of art therapy and psychology generally, calling for a return to an artistic psychology:

The reflections on an artistic psychology, as I present them in this book, will call us toward a different regard for life. This new regard is modeled after the artist’s attention, intuition and sensitivity. It is not an easy task and there is no set path to follow. (Moon, 1997, p.8)

1.1.1 The Relevance of “Soul” to Art Therapy practice

That soul is a topic of urgent concern in the field of contemporary depth psychology as previously articulated is evidenced by the mounting literature dedicated to its behalf. Numerous conferences have also chosen to address the subject of soul. Three years ago it

was the focus of the annual American Art Therapy Association's conference titled, The Soul and Art Therapy: A Meeting Place for Cross-cultural Currents. In the spring of 1998 Pacifica Graduate Institute, California's innovative school of depth psychology, chose to reflect on Depth Psychology: Mythologies of Soul in their 4th Annual Conference. There can therefore be little doubt as to its relevance to the art therapy field. Art therapists Bruce Moon (1997) and Shaun McNiff (1992) express similar thoughts as to why this may be the case. Both point to the prevailing bias toward a scientific understanding in clinical psychology:

Behavioral assessment is reductionistic. Breaking a problem down to its component parts is the first aim of empiricism. However, an involvement of the patient's "soul" in his or her psychological problems may frustrate a reductionistic inquiry. (Moon, 1997, p.v)

Science, it is pointed out, is ill-equipped to analyze soul, to subject soul to prediction and control. Art and soul, however have always been companions (Moon, 1997, p.vii). Art therapist Pat Allen (1992) points out what happens when art therapists themselves subordinate artistic values to those of science:

The end result of this type of skewed development is that after a period of a few years, the art therapist's actual work with clients may be indistinguishable from that of a social worker, psychologist, or counselor who has a bent toward art or has taken a few art therapy workshops. (p. 25)

She warns clearly that "the artist-therapist who sustains the conceptualization of art-centered art therapy is crucial for the survival of our field."

1.1.2 The Meaning of Soul

While it is expected that my research process will not only illustrate, but expand and deepen my understanding of soul, I will attempt to share some initial considerations on the nature of soul to help situate the reader in following my “meandering” course. Briefly stated, I understand soul to be “the essential nature of persons and other phenomena. It is characterized by individuality, the aesthetic quality, or aura, that distinguishes one thing from another. It is also an inner movement or stirring, the force of creative animation and vitality” (McNiff, 1992, p. 2). My understanding of a soul approach is guided by four principles and beliefs:

- ◆ We each have a unique soul which attempts to guide us toward a unique destiny.
- ◆ Soul communicates its purpose through symbolic language, not only through inner events, as expressed in art and dreams, but in outer events as well.
- ◆ The awareness of the unity and mutual interrelationship of all phenomena in the world as manifestations of a basic oneness (Capra, 1975, p. 130).
- ◆ In a soul approach artmaking provides a means to activate and move soul by speaking its own language (McNiff, 1992, p. 1). Through spontaneous artmaking one can make visible the deep undercurrents of soul. Through engagement of art in this way, one gains awareness that soul, “the mysterious other” has an autonomous life that can influence and change the life of its maker. McNiff (1992) understands paintings to be

“ensouled objects, or beings who guide, watch, and accompany their makers and the people who live with them” (p. 1).

1.2 The Heuristic Model

1.2.1 Telling the story in the right way!

In her article, “Validating Art Therapists’ Tacit Knowing: The Heuristic Experience”, Joan Bloomgarden (1998) observes that despite its obvious appeal, the heuristic model has rarely been employed by art therapy researchers. She suggests that art therapists typically opt for more “scientific” and “objective” research modes due to professional insecurity (p. 51). The subjective perspective, “once inimical to research” is a primary feature of heuristic inquiry, which encourages the “telling of personal stories”, states McNiff (1998, p. 53). As Bloomgarden (1998) remarks “such a model is especially appropriate for art therapy because art expression is inherently a subjective experience” (p. 51). The heuristic approach not only endeavors to reveal essential meanings of an experience, but to actively awaken and transform the researcher’s self during the process (Moustakas, 1990, p. 13). Key elaborator of the heuristic approach, Moustakas (1990) stresses “the heuristic power of telling a story in the right way, and the concurrent shift in one’s life and being”, stating clearly that “the story of a crucial human experience must be told in such a way that in itself it enables self-transformation” (p. 13). Since as art therapist P. Fenner (1996, p. 37) remarks in her heuristic study, the needs of each heuristic study vary, she draws only loosely on Moustakas’ suggested framework in her research design. Moustakas (1990) would concur: “The methodology flow(s) out of inner awareness, meaning and inspiration

(p. 11).” Similarly, I propose that the “writing up” or telling of the heuristic research experience must also be guided by intuitive urgings and feeling impulses. Perhaps, due to the fact that heuristic research is not yet well known to art therapy researchers, as Bloomgarden mentions, Fenner (1996) introduces her heuristic study by providing a general overview of the heuristic research model, followed by her consequent application. The resulting presentation and over-all tone are dry, I find, as though trying to conform to the dominant scientific ideal of detachment and objectivity. Yet, in heuristic research Moustakas (1990, p.43) clearly advocates keeping the person of the researcher clearly in evidence at all times. I begin therefore by recounting the features of my story, which I consider important in what I hope is a personal tone, adequately conveying my experience at the time. For example, I highlight the discovery of the research question and the research model itself, as both figured prominently in my personal struggle to conduct research. I identify key aspects of the heuristic model only as needed to provide a clear framework for the unfolding process and emerging design.

1.2.2 Origins

In keeping with the nature of heuristic inquiry my questions concerning “soul” emerged from personal experience and are intimately connected with my sense of self: “The research question is one that has been a personal challenge and puzzlement in the search to understand one’s self and the world in which one lives” (Moustakas, 1990, p.14). As F. Parker (1983) suggests, “the roots of a heuristic endeavor ordinarily begin to grow long before the emergence of a research question. The question often arises out of the feeling that something is not quite right” (p.44). Although I had no name for it at the time, I was introduced to the ways of soul through a personal encounter during two years of individual

art therapy prior to admission to the Master's program in Art Therapy. The magical and wondrous voyage by way of my inner images initiated a slowly dawning spiritual consciousness that my interior drama and cast of characters were concurrently being played out and reflected back to me on the larger stage of daily life. These sometimes rude awakenings into my shadow life provided a powerful impetus for accelerated personal growth and increased awareness. I became aware of a guiding force, calling each and everyone of us to our unique destinies if only we dare to listen! The needs of Being, such as time out for introspection, physical well-being, and creative expression, became central. Imagine my shock when I entered the art therapy training program, naively expecting to be initiated more deeply into the mysteries and workings of soul. Overwhelmed by the demands of a frantic schedule that left little time for self, and indoctrination through information overload, the content of which bore little resemblance to the passionate yearnings of my soul, I distanced myself from what seemed entirely alien to my personal experience of art therapy. It was out of this personal crisis that I embraced the theme of soul as my research focus.

1.2.3 Discovery of a Research Model

Becoming saturated with readings which I experienced as primarily irrelevant to my process, I discovered I was best informed by occasional, intuitive browsing through library books that almost literally fell into my hands, or those already in my possession purchased on impulse, but never read in any thorough fashion. The nuggets of knowledge gained in this way always seemed to speak right to the heart of the matter at hand. Failing to make progress in my many attempts to do systematic, linear, review style research, plagued by physical symptoms such as persistent shoulder pain that refused to cooperate, I dared to

contemplate the validity of engaging in an “intuitive approach” to research, in a similar vein to that which I had found so meaningful. Indeed, it seemed perhaps the only way to glimpse those fleeting moments of soul with which I was starting to be familiar:

One of the central difficulties involved in embarking on care of soul is grasping the nature of the soul’s discourse. The intellect works with reasons, logic, analysis, research, equations, and pros and cons. But the soul practices a different kind of math and logic. It presents images that are not immediately intelligible to the reasoning mind. It insinuates, offers fleeting impressions, persuades more with desire than with reasonableness. In order to tap soul’s power, one has to be conversant with its style, and watchful. The soul’s indications are usually extremely subtle. (Moore, 1992, p.127)

My block, as was made clear through personal voice work and supportive readings, was not a resistance due to fear of linear research, but a deeply ingrained devaluation of artistic knowing. Like Julia Cameron (1992), author of The Artist’s Way: A Spiritual Path to Higher Creativity, I believe that most of us are blocked to various extents. The pervasiveness of these blocks has arisen, I believe, from the overvaluation of a scientific, rational point of view that has dominated the Western worldview since the onset of the Enlightenment. As Julia Cameron clearly and poetically articulates:

A word is in order here about logic brain and artist brain. ‘Logic brain’ is our brain of choice in the Western Hemisphere. It is the categorical brain. It thinks in a neat, linear fashion. As a rule, logic brain perceives the world according to known categories. A horse is a certain combination of animal parts that make up a horse. A fall forest is viewed as a series of colors that add up to ‘fall forest’. It looks at a fall forest and notes: red, orange, yellow, green, gold.

Logic brain was and is our survival brain. It works on known principles. Anything unknown is perceived as wrong and possibly dangerous. Logic brain likes things to be neat little soldiers marching in a straight line. Logic brain is the brain we usually listen to, especially when we are telling ourselves to be sensible. (p. 12)

Undervalued is artist brain which she describes as inventive, putting odd things together in new combinations:

Artist brain is our creative, holistic brain. It thinks in patterns and shadings. It sees a fall forest, and thinks: Wow! Leaf bouquet! Pretty! Gold-gilt-shimmery-earthskin-king's carpet! Artist brain is associative and free wheeling. It makes new connections, yoking together images to invoke meaning! Like the Norse myths calling a boat "wave-horse". In Star Wars, the name skywalker is a lovely artist-brain flash. (p. 13)

As Linesch (1995) reveals in her important study, "Art Therapy Research: Learning from Experience", such blocks are not uncommon in the art therapy field:

All five respondents originally held the preconceived idea that research in the field needed to be traditional, quantitative, and reductive. This idea seemed to both dominate and discourage the desire to do research and was reinforced by the interconnected idea, also held by all five respondents, that the art process somehow resists the research process. (p. 264)

Now, however urgently, insistently my soul's integrity demanded validation of an artistic approach. Eisner's (1981) article, "On the Differences between Scientific and Artistic Approaches to Qualitative Research", in which he carefully differentiates between artistic and scientific modes of research, provided the necessary support in helping me overcome my negative censor:

The issue is not qualitative as contrasted with non-qualitative or quantitative, but how one approaches the educational world. It is to the artistic to which we must turn, not as a rejection of the scientific, but because with both we can achieve binocular vision. Looking through one eye never did provide much depth of field. (p. 9)

The discovery of the heuristic research model, which validates intuition and subjective experience as ways of knowing freed me to conduct research in a way that suited my natural orientation of “introversion”, and drew on my strong points, “intuition” and “feeling”. In other words, it allowed me to conduct research by embracing my artistic persona, rather than suppressing it. In referring to “intuition” and “feeling, I am referring to Jung’s psychology of personality types. Briefly explained:

Jung’s psychology of types assumes that individuals have at their disposal four possible modes of apprehending the world. They are thinking / feeling and intuition / sensation. Thinking and feeling are called “rational” functions; intuition and sensation are “irrational functions”. Feeling in Jung’s typology is a valuing function. It is not the expression of emotion; it means placing a high value on certain things or qualities. Thinking is the process of understanding through logical analysis. Intuition is the ability to sense the whole, whereas sensation is primarily concerned with details. (Wehr, 1987, p. 46)

1.3 Resonance with Wider Context

1.3.1 Healing the Split in Art Therapy Research

The validity of this approach is supported by an understanding that “an unshakable connection exists between what is out there, in its appearance and reality, and what is within one in reflection, thought, feeling, and awareness” (Moustakas, 1990, p.12). Accordingly, I began to realize that my personal struggle was not isolated, but symptomatic of a larger malaise pervading the wider art therapy field. As McNiff (1998) clearly states:

Why is it that artistic knowing and creative experimentation have been given so little attention in our discussions about research? I believe that much of this problem can be attributed to the adoption of supposedly

scientific modes of research because the creative arts therapies lack confidence in their innate ways of discovery. The roots of this condition are complex and they perhaps emerge from the marginal self-image that art therapy sometimes has when it comes to the practice of psychotherapy (Allen, 1992) and research (Linesch, 1995). This problem is so pervasive that many people whom I perceive as research innovators, do not see themselves conducting research. (p. 13)

In choosing the subject of “soul”, which for me represents a crucial ingredient in the art therapy process, and a heuristic model to illustrate it, I am as McNiff suggests trying to use art therapy practice itself as a starting point for evolving appropriate research models. My research endeavor can therefore also be seen as art-based research as defined by McNiff (1998):

I define art-based research as a method of inquiry which uses the elements of the creative arts therapy experience, including the making of art by the researcher, as ways of understanding the significance of what we do within our practice.

Indeed, as McNiff (1998), for whom research methodologies are both distinct and overlapping, points out, “art-based research and heuristic share many concerns, one of which is a return to ‘introspection’ as a valid way of knowing” (p. 52). He understands the reemergence of this perspective as necessary to counter the one-sided “scientism” that has for too long held sway in psychological research: “Scientism holds that only the observation of natural phenomena can produce valid knowledge” (p. 52). As a result of the pervasive influence of scientism, there has been “an increased polarization between empirical and introspective approaches to research” (p. 52). The word empirical, he explains “connoting sensory knowledge, direct observation, and pragmatic procedure has become exclusively identified with science whereas art is stereotypically identified with

introspection and subjectivity” (p. 50). McNiff sees the return of introspection as a valid way of knowing as integral in healing the split that has arisen between scientific and artistic modes of inquiry. Therefore, it is hoped that in freeing myself from the collar of artistic inhibition through this heuristic process, I will contribute to liberating also the surrounding field:

Logic does not lead us from the fact that we are an integral part of the web of life to certain norms of how we should live. However, if we have deep ecological awareness or experience, of being part of the web of life, then we will (as opposed to should) be inclined to care for all of living nature. (Capra, 1996, p.12)

It strikes me that as art therapists, specialists in healing through art, we must also play a primary role in the healing of art itself. As McNiff (1992) clearly articulates: “Art itself may be in need of treatment and there is no stronger and more reliable remedy than its eternal function as articulator of the soul’s uncensored purpose” (p. 4).

1.4 The Phases of Heuristic Research

Moustakas (1990) has identified six phases that typically guide unfolding investigations: “They include the initial engagement, immersion into the topic and question, incubation, illumination, explication, and culmination of research in a creative synthesis” (p. 27). As Bloomgarden (1998) notes, Moustakas’ model “closely parallels Wallas’ (1926) model delineating the steps of creative thinking” (p. 52).

1.4.1 The Initial Engagement

The initial engagement refers to the period dedicated to shaping the question, which for me took place over a long time span, as described earlier. If the researcher does not initially have a topic, theme, problem, or question that is of critical interest, this phase will be used to identify the research focus: “It is here that the researcher initiates a self-dialogue to discover an area of intense interest and where the commitment and willingness to enter into a study is made” (Bloomgarden, 1998, p. 52). Or as in my case, initial engagement can be “a natural outgrowth of the researcher’s life experience, personal and/or professional” (p. 52).

1.4.2 Immersion

This stage begins once the study’s questions are formulated. Immersion involves search from the internal frame of reference (Douglass & Moustakas, 1985). The immersion process requires that “the researcher immerse oneself in the phenomenon of interest letting its meanings, dimensions and forms evolve in its own way” (Fenner, 1996, p.62). Acquisition of data involving expressions of and meaningful associations to the theme occurs during this process. “Vague and formless wanderings are characteristic in the beginning, but a growing sense of meaning and direction emerges as the perceptions and understandings of the problem are recognized” (Douglass & Moustakas, 1985, p. 47). In my case the methodology gradually took shape primarily during the Fall 1998 period and continued to be applied in the winter months. The process of evolving my methodology is elaborated under the heading Collection of Data – Towards a Methodology in the section Personal Application of the Heuristic Research Model which follows the description of the stages of heuristic research.

1.4.3 Incubation

During the incubation period the researcher retreats from the intense, concentrated focus on the question allowing hidden knowledge to surface, through the inner workings of the tacit dimension and intuition (Moustakas, 1990, p. 28). A period of rest or distraction allows for a vital fallow period during which intuition can do its underground work. It is this tacit realm that gives birth to hunches and vague, formless insights. “Intuition acts as a bridge between the implicit knowledge of the tacit realm and explicit knowledge that we can observe. Intuition makes possible the perceiving of things as wholes” (Moustakas, 1990, p. 23).

1.4.4 Illumination

Illumination, as Moustakas (1990) suggests, occurs naturally when the researcher is open and receptive to tacit knowledge and intuition: “The illumination as such is a breakthrough into conscious awareness of qualities and a clustering of qualities into themes inherent in the question” (p. 30). New questions can emerge in the process which expand the research dimension and meaning or highlight the need for modification of an old understanding (Bloomgarden, 1998, p.53). Examples of experiences of illumination that informed my research design are provided in the Explication of the Data section.

While Moustakas presents these stages as distinct processes, in my experience they were interwoven, alternating in their own naturally occurring rhythm. Indeed, F. Parker (1983) identifies an essential aspect of the heuristic process to be “its holistic, dynamic, and rhythmic nature” (p. 58). Similarly, “rhythm” has been signaled out as a quality of soul, indicating the fraternity between the two (McNiff, 1996).

1.4.5 Explication Phase

The explication is a further attempt to reveal essential qualities, themes, and meanings underlying the data acquired. Numerous approaches can be used towards this goal, such as focusing, indwelling, self-searching, and self-disclosure. The researcher attempts to do a search from his own internal frame of reference, as a prelude to understanding that is derived from others. “In explication a more complete apprehension of the key ingredients is discovered” (Moustakas, 1990, p. 31).

1.4.6 Creative Synthesis

The sixth and last stage of the heuristic research is the “creative synthesis”. The creative synthesis is a discovery on its own. “It draws on data, but does not aim at summarizing, rather it allows for the researcher’s creative expression to shape the tacit dimension of the conclusion” (Bloomgarden, 1998, p. 53). It may take the form of a painting, a story, or a poem that embodies the meaning of the experience as a whole: “In the synthesis, the researcher is challenged to generate a new reality, a new monolithic significance that embodies the essence of the heuristic truth” (Moustakas, 1990, p. 52).

1.5 Personal Applications of the Heuristic Research Model

1.5.1 Collection of Data – Towards a Methodology

In this section I describe my personal experience in developing a heuristic methodology. As suggested earlier, in heuristic research the methodology is emergent, open to

“spontaneous shift”, its course determined intuitively through “focused attentiveness and internal alertness” (Douglass & Moustakas, 1985, p. 49). As Fenner (1996) describes in her research article: “Intuition also gives us clues in the design of a study such as this: combining hunches and experience, intuition encourages us into the dark of procedures and direction” (p. 39). Even what constitutes data is flexible and open to creative interpretation:

Throughout the investigation one must openly and energetically accept the way in which knowledge can be most authentically revealed, be it through metaphor, description, poetry, song, dance, art, or dialogue. (Douglass & Moustakas, 1985, p. 53)

As such it seems highly conducive as an approach to illuminate the theme of soul: “It is not easy to observe closely, to take the time and to make the subtle moves that allow the soul to reveal itself further ”(Moore, 1992, p. 10). Nor can heuristic research be rushed, but “must proceed at its own instinctual pace” (Moustakas, 1990, p.14). Heuristic researcher W. Frick (cited in Moustakas, 1990) observes that:

At the base of all other attributes of heuristic research is the freedom of exploration and inquiry, an assumption of integrity, granted to the investigation. I was not bound, as in more conventional research, by preconceptions or operational definitions, not was I constrained by hypotheses to prove or disprove. Thus there were few impositions, few artificial strictures, placed on my data. This allowed the essence of the experience to reveal itself over time (p. 102).

From the start I knew that any reading done would be intuitively guided. That is, I would read what came to me spontaneously, trusting that its contents would somehow shed light on the elusive nature of soul, and my emerging soul approach to art therapy. In other words, I would let soul tell me about soul! For example, on occasion I would feel an

impulse to pick up a book already in my possession, flip open a page randomly and browse through a section.

This approach, for example, led to my picking up James Hollis's (1995) Tracking the Gods: The Place of Myth in Modern life, one day in mid-November and spontaneously starting to read midway through his third chapter entitled "Eating the Sun". He was describing a series of drawings, entitled 'Iron Butterfly', made by a teenage girl, who had recently suffered a psychotic episode. He comments, "she did not know consciously that one of the etymological roots of psyche is in fact 'butterfly', quite possibly because the butterfly, like the soul, is obliged to go through transformative stages before it can attain that fragile elusive beauty for which it is destined" (p. 85). Thus, illustrating the efficacy of this method, I had inadvertently stumbled across an important insight into the nature of soul.

At other times, readings were suggested to me in chance meetings or through conferences. For example, during a lecture held at the Jung Society Nov. 13, 1998, featuring David Miller, the book Hiding (1997), by Mark Tyler, was brought to my attention. It caught my interest because it addressed the symbolic significance of the contemporary trend of body piercing, tattooing and cutting. Tyler suggests that when one cannot smell, touch, see, etc., one must create other openings in one's body. In other words, he suggests such mutilations to be a kind of compensation for disconnection from one's sensual nature. I was fascinated by this notion, since I had been urgently trying to understand the symbolic significance of a male student in my painting class, whose appearance seemed to embody death. He was ghostly pale, dressed in punk fashion, his overbleached hair standing up in

multiple directions. One of his ears featured an earring looped through a greatly enlarged hole. He had drawn a self-portrait as a class assignment, a gruesome caricature featuring an enlarged head, looming over a badly constricted body, whose rippling abdominal muscles looked suspiciously like interior organs. I was concerned that he represented a protest against the nature of the instruction taking place. Perhaps his painting also paralleled a concern for myself, representing the caricature of self I fear I will be, if not allowed to follow the imperatives of soul. Yet when I managed to locate the book in the university library, something quite different caught my attention. It was the way the book was organized that stood out. As “concerned friend” Jack Miles writes in the foreword:

To read this book right, you have to read it wrong. Reading a book wrong is getting lost in what is superficial or merely charming about it – its interesting examples, its striking illustrations, its literary style, the way the print looks on the page and so forth and failing to come to grips with its central argument. But that’s just the right way to read this book. Its surface fascinations are considerable. Enjoy them. Don’t try to link them into a thesis that you can accept or rebut. Don’t read Hiding as a book, in short. Instead, take it as a *trip*. For most serious works of nonfiction, that would be a mistake. For this one, it won’t be. (p. 1)

This provided me with an inspiration regarding the layout of my research paper. Envisioning my research process as a “*trip*”, suggested a way to integrate the diverse data sources that were starting to emerge, artworks, poems, notes from intuitive readings etc... Writing an ongoing, systematic journal in order to explicate the various “happenings” did not seem to suit my intuitive nature. Reaction to my academic experience, mentioned earlier, also made me less than open to any systematic endeavor. Yet, I soon found it essential in order to capture elusive clues in the environment, and make connections among them. Like dream fragments that disappear upon awakening, glimpses of soul all too

easily slip away. Ironically, the themes of “discipline” and “rigor” called themselves frequently to my attention during this period underlying the importance of rigor in the artistic process as well as in the scientific endeavor (McNiff, 1998, p. 15).

The inspiration of presenting my research as a *trip* was strengthened through another synchronistic encounter, described by Jung as a meaningful coincidence:

He (Jung) advances the hypothesis that they are random phenomena of what he calls acausal orderedness. In other words, we would have to assume that in psychic as well as in physical reality there is a kind of timeless order or orderedness which always remains constant, and synchronistic events fall into the area of these events of which they are single sporadic actualizations. (Von Franz, 1980, p. 100)

During a break period at a nearby daycare, I happened upon an exhibit “Art Sacré” at the Centre de Créativité – Les Salles du Gesù. I had a strong intuition to seek out in particular the work Silences by Françoise Cormier. Just before my break period was due to end, I located her work upstairs in the church leaving me little time to view its contents. However, it was enough time to realize her work was conceived as an artist’s notebook: “Divisée en trois parties, cette oeuvre photographique saisissante est construite d’après les carnets de pèlerins traditionnels japonais.” Thus, that this was not to be just any old *trip*, but a pilgrimage, a spiritual voyage, seemed entirely appropriate to the nature of soul.

As previously mentioned as part of the immersion process, I engaged in my own art process in an effort to activate soul. I succeeded in a totally unexpected way. Curiously at the same time as my readings seemed to suggest a suitable format for my research, my experience in a painting class became a kind of parallel process, as reflected in my

artwork. Indeed Kapitan (1998) suggests that this is a common occurrence amongst art therapy researchers: “They discover synchronistic, uncanny parallels in the process of creating their art as reflecting the same frustrations, joys, and fears in their research activities” (p. 25). For example, my search for an appropriate research “model” paralleled our first class project, a series of paintings of live “models”. Following this series of painting of models, we were instructed to produce paintings conforming to a certain genre, “abstract expressionism”. The lack of interest and energy, I experienced in attempting to paint in a style in which I had no interest (see Figure 13 & 14) seemed to parallel my difficulty in doing more conventional research. The affirmation of my personal style took place conjointly in both the creative and academic arenas. As I became more secure in my ability to conduct heuristic research in the academic realm, simultaneously I affirmed my personal style in the painting class. Early in the winter session I received permission from the instructor to be different from my classmates, and to paint how and what I liked. During the critique at the end of the winter session, unlike the unsettling fall session critique, (see p 94) I presented my paintings as an art therapy student and was responded to as such with great interest and curiosity by the professor and my fellow classmates. This spring when I tackled the daunting task of describing my research model, in a parallel process we returned once again to doing a series of live models during this painting class. My focus, being introverted over the last several years, my primary interest in soliciting “inner images”, it required great effort on my part to turn my focus outward as was required in painting models, outer objects. Perhaps, metaphorically this signaled a movement outward at this time in my life symbolically represented in moving towards

final completion of my research project, destined for “outward” public viewing. Or perhaps, it signaled readiness for outward movement in my research process.

1.5.2 Shifting Outward – Indwelling with the Other

An important aspect of heuristic research is a movement between inner and outer worlds:

Openness in searching into a problem eventually may lead to literature, to other people, to institutions, and to nature, in near or faraway places; most importantly, it permits shifts in methods, according to the vagaries of experience as one vigorously pursues heuristic knowledge. (Douglass & Moustakas, 1985, p. 44)

In my case, I proposed that this take the form of meeting with an “intuitively” chosen other, for example, therapists of other persuasions, and/or artists to participate in an intensive “indwelling” session, which I will call “Indwelling with the Other”. Specifically, I invited my voice therapist, with whom I had been working privately for six months, and a Montreal artist, whose vibrant artwork attracted me, to participate in indwelling sessions with me. The object of our concentrated focus was to be a selected collection of artworks, collages, etc..., that I had done previously which I sensed contained the seeds of what I identify as a “soul approach to art therapy”, in an effort to distill further meanings. “Indwelling” is a tool used in heuristic research to illuminate data through tacit knowing. Moustakas (1990) describes “indwelling” as:

...a willingness to gaze with unwavering attention and concentration into some facet of human experience in order to understand its constituent qualities and its wholeness...(it) is conscious and deliberate yet it is not lineal or logical. It follows clues wherever they appear; one dwells inside them and expands their meaning..., until fundamental insight is achieved. (p. 24)

Data was to be recorded in whatever form seemed closest to the nature of the experience, for example a tape-recording, a written report, or artwork. A description of our encounters can be found in Appendix A and C. Insights from these sessions have been used to inform the elaboration of the Theoretical Synthesis (Section 6).

1.5.3 Explication of the Data

Typically the Explication phase involves yet further examination of the data to distill essential meanings. I was led to devising an unusual explication procedure by a series of illuminations. For example, illumination occurred when during my process, I spontaneously recognized the importance of a theme, for example the theme of “space”. I could “intuitively” sense its relevance. Then, without any conscious searching I would come across a passage in a seemingly unrelated context, that explained its relevance to my topic. For example, in perusing an article required for my research class, “Interpretation in Art Therapy Research and Practice: The Hermeneutic Circle” my attention was drawn to the following passage:

Although it would be possible to pull out the arsenal of interpretative tools, let us follow the model I am developing in this paper and think in terms of building a “space” for conversation and ask, “Where does the imagery point us?”, not, “What is behind the imagery?” To do so let us not ‘assess’ the house and its potential meanings, but rather allow the house, as a metaphor to engage our curiosity. (Linesch, 1994, p. 185)

Thus, it suggests “building a space” for the image, or letting the image speak for itself to be a key element in a soul approach. Similarly, one morning I awoke with the word “instinct” pervading my mind, and I knew it must also be an important factor. At other times the meaning or substance of a painting I had done seemed to be illuminated through

a passage in a book, stumbled upon in the ensuing weeks. It would seem that I had found the perfect caption. To illustrate, a passage found in Audre Lorde's (1984) Sister Outsider seemed to perfectly capture the essence of a painting I had done and impulsively titled "Swinging in the Bowels of the Earth" (Figure 1).

For each of us women, there is a dark place within, where hidden and growing our true spirit rises, 'beautiful/ and tough as chestnut/ stanchions against (y) our nightmare of weakness?'** and of impotence.

These places of possibility within ourselves are dark because they are ancient and hidden; they have survived and grown strong through that darkness. Within these deep places, each one of us holds an incredible reserve of creativity and feeling. The woman's place of power within each of us is neither white nor surface; it is dark, it is ancient, and it is deep. (p. 37)

Figure 1 – "Swinging in the Bowels of the Earth"
(winter data, acrylic on canvas)



Since a process of “spontaneous mental reorganization uncontrolled by conscious effort” (Moustakas, 1990, p.29) seemed to be already producing units of meaning by itself, I felt the best approach to explicating the data was to try to simply intensify this happening: “Concentrated attention is given to creating an inward space and discovering nuances, textures, and constituents of the phenomenon (Moustakas, 1990, p. 31).” That is, I intended to organize the accumulated data; journal excerpts, intuitive reading passages, indwelling sessions, photographed artwork etc... as suggested earlier in the form of a “*trip*”. The high degree of involvement with the data during such a process of reviewing and arranging would serve, I thought, as a kind of “giant indwelling” on the whole. However, if in this ordering process units of meaning revealed themselves, as in the example cited above, I would put the matching image and newly emerging intuitive reading together, collapsing the data like a stack of cards until only such matches remained. By reshuffling the deck in this way, I hoped that the essential meanings of soul and the key factors guiding a soul approach would be revealed. My goal was not primarily to convey my original experience to the reader, but to experiment with an intuitively inspired original explication technique. Support for this idea was echoed by the plan of a Moroccan friend, a recently hired professor of Arabic literature at Chicago University, to produce a “readings” collection for his summer course “with no translation”. I sensed immediately, intuitively the applicability to my task. As Douglass and Moustakas (1985) point out a large measure of trust is required in order to work in such an open-ended fashion: “...the crux of which appears to be a trust of self to discover and recognize relevant information (p. 45).” However, the issue and my objective became confused when I was advised by my research advisor that my *trip* must be made clear to the reader.

As well she insisted that the stages of any collapsing procedure must remain clearly in evidence for the reader. I realized that for the reader to understand my experience it would be essential to include notes from my journal. Consequently, this changed the focus of the process from strictly being a search for distilled meanings to an effort to, at least partially convey the Pre-research and Immersion experiences. This exercise, however had different rewards. The undertaking became a profound ritual in which I relived painful emotions, healing in the process. Originally, I retained to a certain degree my original intention, by highlighting the more recently emerging intuitive quotes that occurred during the “giant indwelling” process on “The Trip” data, enclosing them with asterisks, while still retaining the earlier associations. My expectation was that the more recently emerging quotes would reveal more clearly the meaning. Later, after consultation with my advisor, I decided to distinguish the more recent quotes with small print as well as asterisks, the original quotes being left in normal sized print. After the completion of the Discussion, and identification of a key theme threading throughout in the various quotes, I decided to identify key phrases that expressed this theme, highlighting them in italics. Italics, therefore can be thought of as connectors, a divining thread. I sometimes add a connector “Ariadne’s thread” to make the relationship of a passage to the central theme more clear.

I also highlighted soul motifs in *italics*, which I had experienced recurrently attracting my attention, such as “*apples*”, “*bells*”, and “*hammocks*”, which seemed imbued with special significance in sections titled Recurring Motifs. As well I inserted images of book covers and contents that came across my path, in the fall period, as well as conferences and expositions I attended in order to convey the sense of my “*trip*”. These I labelled

“Signposts”, a list of which appears at the front of my research paper. My original artworks are denoted as Figure 1, 2, 3, etc... and listed in the Table of Figures.

1.5.4 Validity

Unlike the tradition of quantitative research, validity in a heuristic model is not determined by correlations or statistics. The question of validity in the heuristic endeavor is one of meaning: “Has the meaning and essence of the experience been revealed?” This judgment can only be made by the primary researcher her/himself, when as in my experience she/he has been the only one “to have fully undergone the inquiry from beginning to end” (Moustakas, 1990, p. 32). It is possible that the validity of my study may have been strengthened by periodic “indwellings” on accumulating data on an ongoing basis. However, due to time pressures and the difficulty confronted in just keeping up with regular journal keeping etc..., the explication phase took the form of one giant “indwelling” session on the data as a whole.

Although the process involves returning again and again to the raw data and checking again and again the constituent meanings of the experience for comprehensiveness and essence – a rigorous and disciplined series of steps – Polanyi (1969) has emphasized that there are no rules to guide verification that can be relied on in the last resort; the scientist must make the ultimate judgment. (Moustakas, 1990, p. 33)

Perhaps, in suggesting that “indwelling sessions” are insufficient in quantity, I am not fully recognizing the valuable contribution of artmaking as a form of indwelling: “Artmaking is a way of dwelling in whatever is before us that needs our attention (Allen in McNiff, 1998,

p. 24).” Furthermore, “In art, the self is a major participant but there is always the goal of making expressions that are able to speak for themselves (McNiff, 1998, p. 57).”

Validity was also enhanced by returning to the research participants, sharing with them my description of our indwelling session for their confirmation of comprehensiveness and accuracy, and any further feedback (Moustakas, 1990, p. 34). The need for support and confrontation by others in the research process, stressed by Reason and Rowan (1981, p. 247) was met by consultation with my designated advisor and co-advisor. The reader’s response may also come into play as a validity measure. In discussing “beauty” as a valid criterion for measuring validity:

McNiff (1998) demonstrates that “the quality of expression can be evaluated according to aesthetic dynamics – the clarity and directness of the text, its persuasiveness and authenticity, its vitality and the ability to generate feelings of empathy in the perceiver, and so forth. (p. 59)

He suggests that the failure to validate such aesthetic measures is due to “a distrust in personal reactions” and the art therapist’s feelings of “unworthiness as an artist”:

We are so restricted by our particular theoretical values and the presumed need to offer clinical explanations, that we are not universally capable of the Thomistic response of arrested motion before the image (Arrested motion is likened to a gasp of appreciation, a striking perception, or an experience which seizes attention and ‘stops us in our tracks’). (p. 60)

Yet, he acknowledges the dangers of one-sided subjectivity and introspection, of which heuristic and art-based researchers need to be aware:

The most difficult challenge for art-based research is the avoidance of the quagmires of personal experience. Introspection must find ways to work collaboratively with empirical data and make useful connections to things beyond itself. In my experience it has been the objective presence of the art object and the physical process of artmaking, together with an over-riding commitment to inquiries which are useful to others, which have helped to check excessive self-immersion. (p. 60)

Related to this is the issue of interpretation. There is always the danger that one will interpret art images and symbolic events as one would like. The authenticity of my process is demonstrated by findings such as “the need for rigor” which I most certainly would not have chosen on my own. Yvon Kaufmann, Jungian analyst speaking at the Assissi conference in April, suggested that to avoid contaminating interpretations with one’s personal complexes, one must back up intuition with the other functions by doing a thorough investigation into the symbol’s universal meanings. While the value of this exercise cannot be denied, I have found the best guide to be practice, such as this research process generously provided. Speaking of the development of hermetic consciousness Sardello (1994) expresses his agreement:

This consciousness consists of the capacity of seeing through the invisible flow of back and forth connections relating one thing to another, individual to world soul. This mode of image consciousness is not a natural gift, but must be earned through experience, through the discipline of creating connections between opposites, the practice of intuitive intelligence. (p. 177)

The use of co-travellers to support and challenge one’s experience, as demonstrated in my Indwelling with the Other Sessions is also helpful in this regard.

Since personal transformation is assumed inherent in the heuristic process, the degree of personal growth experienced by the researcher’s self may itself be considered a measure of

validity. I have found it a rich and rewarding process, as described in the Conclusion (p. 187). I have gained confidence, increased my intuitive powers, and by being freed to operate out of my preferred functions “intuition” and “feeling”, become more receptive to utilizing the other functions. I believe this experience has enabled me to review other literature with greater awareness, recognizing what is important and what is not. The validity of my research results is also enhanced by references to other like minded defenders of “soul” in the art therapy world, such as Shaun McNiff, Pat Allen, and Bruce Moon in the discussion section.

1.5.5 Contribution to the Art Therapy Field

As suggested earlier, a primary contribution of doing this form of research is the healing of the split between artistic and scientific ways of knowing and the clinician/researcher identity that currently plagues the art therapy field. As Junge and Linesch (1993) passionately argue in their landmark article “Our Own Voices: New Paradigms for Art Therapy Research”, art therapists do not have to sacrifice “their natural tendencies as clinicians – to work intuitively and metaphorically in the interests of rigor:

And training programs need no longer support the anomalous contradiction between excellence in clinical training (emphasizing creativity, relationship and subjectivity) and traditional research methods (emphasizing analysis, measurement and objectivity). Rather, as we develop research more integral to and synchronous with our own proclivities, we may contribute important research about the human condition in our own voices and from our own ways of being and knowing. (p. 66)

I believe that I have demonstrated that important findings can be discovered through a research approach that closely resembles art therapy practice. As well I believe the theme of “soul” and a “soul approach” to art therapy will become of increasing importance in the future as art therapists begin to affirm their native strengths, relinquishing their reliance on external frameworks for validation.

2 Part II - The Trip

2.1 Origins: Pre-Research Data

Figure 1 –“Cosmic Bird”, Sept. 1995, 1st semester, Art therapy Program (watercolor on paper)

Journal notes:

Figure 1 - “Cosmic Bird” was painted during the Art therapy program’s initial get together at the beginning of my first semester. Feeling a great sadness about the distant, dry, academic tone that dominated the proceedings, 2nd year students’ depressing tales of “survival ”, and a failure to build community in a creative, imaginative fashion, I retreated to the forest, watercolors and orange juice in hand to give voice to my pain!”

Birth Trauma

To recreate the pain of birth
Is God’s right,
Not ours.

Don’t feed me through the funnel
Where I don’t want to go.
I’ve been stolen from before.

Transforming agent
“oil or water”
The choice must be mine.

Dreaming of a perfect marriage,
I forget, a tilted cross forms an X.



Figure 2 - "Cosmic Bird"

Feelings rise up, let them come.
Suffering purifies, but only
If it has gestation time.

Holding my pain, I retreat
Into the forest, giving birth
To a cosmic bird,
A new worldview.

For when I emerged, I knew the truth:
The "normal curve" is slightly skewed,
Making it fully human.

Thus, my choice is made.
That night, when I awoke...
I knew that I'd been kissed.

Figure 3 - "Mandala, Bird Rising"
1st semester, 1995, (watercolor on paper)



From journal notes – Symbolic Imagery course, Beginnings/Obstacles – 1st semester, 1995

... Yet the pain remained, climaxing at Lacolle centre in a powerful expression “the Cosmic Bird”. I am finding this difficult to write. Feeling mounting anxiety I took time out to paint. Of its own accord the image became a mandala, once again, the shape of a bird rising out of the depths, but this time its wings free and outstretched, emerging from a warm-colored snail-like shape (such as that seen in the first week’s symbolism), a place of birth. Who is this bird that returns to me time and time again, entering and exiting the ground at seeming will? Is it a shaman; Garuda, Vishnu’s winged carrier, or a koranic bird of fate? The chain (Figure 2) with its two overlapping diamonds, red and blue brings to mind what Ken Wilber (1977), a leader in the field of transpersonal psychology, terms the “Great Chain of Being”. This concept - according to which men and women have at least five major levels of being: matter, body, mind, soul, and spirit was reduced by empirical science in the 18thC to mere matter and body. As Wilber eloquently explains:

First spirit, then soul, and then mind were rejected by modern psychology and psychiatry, with the disastrous result that men and women were held to be nothing more than sophisticated bundles of material atoms in vaguely animate bodies. Thus our modern ‘science of soul’ almost from the start, has been a science merely of the physical and bodily components of the entire human being — *a reductionistic cultural catastrophe of the first magnitude.* (p.26)

Is this the inheritance the bird decries?

A reptilian theme appeared accidentally in my mandala bird painting where, the ever resourceful creative “unconscious” painted the bird rising out of the mottled “green and black” colors of a dinosaur “mobile” that hangs from the ceiling in my kitchen. Two weeks later, I was to paint something “new” in the form of a “sparkly” mammalian “whale”:

Once ensconced in the frontal lobes... there is nowhere for the governing center to advance, but back downward and inward, to share its dominion with its forbears. Just as the reasoning ego now reincorporates the heart, the neurological center broadens its locus of control to “reinfranchise” the limbic system. *This is far from a regression, however for the seat of power does not merely relocate from a higher to a lower level, but expands to engage them both in harmonious discourse.* (Nelson, 1994, p.262)

When she was ill, she was in a rare condition where both primary and secondary process were accessible and could be coordinated. This state permitted her to change from a language of classification (or of concepts) to a language of experience, when she was giving definitions such as those of character and despairThis automatic translation into imagery is a potentiality of the human psyche. It is an attempted return to the level of imagery that preceded the verbal level. (Arieti, 1976, p. 182)

Figure 4: - “Soul-flight”, Path of the Heart, (watercolor on paper)

The collective opening of the fourth chakra will be uneven, but there are sure signs that *we are turning away from aggressive militarism, environmental exploitation, and scientific materialism towards a more compassionate and holistic ethos.* Yet, on both the individual and collective levels, the opening of the heart presents a hazard, regression in the service of transcendence. (Nelson , 1994, p. 256)

*Note: I have used small print to identify passages that “came to me” during the “Giant Indwelling” period (see Explication of the Data, p.27).



Figure 4 - "Soul-flight", Path of the Heart

I recall going to a Halloween party at this time with art therapy classmates as a “soulmaker”, wearing a long Moroccan dress with orange hearts with “soul quotes” written on them, pinned all over it.

Example:

By descending far down into the depths of the soul, and not primarily by a painful acquisition of many manual skills, the artist attains the power of awakening other souls...

Ralph Waldo Emerson

*The heart is the organ of the imagination.... The heart has a mind of its own; it knows what to do without orders from above, (the brain) just as someone who knows what is in her heart does not require directions concerning what to do and how to act (p. 76). The heart stimulates imagination and produces the actions of imagination, the creation of fantasy. Cardiac arrhythmias may not be particularly serious, but they may be a sign that the heart’s rhythms are being neglected. Those rhythms do not belong to that physical organ in the chest, but to the rhythm of the world, even to the rhythm of the cosmic world. When rhythm is replaced by mechanism in the world, the heart resounds fear... We make a very large error assuming the world to be finished. *The world is an ongoing creative action of soul, taking place rhythmically, in time with the rhythmic activity of heart that creates our bodies.* (Sardello, 1992, p.79)*

Ariadne’s thread – the heart meridian is considered by Chinese medicine to be the link between the inner and outer worlds

Figure 5 - “Shaman Rising I”, Summer 1996, (watercolor on paper)

Figure 6 - “Shaman Rising II”, Summer 1996, (watercolor on paper)

Ariadne's thread – the shaman possesses the ability to voyage to the upper and lower worlds

Journal Notes – Symbolic Imagery class, Middle/End –1st semester, 1995

Jose Vasconcelos, Mexican philosopher illuminates the oppositions:

The coming together of two self-consistent, but habitually incompatible frames of reference causes “un choc”, a cultural collision. Yet, he offers hope, envisioning the rising of a fifth race, a cosmic race embracing the four major races of the world: From this racial, ideological, cultural and biological cross-pollinization an “alien” consciousness, of the *is presently in the making – a new mestiza, una consciencia de mujer. It is the consciousness Borderlands.* (source unknown)

*Shamanic art brings eros values to the healing of the psyche. *That is, unlike traditional clinical psychology and psychiatry, it is more concerned with connecting and making whole than with the logos values of dissecting and understanding.* It is related to a form of psychotherapy that interprets rarely, seeking instead to set in motion a symbolic process that has its own unforeseeable healing goals. Understanding of behavior is important only to the extent that it serves a living relationship to deep levels of the psyche. Since it is fundamentally creative, this approach to psychotherapy sacrifices the claim to clarity, undermines unexamined assumptions and is more disturbing to than supportive of conformity. The soul of the shaman lies equally behind the visionary artist and the therapist who works in this way. If the shamanic type of therapist ceases to live her own creative life, the capacity to function in healing ways becomes lost and may even turn destructive. A major- perhaps the major- psychological task of our time is to rescue the creative life of the spirit from destruction by the ossified patriarchal values and lifeless materialism that characterize a large segment of the world today. I believe that the planet's survival may depend upon the number of people who are able to engage this task. (Dallet, 1988, p. 37)*

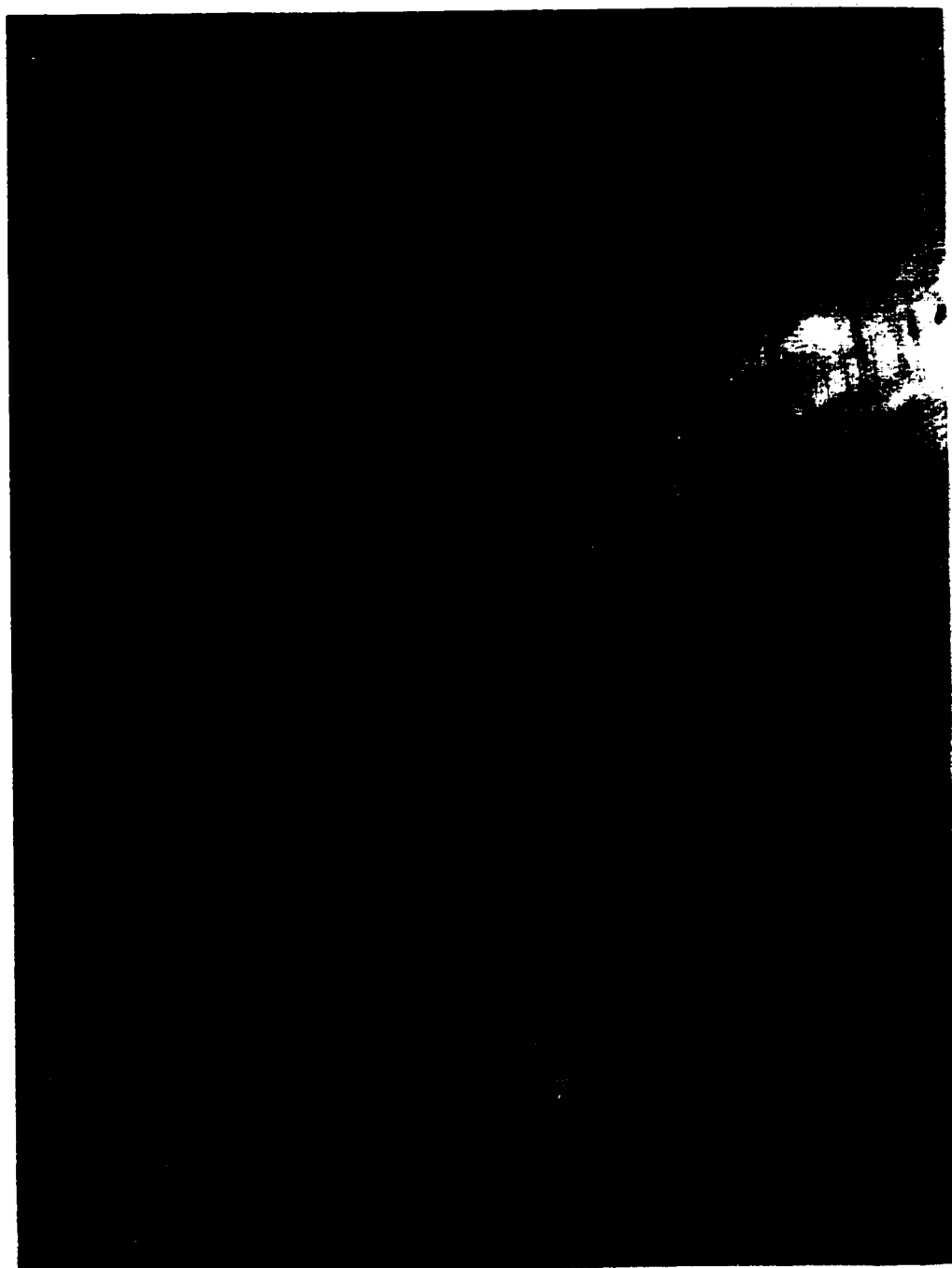


Figure 5 - "Shaman Rising I"

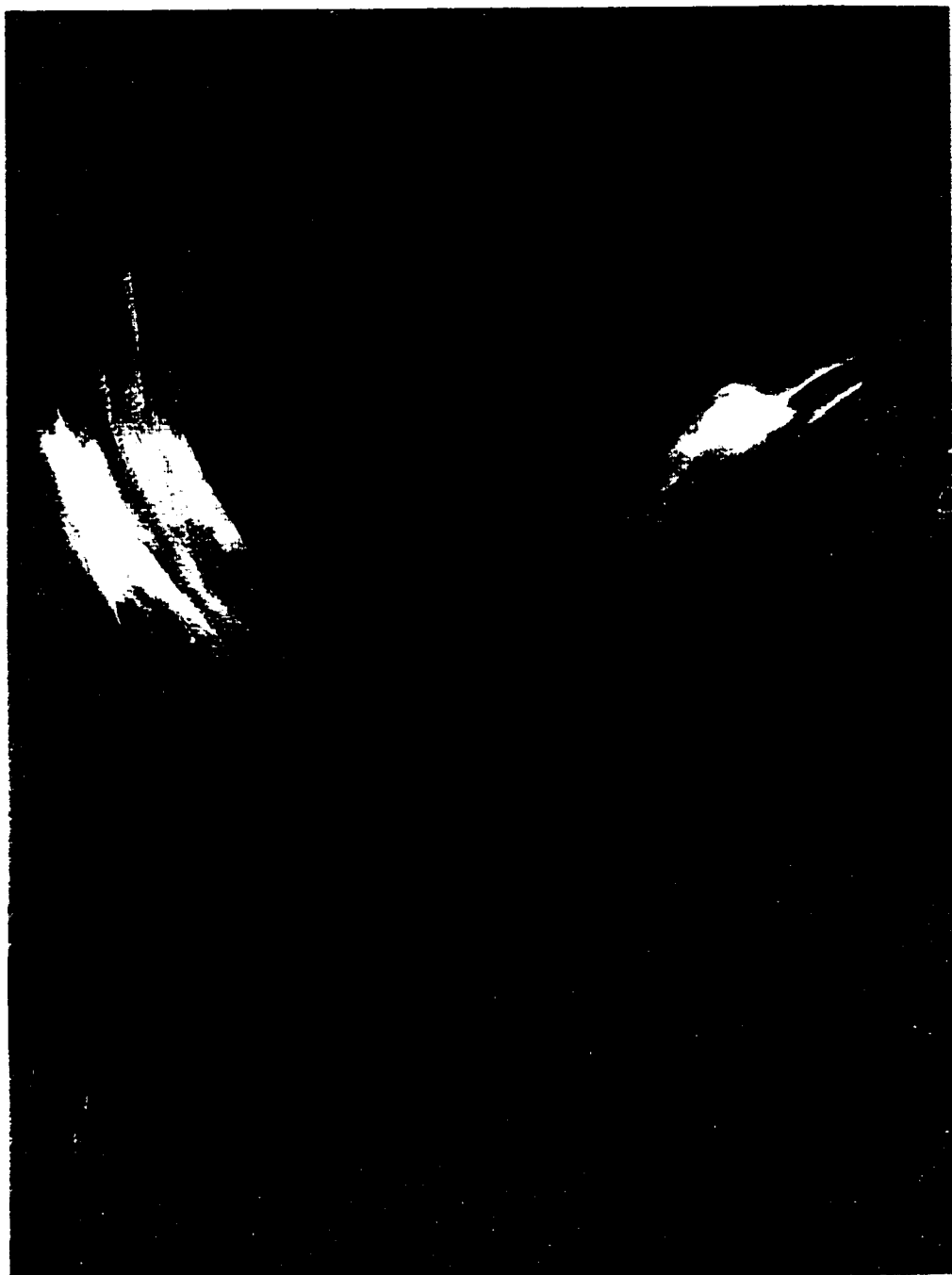


Figure 6 - "Shaman Rising II"

Figure 7 – “Secret Garden”, Xmas, 1996, (watercolor on paper)

A ritual is like a door in a wall which leads us into a secret garden. Within that garden we walk in another space and time. It is an enchanted garden. But we have also to emerge from that garden, and so there has to be a gate to let us out so that we can return to the ordinary world. (Roose-Evans, 1994, p.13)

Figure 8 - “Nature”, Morocco, Spring 1996, (watercolor on paper)

*Lunacy and creativity are two sides of the same coin. Breakdown of body or psyche is the first phase of a creative process which, like the paradoxical genius of “nature” itself, *aims toward wholeness, a moonlike condition in which light and dark are of equal value and import.* Whenever an individual or a society becomes too one-sided, too separated from the depth and truth of human experience, something in the psyche rises up and moves to restore authenticity. Breakdown momentarily sets life free from the demands of ordinary reality and activates a profoundly spiritual process, and inner rite of passage with its own healing end. If its creative purpose aborts when we fail to understand the symbolic language it speaks, it is not the process which is at fault. (Dallet, 1988, p. 32)*

Figure 9 - “Soul meets Spirit”, Summer, 1998 (watercolor on paper)

*Marion: When we talk about the feminine, conscious femininity, I think we’re talking about light in matter, embodied light, the wisdom of the body, not a dark mass.... We come to an awareness of our subtle body in our material body and that’s the container strong enough to take the penetration of disembodied light.

Susan: Disembodied light?

Marion: Yes, spirit, pure spirit. If people go into a religious trance disconnected from body, the body starts to shake; they can’t control it and they go out of consciousness. Whereas, if they are well grounded in the body, and consciousness of that body is firm, they can receive powerful spiritual light. That’s how I image the androgyne- soul (embodied light) receiving spirit. That’s where real creativity happens. (Woodman, 1980, p. 62)* (cont. on p. 48)



Figure 7 - "Secret Garden"

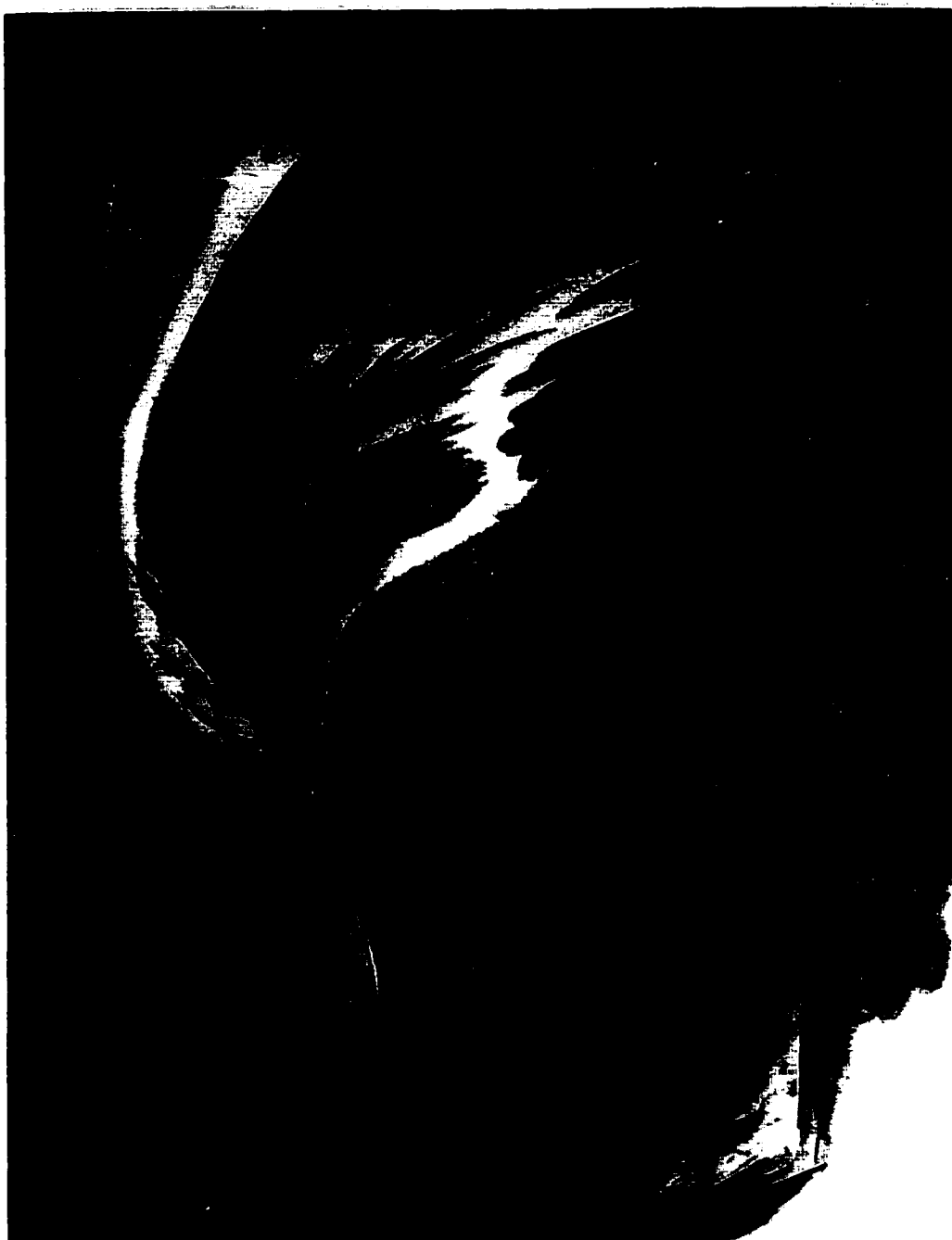


Figure 8 - "Nature", Morocco



Figure 9 - "Soul meets Spirit"

Susan: Therefore, soul is body that has received light (spirit)?

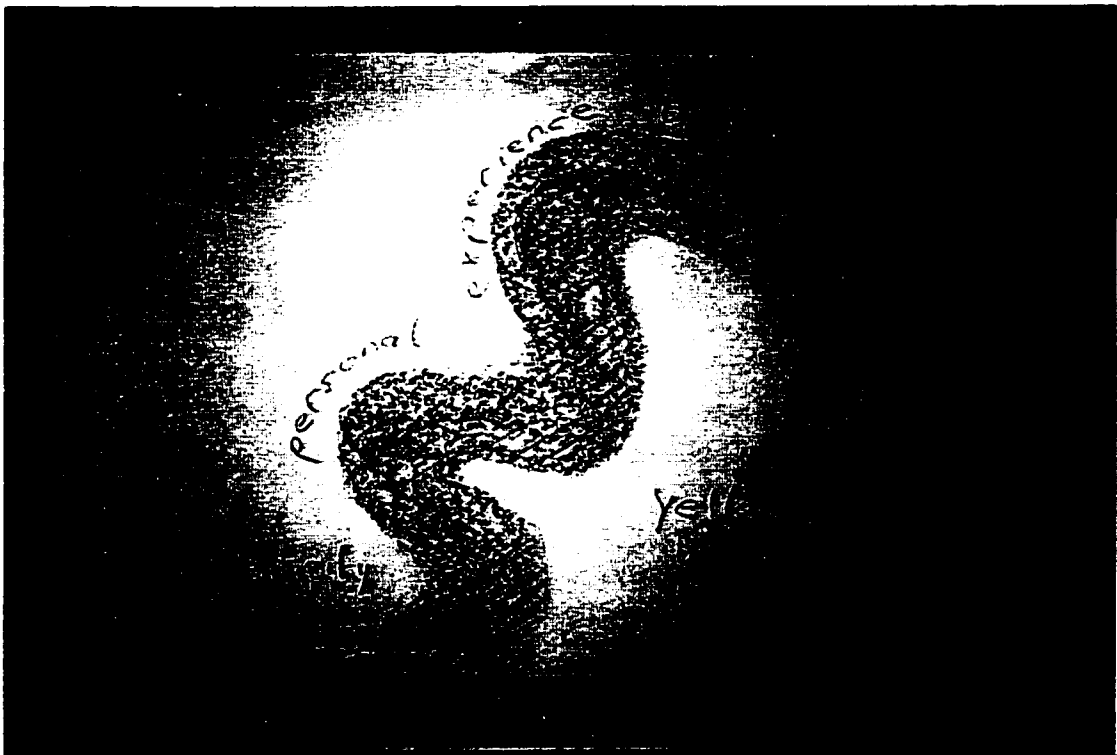
Marion: Just as metaphor encompasses spirit and body, so, as I use the term, *soul is the meeting place of spirit and body*, the eternal part of us that lives in body while we are on Earth. Soul is traditionally feminine in both men and women. (Woodman, 1980, p. 8)*

*Consequently, the myth is also a description of a pattern of psychological health for the feminine, both in women and in men. It provides a model of the incarnation-ascension rhythm of the healthy soul, and also of a process to promote healing. 'The soul comes 'from the stars' and returns to the stellar regions,' writes Jung. Inanna's descent, as we shall see, may be viewed as the incarnation of cosmic, uncontained powers into timebound, corrupting flesh, but it is also a descent for the purpose of retrieving values long repressed, and *of uniting above and below into a new pattern*. I have often found myself oriented in deep analytic processes by this myth, for it shows, by analogy, how the conscious ideal of the personality – what we ~~could~~ call the ego-ideal, or the hypertrophic, superego-ridden animus-ego- when it has been wounded by being cut off from its roots by the devaluation of matter and the feminine, can approach the dark forces of earthly reality and the unconscious: slowly peeling away defenses and persona-identifications, in a controlled regression to those primary-process, beginning levels where the death of inadequate patterns and the birth of the authentic, validated, balanced ego awaits us. This myth shows us also how those dark, repressed levels may be raised, and how they may enter conscious life-through emotional upheavals and grief – to radically change conscious energy patterns. (Brinton-Perera, 1981, p. 15)*

2.2 Fall Data

Figure 10 - "Drawing response, What is Art Therapy research?"

Research class, Sept. 14, 1998 - "Yellow Brick Road", The Power is in Her! (oil pastel on paper)



Journal Notes:

I felt strongly that if one's inspiration came from within, or from personal life experience, that it was unnatural to do the typically demanded literature review, which inferred that other authors were the source.... A fellow student had drawn two separate brain

hemispheres, left and right joined by gray X's and mentioned a need for balance between the two. Her viewpoint seemed artificial to me, implying an imposed, arbitrary concept of equality. Interestingly, I had initially meant to put gray X's, but then put gray lines running only in one direction from the orange diagonally upward across the blue, suggesting unconscious inspiration becoming conscious. Unable to recall myself the central message of The Wizard of Oz, the obvious source of my drawing's title, a fellow student proposed it to be "the power is in her!"

Later in writing a paper for my research class, explaining the difference between Quantitative and Qualitative research styles I came across a passage that furnished insight into my long term resistance to an extensive literature review:

- ◆ Positivists believe that absolute truth and reality exist in the form of immutable laws and mechanisms of nature. Research can reveal the truth and the way things really are by discovering time and context free generalizations. A primary purpose is to explain phenomena in terms of cause-effect relationships. Generalizations about these relationships are more meaningful than idiographic statements. The discoveries of science are additive; thus, each research finding adds a fact to a general repository of human knowledge about the real world.
- ◆ On the other hand... Non positivists believe that truth and reality exist in the form of multiple, intangible mental constructions which are influenced by individuals and social experiences. Research reveals not whether these constructions are true or real, but whether they are more or less informed and/or sophisticated (Guba & Lincoln, 1994, p.111). All discoveries are bound to the time and context of the inquiry; idiographic statements are more meaningful than generalizations. It is not possible to separate cause and effect, all entities are in a constant state of reciprocal influence. Science does not add to previous knowledge of reality, but rather reconstructs previous constructions of it. (Bruschia, 1995, p. 66)

Therefore, one can conclude that the research tradition of doing a lengthy literature review prior to any personal contribution stems from a “positivist” perspective, part of the receding mechanistic paradigm. As well, I argued that there is not enough right brain research being done in art therapy, and it needs to be affirmed. Equilibrium does not imply equal measures. I wanted to validate my own inner authority, not to always have to refer to external authorities .

Figure 11 - “Demons in My Hair”

Spirit Possession. Sept, 1998, (acrylic on canvas)



When Apollo, the intellectual, argues in the Orestia, that the Furies be banished, he is using the cultural arts to fragmentize man, to suppress the daimonic and to truncate human experience. But Athena, who “reconciles the opposites in her own being”, rightly refuses. By accepting the daimonic Furies, welcoming them into Athens the community itself is enriched. (R. May in Campbell, 1970, p. 196-210)

This painting was initially inspired by a pair of red Moroccan slippers with multicolored, embroidered tips. The initial image, I made (bottom center left), suggested a pair of bird claws that seemed to be reaching for something on a luminous yellow backdrop. Despite my lack of formal training, and unfamiliarity with acrylic paints, canvas, and color mixing, the colors that emerged were vibrant and evocative. Unused to a large surface area, I was unable to complete the painting in one shot, as was my custom. Although, I normally only painted when I felt strong feelings, or a certain energy I returned to finish the painting, despite not feeling well due to menstruation, forcing myself against my better judgment to meet class production deadlines. The result, a demonic curtain, which inadvertently frames an even more demonic face.

Recurring Motifs:

The class itself was disturbing to me. Although free to initially paint what we liked, we then had to change it to resolve certain conceptual problems, artists typically confront. Not being a conceptual painter, this approach did not meet my needs. As well, I found the professor's attitude towards the student's sincere efforts, arrogant and condescending. For example, sardonically pointing to a *bell-shaped* form, which was obviously a *flower*, in an Iranian woman's painting, he asked, "What's that, the back of a woman's head with a bad haircut, and that's her neck?":

She (Aphrodite) was associated with doves, those billing and cooing lovebirds, and swans, noted for their beauty and pairing; with *flowers*, especially, traditionally the gift of lovers; with sweet fragrances and fruits, especially golden *apples* and sensual, passion-*red* pomegranates (a symbol shared with Persephone). (Shinoda-Bolen, 1984, p. 233)

Shortly after, the *bell motif* reappeared, my voice therapist suggested I was like an upturned bell, trying to maintain this precarious position by breathing from the chest, rather than as the *bell's* natural position suggests, from the strong foundation of the stomach. I decided to look for another class.

*In the ancient world each thing was seen as inhabited by a daemon, a *kind of intermediary between the gods and the earthly world*. Proclus said: 'What we see is not the 'god' himself, but an emanation from him which is partly mortal, partly divine, and even this we do not see with our physical eyes, but with the eyes of our astral body, according to the principle 'like is perceived by like!'. Learning is the discipline required to awaken the astral or soul body, the capacity to perceive the outer world as image. The central task of learning is not accumulation of information, but learning to learn. This process consists of coming to realize the individual body in conjunction with the body of the world and to appreciate the conjunction as container and reflector of soul. The mythological utterances telling the stories of the world soul are the disciplines all the arts and sciences, philosophy, poetry, history and mathematics. That these disciplines today do not seem to carry mythical import does not mean that the daemons are absent; it does indicate that the body is bypassed in learning so that only the outer skeleton and not the image forms the material for education today. The daemons, who are imaginal guardians of the soul of things, are also guardian of the astral body; individuals are also accompanied through life by such beings, known as geniuses. The relation between individual genius and those daemons of the world, the push and pull between them, seems to me to lie at the heart of learning. (Sardello, 1992, p 52)*


Signpost 1, Borduas Exposition, - The Montreal Museum of Fine Arts,- Oct. 21, 1998

...it was necessary to give it (instinct) back the lustre that reasoning reason had taken from it; it was necessary, and this at the very heart of the visual dialectic, to uncover this reality so long ignored, which, basically, had never ceased to be present, without our realizing it, in all the truly successful works of the past. Through an increased understanding of man himself, there will be created a super-reality to return thought to its original purity, as Andre Breton put it so well. (M. Gagnon in Gagnon, F., 1988, p. 101)



La Collection Borduas du Musée d'art contemporain de Montréal

Cheminement bleu, 1955
Huile sur toile
147,5 x 114,5 cm
Collection Musée d'art contemporain de Montréal
Don de Max Stern et Irita Stern
Photo: Richard-Max Tremblay

MUSÉE DU QUÉBEC 

Signpost 1 – “Borduas Exposition”

After his guache series, which we might call his great adventure towards the discovery of the New World, Borduas has not, perhaps, found what he was seeking, but through this passionate voyage over iridescent seas, he has glimpsed an unexplored world, a rich, magnificent world of mysterious depths, which he reveals to us liberally and sometimes brutally in about thirty paintings. (G. Henault in Gagnon, 1988, 105)

Figure 12 - "Conjuring up the Feminine Mysteries"
Sept., 1998, (collage and acrylic on canvas)



Journal notes:

With great anticipation I tracked down a new professor, former member of Borduas' automatist school. Surely now I would be understood? Left alone in the classroom, while the others constructed stretchers, I endeavored to make a collage using gray, white, and

black paper, as instructed. Happily, allowing the scissors free rein, the shapes emerged seemingly of their own accord. Yet, upon her return I was scolded, advised that simple, torn shapes were “more spontaneous”!

Little children often express their traumas in a painting the moment a brush is put into their hand. They don't know what they are portraying, and unfortunately adults are practiced in overlooking adults the revealing content of children's art. Picasso, however, did not have the opportunity to express himself spontaneously as a child; he said that he always painted grown-up pictures, and *it took forty years before he was able to paint like a child, that is to let his unconscious speak.* (Miller, 1988, p. 14)

*In a lecture given in London in the 1930's, for which the manuscript appears to be lost, Jung is said to have predicted a great outpouring of creativity at the turn of the century, as an old eon comes to an end and we move into the new millenium. Now, in the 1980's a massive wave of creative energy is clearly visible. At the same time we are meeting the archetypal feminine, the resurgent Great Goddess in her many forms. It's no coincidence that creativity and the feminine come forth together. This culture's collective consciousness, composed of the myriad assumptions that dominate our values, perceptions and choices, is fundamentally masculine (patriarchal). The collective unconscious of a patriarchal society, the source of its big dreams, carries the values excluded from consciousness and therefore has a feminine (matriarchal) bias. *Creative individuals today are compelled to abandon patriarchal ground and descend to the murky realm of the mothers to bring forth what presses to be born into the consciousness of a new age.* (Dallet, 1988, p. 28)*

Figure 13 - "Constraints I"
Oct., 1998, (acrylic on paper)



Figure 14 - "Constraints II"
Oct., 1998, (acrylic on paper)



Journal notes:

Feeling absolutely no energy or interest in the assigned exercise, that is to paint a flat surface, using few colours, and simple shapes, and unused to conceptually planning a composition, my efforts were constrained and lifeless. I find the quick-drying acrylic medium hard to get used to. The teacher is always telling me to paint bigger and simpler. Why is bigger necessarily better? So, I'm complex! What about it? I fail to understand how painting in a style, in which I have no interest or energy investment will help me improve. However, gradually in reaction I began to understand what it was I wanted from a painting class. My imagined ideal was to paint what I liked, getting technical help etc. only as needed to create the desired effect.

Figure 15 - "Shaking out the Demons", Oct. 21, 1998, (collage on paper)

Recurring Motifs: "apples"

I returned home one day to find that a huge sack of *apples*, delivered by a friend had spilled out onto the surface of this collage lying underneath on the table. Shortly after, I picked up a fitness book, at Concordia's book sale to skim through. It told the story of a depressed post-divorce woman, who having gained weight, made numerous futile efforts to get help from fitness gurus. Finally, she stopped turning to experts and developed her own highly successful system. The image on the back of the book, revealed her svelt body juggling a continual flow of shiny *apples*.

The Judgement of Paris – Which goddess gets the golden *apple*?

...Given the original myth, what does it mean to choose “the fairest” with Hera, Athena, and Aphrodite vying for preeminence over the other two? Looking at what these three goddesses symbolize, I was struck by the realization that they can represent the three major directions that a woman’s life can take – aspects within a woman that often are in conflict. Hera puts marriage first; so would the woman who identifies with Hera’s goals. Athena values the use of intellect to achieve mastery, a woman who honors her as the fairest would consider her career primary. *Aphrodite favors beauty, love and passion, and creativity as the ultimate values, and the woman who agrees will place the vitality of her subjective life above enduring relationships and achievements.* (Shinoda-Boden, 1984, p. 265)

Journal notes:

Alongside my discordant initiation to Painting 200, was my gradual process of becoming aware of and overcoming internal and external blocks to doing research in a fashion consistent with my nature. Discovery of supportive articles, such as personal accounts, affirmations of the validity of and need for artistic approaches, as well as scientific ones, an encouraging encounter with an Art Ed. Graduate student, who had succeeded in applying a process-oriented research model, led me unwittingly step by step closer and closer to my cherished goal. A crisis, engendered by increasing frustration with what I perceived as the teacher’s impositions in painting class provoked me to once again seek out a change. It was in this state of urgency, and with a great sigh of relief that I at last came across Douglass and Moustakas’ (1985) article “Heuristic Inquiry: The internal search to know” “Eureka!”

Recurring Motifs: “hammock”

The recurring “*hammock*” symbol as depicted in Figure 39 found resonance in a breathing exercise, recommended by my voice therapist. In order to correct a chronic habit of thrusting my neck forward when agitated, thus disconnecting it from my life force, I was instructed to correct the position, by resting my head on a ten centimeter high pile of books, while lying on my back doing breath and sound work, my neck position thus resembling a “*hammock*”. This “coincidence” seemed to suggest the validity of my inclination to use what I termed a “*hammock*” approach, in art therapy and in life, that is a receptive attitude allowing the answers to come to me.

Figure 16 - “Color Wheel” and Figure 17 - “*Shakti*” Nov., 1998, (acrylic on paper)

Journal notes:

Having chosen to work with only *primary colors*, I felt restricted by my inability to apply color, following the natural impulse as I had been accustomed to doing with my watercolor set, which included both *primary* and *secondary* colours. I decided therefore to make a colour wheel one Saturday afternoon at a Concordia art studio in order to facilitate my ability to mix *secondary* colors as desired:

The *primary* process offers the artist the imagination – that is, the faculty of presentation which provides the basic matter, as well as a loose form of organization such as the emergence of similarities, suggestions, and partial representations. The *secondary* process provides the screening and elimination of many suggestions and partial representations, whether in verbal, pictorial, or other forms. *The tertiary process ultimately comes*

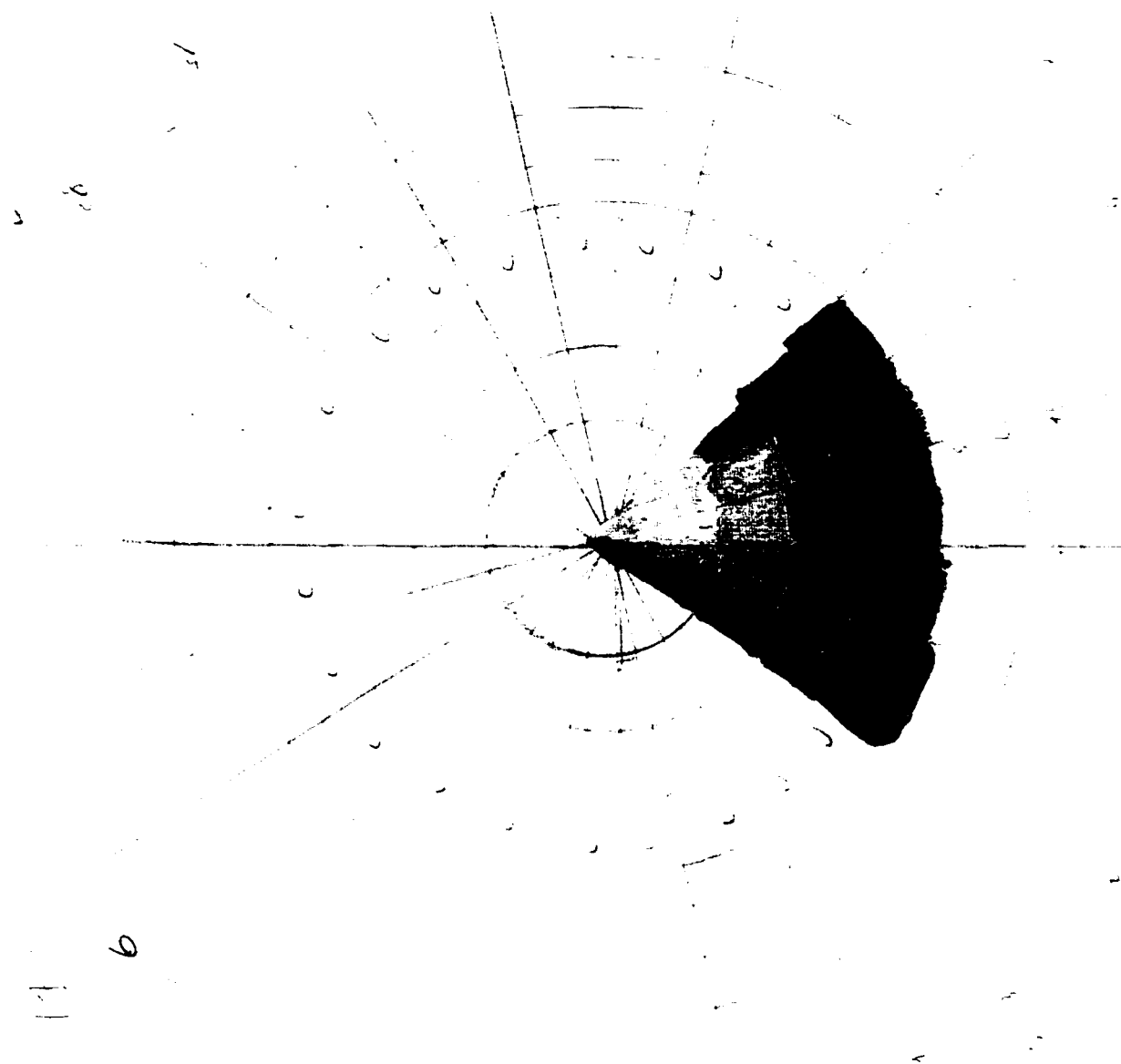


Figure 16 - "Color Wheel"

Signpost 2 - "Shakti text"

Sun, and eagle. As in the Central American Goddess Mayahuel's relationship to Snake-the-Wind (see story), this mythology poses none of the West's opposition between snake and Sun (Devil and God), but instead it honors the union of differences as the ultimate power of the universe.

The Shakti and Her Shiva together enable the dance at the center of the universe. This center is within each human heart. The Western mystical system called alchemy, which concerns itself with the substance and transformation of the soul, honors this same universal heart center, and uses extensive sexual imagery. The chant *om* or *aum*, made popular in the United States by students of the East in the 1960s and '70s, recapitulates the spectrum of worldly states represented by the Tantric Goddess and Her Consort. *A* is the state of waking consciousness in the world of gross experience. *U* is the state of dreaming consciousness. *M* is the state of dreamless, blissful sleep; undifferentiated nonexperience. The pause of silence that follows *aum* is the ultimate unmanifestation of divine reality.

The dance of the God Shiva is far better known than the inspiration of His Shakti. Discovering the Shakti gave me great satisfaction. I wrote the story of the Shakti in order to invoke the tremendously private feeling I have about these two cosmic forces.

Shakti (SHOCK-ree) Queen of the Cosmos

(India)

Introduction

The Goddess Shakti's name translates as "Cosmic Energy." In India's Hinduism, She is the dominant force of the universe. (See stories of Devi, Maya, and Kali, other forms of the Shakti.) She alone has the power to move the dormant male force to action, and a God without His Shakti is helpless. The Shakti is time, the cosmic tension and activity that brings the corpse of eternity to life over and over again. Shiva, Her consort, is that Eternal Dancer who comes to life in Her arms. It is in relationship to Her that the God Shiva expresses the essence of His character. He creates, maintains, destroys, conceals, and favors, all at Her will, multiplying Himself into endless actors, like vapor, coming to pass, to flow, and to vanish. Tantric Hinduism worships the sexual principle as a metaphor for life itself. Life's energies of water, Earth, and snake are embodied by the Shakti's Yoni, or sacred Vulva. The Shiva's Lingam, or sacred Phallus, embodies the energies of fire,

Signpost 3 – "African Dance"

DANCE

Edited by Kariamu Weish Asante



into being as a "click", or match, between the primary and secondary processes, which brings about an accepted emerging representation. Eureka! The new unity is created. (Arieti, 1976, p. 12)

**Inanna's path and its stages may thus present a paradigm for the life-enhancing descent into the abyss of the dark goddess and out again. Inanna shows us the way, and she is the first to sacrifice herself for a deep feminine wisdom and for atonement. She descends, submits, and dies. This openness to being acted upon is the essence of the experience of the human soul faced with the transpersonal. It is not based upon passivity, but upon an active willingness to receive.*

The process of initiation in the esoteric and mystical traditions in the West involves exploring different modes of consciousness and rediscovering the experience of unity with nature and the cosmos that is inevitably lost through goal-directed development. This necessity – for those destined to it – *forces us to go deep to reclaim modes of consciousness which are different from the intellectual, 'secondary process' levels the West has so well refined.* It forces us to the affect-laden, magic dimension and archaic depths that are embodied, ecstatic, and transformative; these depths are preverbal, often pre-image, capable of taking us over and shaking us to the core.

In those depths we are given a sense of the one cosmic power, there we are moved, and taught through intensity of our affects that there is a living balance process. On those levels the conscious ego is overwhelmed by passion and numinous images. And, though shaken, even destroyed as we knew ourselves, we are reconstituted in a new pattern and spewed back into ordinary life. That journey is the goal of the initiation mysteries and of work on the astral plane in magic, even as it is the goal of therapeutic regression (for both men and women). The need for this journey fuels the current interest in the psychology of creativity and the early, pre-oedipal stages of human development and their pathologies. Connecting to these levels of consciousness involves a sacrifice of the upper world aspects of the self to and for the sake of the dark, different, or altered state aspects. It means sacrifice to and for the repressed, undifferentiated ground of being with the hope of gaining rebirth with a deeper, resonant awareness. *And it means returning with those resonances adding them to mental- cerebral, ordinary Western consciousness, in order to forge what Jean Gebser calls integral consciousness.* From this perspective the story of Inanna's descent is the revelation of an *initiation ritual*, and it is directly relevant to feminine experience today. (Brinton-Perera, 1981, p. 14) *

The great paradigm shift that lies at the very core of modernism is the 'loss of mythic connection to the cosmos'. (Hollis, 1995, p.53)

The work was slow and painstaking, patience and precision not being my strong suits. Concurrently, in the same studio an Indian fellow was photographing his artwork collection. When I asked about the subject matter of the dramatic work, he informed me

the central figure was the goddess *Shakti*, who represents cosmic energy, which constructs and destructs. Later to use up the remaining paint on my palette, I did a quick 10" painting "automatist" style, suggesting a contagious influence in the atmosphere.

Figure 17 - "*Shakti*"



Recurring Motif: *Shakti*

The theme of *Shakti*, as a universal, cosmic energy surfaced again at both the Sacred Art Exposition (Signpost 17) and Stephen Snow's lecture on the "Archetypal Foundations of Drama Therapy" (Signpost 19).

Figure 18 - "Kandinsky"
Oct., 1998, (acrylic on paper)



Journal notes:

Instructed to bring in an example of an artist's work that we liked, I brought in a colorful, gestural work of Kandinsky's. Happily anticipating working freely using the painter's style as an inspirational influence, I was disappointed when we were told to select a microcosm to copy. Feeling restricted by the instructors, my painting failed to capture Kandinsky's original freedom of movement and dynamic, swirling colors. However, the painting is of symbolic interest. I perceived a rose-colored finger shape to be either "guarding" or "plugging" the entranceway, the large black "V" opening to a colorful other world, where a *fetus* huddled waiting to be born. Interestingly, the teacher in demonstrating brushwork, partially covered over the finger shape. Shortly after, I received in the mail, an invitation to the Cercle Jung's Xmas party, in which *Aphrodite* was identified as the "La déesse aux doigts de roses, Aphrodite, ouvre la porte, demeurée jusqu'ici interdite. Éros et l'âme ont fait le travail.", a clear example of "soul at work".

Signpost 4 – "Aphrodite, Déesse aux Doigts de Roses"

le cercle  jung de montréal

Rappel

Invitation à célébrer Noël ensemble.

Au plus creux de la nuit, un sauveur nous est né.

Une visite à L'Écomusée avec Tom Kelly, psychanalyste jungien.

Il était une fois et une fois il n'était pas un pays au centre duquel vivait ce qui désirait naître. Ce désir s'impatientait de jour en jour voulant percer la nuit, et les gens se demandaient si cette naissance allait bientôt venir. Heureusement, ils avaient appris comment garder l'espoir au fond d'eux-mêmes. Ils le couvaient comme la poule tient ses œufs au chaud et tranquillement leur mémoire revenait et les liens se tissaient, aussi bien entre eux qu'avec les germes de l'inconnu. Dans cette attente œuvrait le repli nécessaire au retournement sur soi-même, à la mutation, dans l'espoir de donner un jour naissance à l'enfant.

Ce qu'ils aimaient par-dessus tout, c'était de cultiver des fleurs jaunes qu'on appelle « chéries », vous savez ces fleurs minuscules qui poussent dans le sous-bois. Leurs tiges vertes et fines sont longues et courent sur le sol jusqu'à attendre un respire dans la lumière afin que s'épanouisse la corolle et que viennent y boire elfes et papillons aux ailes d'or. Ce sont les premières à apparaître au printemps et les dernières à disparaître sous la neige, à la repérer même parfois, de temps en temps.

Les dieux ensementent inlassablement afin que jaillisse la lumière.

Quelques heures avant l'aube, il est nécessaire que vienne l'embrassement.

L'an 2000 est là, grand comme l'univers à découvrir. La déesse aux doigts de roses, Aphrodite, ouvre la porte demeurée jusqu'ici interdite. Enos et l'âme ont fait le travail.

Cette année nous vous invitons à célébrer dans un musée, maison des mémoires, l'enfant divin qui est à naître. L'Écomusée du Fier Monde sur la rue Amherst, l'ancien bain Généreux construit dans les années 20, à l'époque où les logements populaires étaient dépourvus de bains et de douches, rend témoignage du Montréal industriel et ouvrier des années 1850 à 1950. La vie de ceux qui ont construit dans l'ombre notre ville, ce qui s'organisait dans le noir avant d'apparaître au grand jour.

Tom Kelly animera la visite de l'exposition permanente et établira avec nous des parallèles avec le parcours de l'âme, notre propre œuvre au noir.

Nous vous invitons à apporter un mets afin de créer ensemble un banquet. Le vin est gracieusement offert par le Cercle.

Nous vous invitons aussi à mettre vos plus beaux atours, robes longues, queues de pie et souliers fins afin d'honorer, dans le plus creux de la nuit, la Beauté.

Bienvenue à toutes et à tous.

Danielle Bissonnette
Présidente

Lieu : Écomusée du Fier Monde, 2050 rue Amherst

Date : 11 décembre, 1998 à 19 heures

Coût : 7\$ + votre plat

C.P. 147, Succ. Place du Parc, Montréal, Québec H2W 2M9

Figure 19 - "Self-Portrait"
Nov., 1998, (acrylic on canvas)



Parallel to my research class and discovery of the heuristic research model, which validates “personal experience”, we were asked to do a self-portrait. Despite, not having drawn for over twenty years, I decided to give it a try, deliberately trying to be as realistic as possible. I chose to draw from a photo of myself, on the jujitsu mats, during my twenties, a time when I was fit and strong, as if to conjure up some of this vital energy again. I struggled to depict light and dark areas, as instructed by the professor. While the forehead and jaw are relatively successful, the jaw area is noticeably overworked and too dark, dramatically revealing the chronic tension in my jaw, and the shadow energy bound up in it. I admired and learned from the other student’s work, and learned from their more radical, adventurous use of color and their ability to capture facial features with greater subtlety employing dynamic brushwork:

*The practice of chi kung is concerned not only with the-process of breathing; it also encompasses the ancient Chinese understanding of disciplined breathing as a means of acquiring total control over body and mind. It gives us physiological and psychological balance and the *balance of yin and yang – a symbolic expression of such universal polarities as masculine and feminine, light and dark, creative and receptive.* (Zi, 1986, p. 3)*

Figure 20 - “Model”

Nov., 1998, (acrylic on paper)



At the same time as I tackled the task of defending my choice of research model in a third proposal, with determination, yet not without some trepidation, we were asked to paint a live model in my painting class. Used to painting with my inward eye, the transition to observation of an external object felt alien and awkward. Although frustrated by my inexperience, I sincerely tried to differentiate the skin tones that I was assured were present. Prodded by the teacher, I experimented with a larger brush, freer strokes, and

unusual color combinations. The background was of little interest to me, and was filled in hastily, time running out.

It occurs to me that what Sardello (1992) calls soul-making may be the third thing that arises from holding the tension of opposites

*Soul-making, it seems to me, must be world-oriented rather than self-oriented, otherwise cultivation of soul is at the expense of world. The tremendous force that comes about through the cultivation of the inner life can produce radical changes in the outer world, if it is oriented in that direction always. Just as the idea of materialism, a shadowy, intellectual construction of what the world is actually like, has brought about an unimaginable world, concentration on soul of the world can bring about a world of imagination. It does not take large numbers. The romantics numbered a few hundred at most. Who knows what might happen with the *discipline of daily clothing the world with imagination*. (Sardello, 1992, p. 48)*

David Miller Lecture, Jung Society, "The Hunter vs. Farmer Archetype", Nov. 13, 1998

<u>HUNTER</u>	<u>FARMER</u>
<ul style="list-style-type: none"> • authority is inner 	<ul style="list-style-type: none"> • authority is outer
<ul style="list-style-type: none"> • psychic construction of significance 	<ul style="list-style-type: none"> • social construction of significance
<ul style="list-style-type: none"> • the creative individual gets a vision and out of suffering, the community gets its meaning 	<ul style="list-style-type: none"> • the individual gets his/her meaning from the group
<ul style="list-style-type: none"> • vision quest • some want to remain alone, slough off skin of the tribe, like an eagle spirit soar 	<ul style="list-style-type: none"> • priesthood authorized by the community
<ul style="list-style-type: none"> • meaning and spirit in animality and freedom 	<ul style="list-style-type: none"> • meaning and spirit is in natural vegetative cycles
<ul style="list-style-type: none"> • gender, not split 	<ul style="list-style-type: none"> • split gender roles
<u>Hunter Education</u> <ul style="list-style-type: none"> • aim is to release the individual 	<u>Farmer Education</u> <ul style="list-style-type: none"> • to tell everybody what it means

Freud and Jung confirmed that the psyche is a wilderness, a primitive vigor, and a fate that inspires in dreams. Myth is the key to the psyche.


Signpost 5 – "Focusing"

CM

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FOCUSING

Eugene T. Gendlin, Ph.D.
University of Chicago

 Everest House
Publishers
New York
A Bernard Gut Associates Book

I very much appreciate Max Gunther's invaluable
editorial help with this book.

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Signpost 7 – “Hiding”

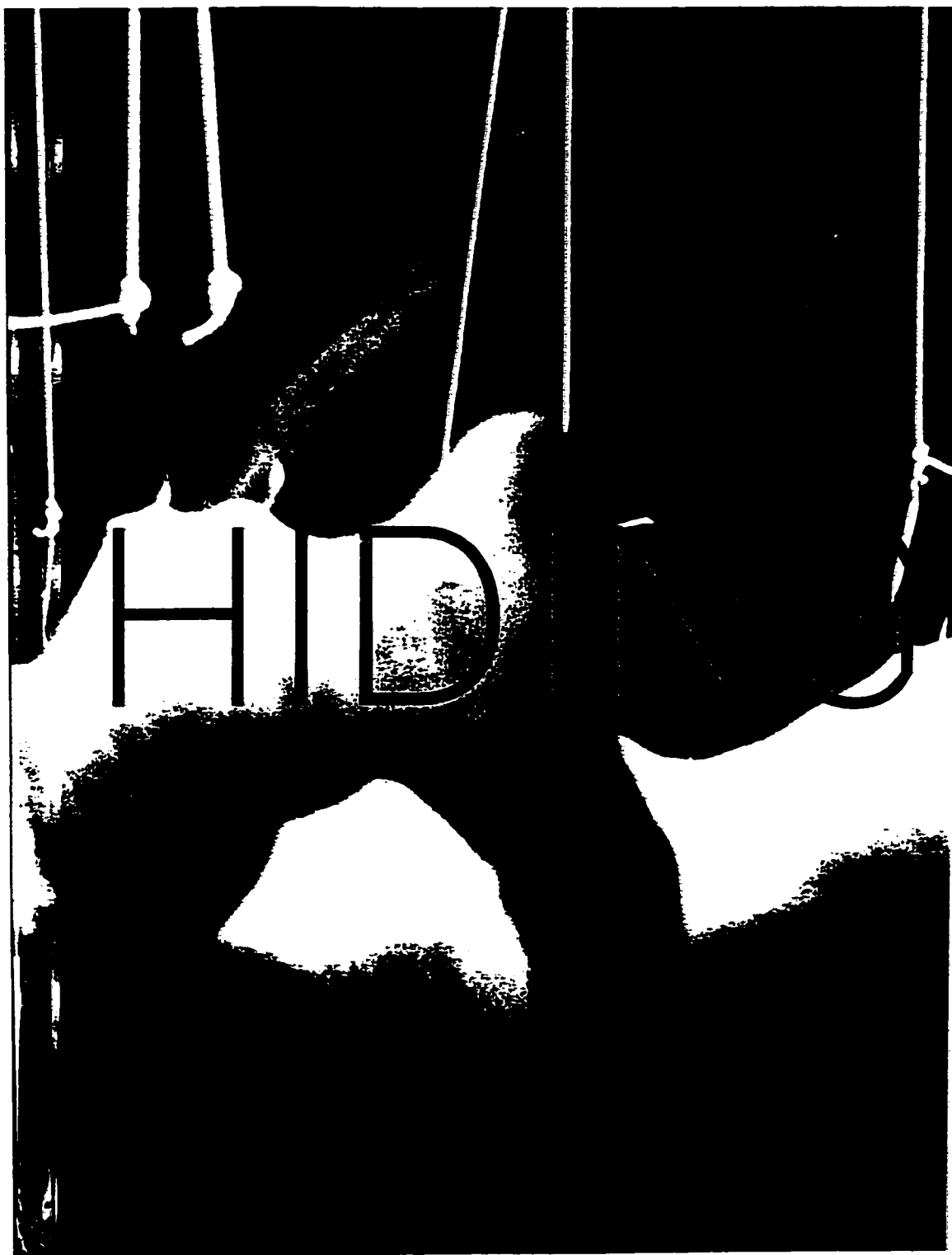


Figure 21 - "Geometric Organicity"
Nov., 1998, (acrylic on canvas)



Still trying to paint in a way that corresponded to the teacher's parameters in class, that is an insistence on flat surfaces, simple forms, and few colors, the resulting "geometric" forms, nevertheless reveal an organic substrate:

The personality types who gravitated toward geometric paintings were those marked by intellectual control and strong defenses against affect and impulse. (R. Knapp, in Bergland, 1993, p.81)

Figure 22 - "Feminine Bouquet"
 Nov., 1998, (acrylic on canvas)



Journal notes:

Oddly enough, the following weekend while painting on my own I was moved to integrate "figurative" painting with my usual "automatist" style. That this painting is a continuation of and variation on the previous "geometric version" is evident in the recurring color patterns:

Among the Graces, Thalia the Flowering crowns the Goddess with *flowers* and casts rose petals beneath her feet. I have always been fascinated by the symbolism hidden within the web of myths. That Aphrodite, the Goddess of sexual love and beauty, is also the Goddess of flowers appears to me to be the kind of evidence one receives when mythical thought penetrates the mind. Are not *flowers* the most beautiful sexual organs of the universe? (Paris, 1986, p.20)

THE BREATH OF LIFE

Signpost 9 – “Banda Women’s Initiation”



Signpost 10 - "Artist's Bouquet", purchased Nov. 1998, (laser photocopy of stationary, purchased at UQAM artstore, week following painting of "Feminine Bouquet" (uncanny "soul" resemblance!)

Signpost 11 - "Barracudas, No Fear", Nov. 1998, (laser photocopy of photograph)

Journal notes, (Nov. 28):

I attended a slide presentation by two marine biologists about underwater life of the Saint Laurent. Enchanted by the myriad of colors and forms, I resolved to use nature as my teacher in learning about painting. I consequently borrowed a book titled Lumières sous la Mer (1989), which featured wonderful colorful photographs of the underwater life of the Saint Laurent.

Working at the textile center, flipping through my book on the Saint Laurent, I was attracted by an image of a female skin-diver being circled by a swarm of barracudas. Apparently, barracudas will not attack one if he/she is without fear. A woman passing by my table, glancing at the image mentioned that "witches" had the ability to be in the center of evil and remain untouched. Another woman the same day, an ex-manager of a company that made pagers, spoke of how she had learned to live with love, not competition and to take the time to play and be nourished by images. ,



Jacques Polier
Le bouquet du peintre
 by courtesy of Gallery Boulet



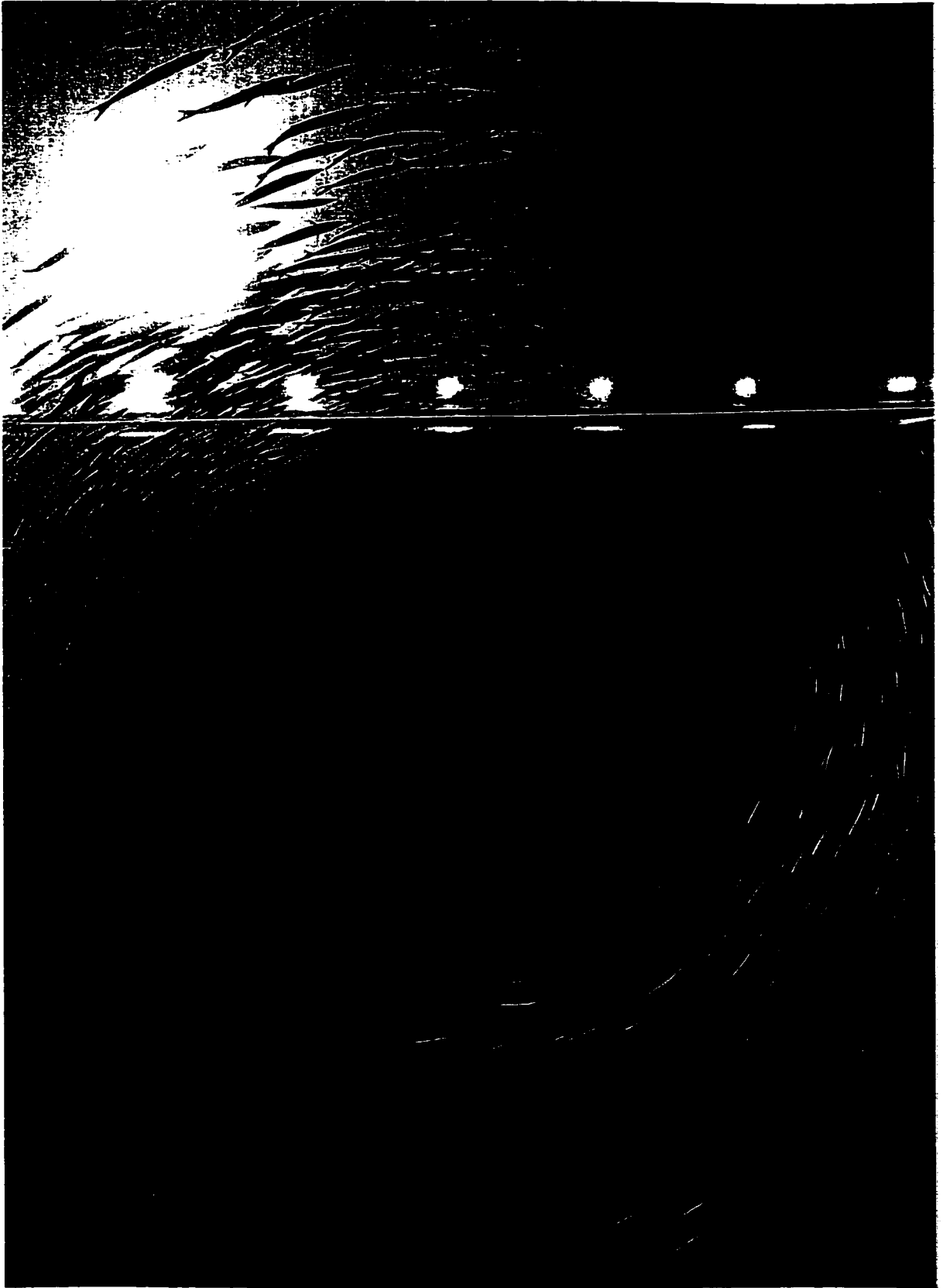
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Signpost 10 – “Artist’s Bouquet”

Signpost 11 – “Barracudas, No fear”

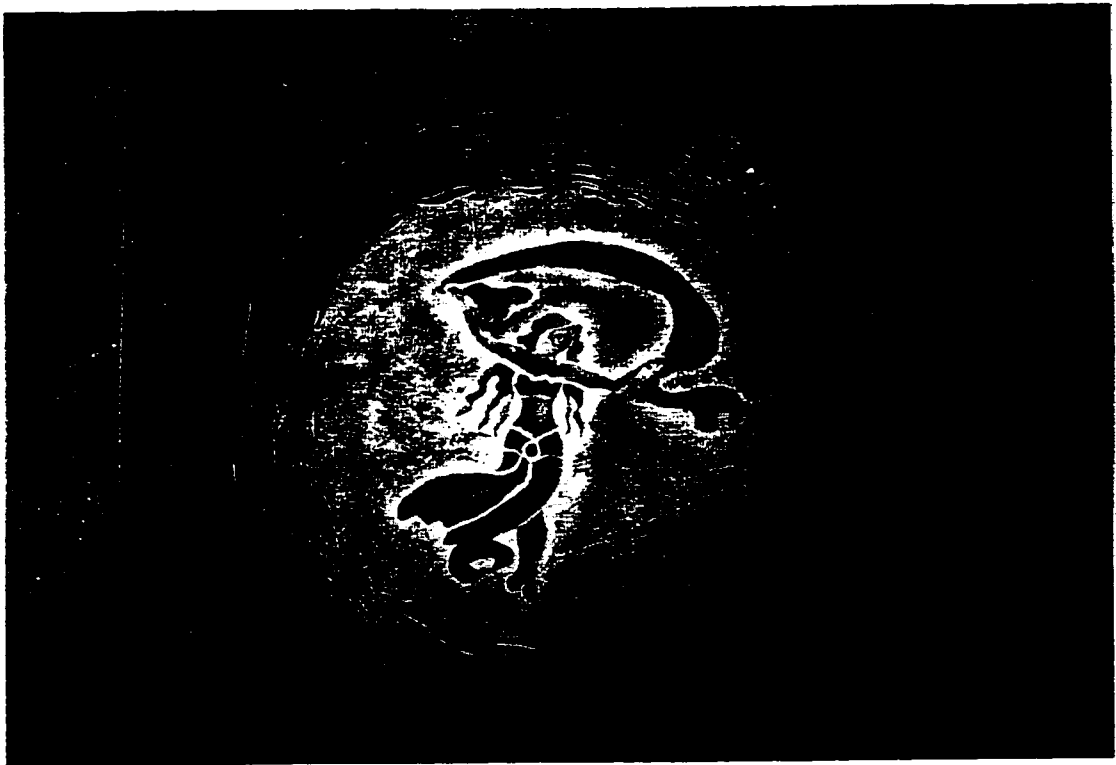


Signpost 12 – “Serpent of the Nile”



Figure 23 - "Dancer"

Nov., 1998, (Stencil print on textile)



Looking through the images in a book on Oriental dance that I had borrowed from my dance teacher Serpent of the Nile (1989). I realized I wanted the image of a dancer with her veil flowing around her as the center figure of the circling barracuda. I worked slowly and painstakingly over several weeks to complete this project. It felt as if I was engaged in some kind of divination process and the effort sometimes left me feeling exhausted and depleted in energy. Indeed, a colorful, free spirited girl working next to me was engaged in a personal project replicating Celtic "runes", a symbolic alphabet used for *divinatory* purposes.

Carl Jung wrote that we have an unconscious knowledge that the *process of civilization has robbed us of our vital self*, and it has now become a truism that we tend to make either a god or a devil out of what our society most lacks and needs. The East was attractive partly because it

had apparently retained the best of a more primitive life, which the West had suppressed and gone on to despise. (Buonaventura, 1989, p. 91)

(In the West) a love-hate relationship with the body colors all recent culture. The body is scorned and rejected as something inferior, and at the same time desired as something forbidden, objectified and alienated...In man's denigration of his own body, nature takes its revenge for the fact that man has reduced nature to an object for domination. (p.197)

An Arab audience values passion and feeling just as highly as virtuosity, whereas, a Western audience tends to look for technical expertise. Yet while it is essential to master the vocabulary of the dance, neither baladi nor sharqi nor any of the folk dances are only 'about' technique. (p. 43)

...The erotic element of Arabic dance has become its shadowy side. This is unfortunate, for its exclusion strikes at the very root of baladi and sharqi. An element of eroticism can no more be excluded from Arabic dance than it can from, say, Western ballet. Art is a reflection of the human experience in its entirety. The fact that eroticism has acquired a negative connotation in most world cultures does not mean that it should be excluded from the arts. It demands rather, a reappraisal. (p.158)

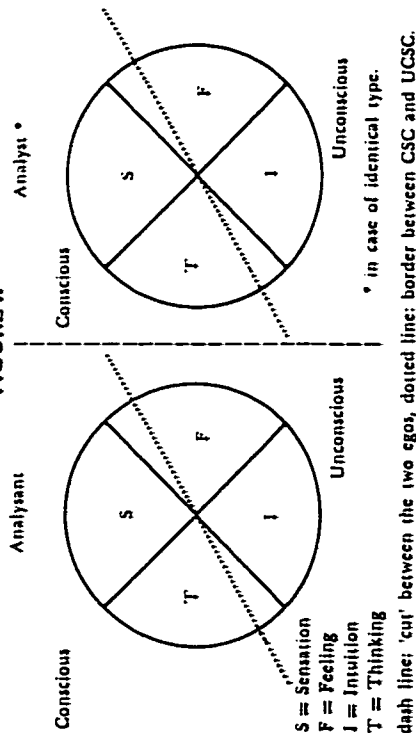
Recurring Motif: "*Rotation*"

My attention was attracted to my research teacher's comment about the therapist's need to "*rotate*", their psyche, drawing on different functions, as indicated by their client's needs. Noting the reappearance of the theme of "*rotation*", which first came up in the making of the color wheel in Figure 16, and then in Figure 23, the "Dancer", I felt there must be a connection. Although my preference is definitely spontaneous, expressive painting, I decided deliberately to make this image using stencil, an approach that demands careful planning, precision and meticulous attention to detail, definitely my weak points. It was as if I was open to integrating my weaker functions "thinking" and "sensation" through the creative process, but not in the academic realm.

G. A. Meier, Zürich

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FIGURE 11



any case the situation would be stale and the analyst would have to refer the analysant to a colleague differing in pattern. But for his own benefit, he certainly should start developing more than one auxiliary function, to bend the dotted line toward, for example, F or, as I shall call it later, to "rotate" his system. But still from this way of describing a respective situation you can very easily see the nature of the limitations of the situation. We know where the limitations of the analyst are according to the given case and we know where the limitations of the analysant are, and—supposing that we know the exact structure of our two systems—we can sort of give a prognosis of the development of the process that is to take place. Naturally enough this instrument (fig. 11) is no Laplacean intelligence which would allow you to predict the exact course of events from this very moment where you have a complete and thorough going diagnosis of the present situation, for the fulfillment of such a prognosis is already impossible only because of the existence of the "uncertainty principle." The situation has to be understood as a dynamic one and let us hope that there is no such *a priori* identity. What I would like to emphasize is only this: that in view of the fact that the two systems have constantly to be understood as interfering, we must assume that whatever the analysant's system looks like to begin with, he should always be able to change altogether every single moment of the process, so as to produce a tension of opposites with regard to the system of the analysant, so that something really can happen and things can really be constellated and problems

Psychological Types and Individuation

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can really come to a head; and for that purpose, of course, the analyst has to be capable of really rotating and revolutionizing his own system time and again. If this is not done, then you get stuck in shadow projections and complete blocks of development, etc., things I don't have to tell you because you all know very well what happens in the case of such an incompatibility or too good a compatibility of characters.

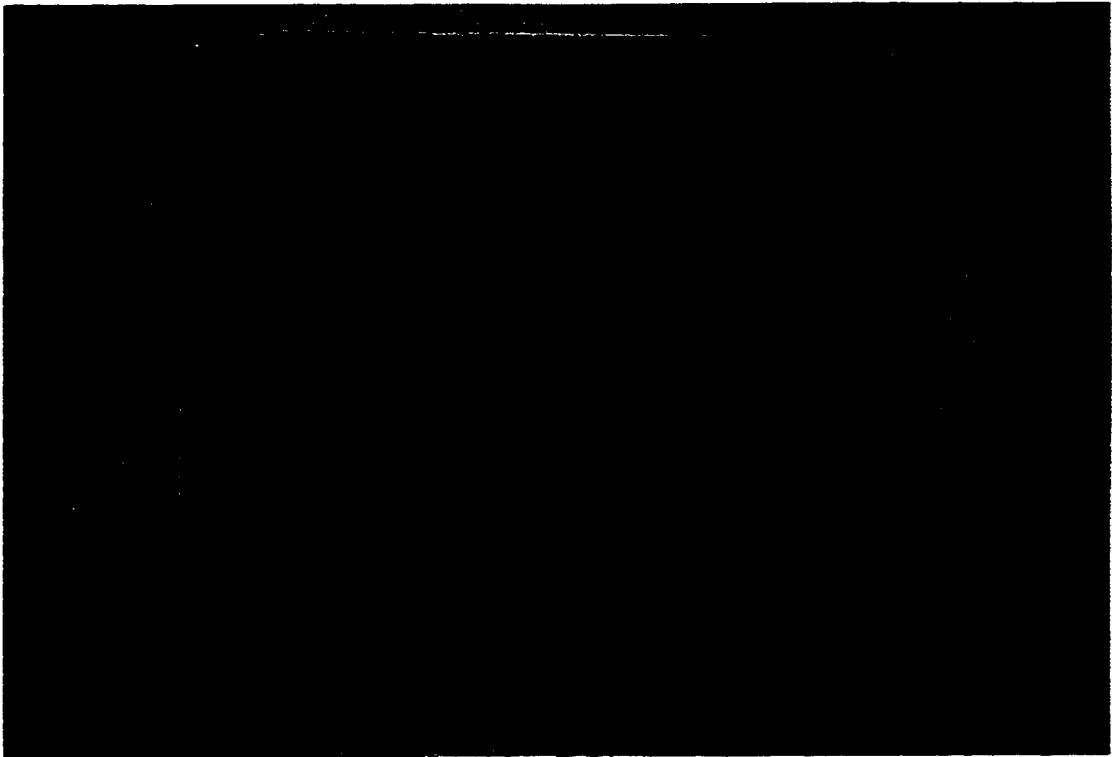
It is important to notice at this juncture that—as you all understand—we have to attempt a synthesis of those opposites that are in play all the time, and we must come to a point where the well-known "exclusion principle" between the opposite functions gets less and less exclusive, so that a synthesis is at long last possible. And whenever the "exclusion principle" is no longer dominating the situation, or also when it is absolutely valid, then one can expect the formation of a "uniting symbol" and in such a way a constructive or a healing effect can take place. For the healing always is the begetting of a new microcosm and, if you like, you can call all this, all these schemata or mandala, a description, or an attempt at trying to describe, a microcosmology.

The conclusion of all this would be that the indispensable prerequisite for any success in analysis would be the training analysis, which in itself of course is absolutely identical with analysis *tout court* and in no way different, so that the trained analyst is really capable of undergoing this continuous "revolution" as I presently called it.

I have always wondered why Jung never took the trouble to support his typological concept with its, in fact, earliest predecessors. You only have to think of the four elements of Empedocles (5th century B.C.) and his two powers of *nekes* and *phloies*, (the separative principle in the cosmos and its opposite), the four cardinal humors of Sextus Empiricus (end century A.D.) and, concerning my last remark, the goal of *eucrasia* (harmonious mixture of them), which would exactly correspond to individuation, as can for example be seen from *Humanae Animae* (12th century) and William of Conches (1080-1154 A.D.), who called it a "paradisaical condition." Incidentally, he also says that, whenever one of the four elements (functions) too strongly prevails, this means a deprivation to the brute level and he uses animal symbolism to describe such conditions.

What I would like to say now, more specifically in favor of a more scientific approach in Jungian psychology, is simply this: that according to my conviction the four functions are the most basic, the most elementary, the most neatly defined concepts in Jungian psychology. They, for this reason, lend themselves to simple testing, provided that the subjects for the tests don't reflect on answers too long, since all the obvious interactions between the conscious opposites have to be avoided. This, of course, is a great danger. However, I would like to emphasize that we have a possibility to test our analysants by

Figure 24 - "Shamanic Trio, Dancing in the Flames"
Nov., 1998, (acrylic on canvas)



Journal notes:

Finally, fed up with painting styles that did not interest me, I determined to paint exactly how I liked one weekend. I was curious to experiment with techniques, which would help me access the unconscious. I began by breathing deeply from the stomach as advised by my voice therapist. I incorporated my African dance teacher's suggestion of extending the breath, animating the wrists and hands. I allowed sounds to issue forth, and began to move rhythmically around the room. As each breath expired, I shook out my shoulders, down to my hands. As I moved about, my eyes took in the surrounding paintings, as if absorbing their energy. Then sitting still, listening to music, I leafed through my library book on underwater images, Lumières sous la Mer. Choosing an image, I made up the same colors on my palette. After a warm-up "gestural" painting on paper, I approached my canvas,

engaging my whole body. For the first time I appreciated the quick-drying quality of acrylic, covering over sections at will. I felt a lot of energy, and experimented vigorously with my brushwork. Looking at the finished painting, I felt the black “V” opening in Figure 18, “Kandinsky” had been pierced, the fetus shape evolving into shamanic figures, dancing in the flames. A Bulgarian girl working in the next studio showed me her satirical painting labeled “This painting rules. It’s cool.”, deliberately cocky to offset the typical criticism an art student might encounter! That week on TV, I glimpsed well-known artist Ken Danby saying how he thumbed his nose art critics, who were just trying to make themselves feel powerful.

*Jung believed that the creative process, at least when it pertains to art, occurs in two modes: the psychological and the visionary.... The visionary is the mode that concerns Jung more deeply. In this second mode, the content does not originate in the lessons of life but from timeless depth, from what Jung calls “the collective unconscious.” The collective unconscious is the depository of the archetypes – primordial experiences that have repeatedly occurred in the course of generations. The archetypes may surpass man’s understanding. They may be many-sided, demonic, and grotesque.

In the visionary mode the creative person is at the mercy of the re-emerging content. He is, according to Jung, in a passive situation. The work brings with it its own form, what he (the author) would add to it is declined; what he does not wish to admit is forced upon him. ” *In the visionary mode the creative person is more conscious of an “alien” will or intention beyond his comprehension. (Arieti, 1976, p.26)**

Signpost 14 – “Bodywise”

BODYWISE

Regaining Your Natural
Flexibility and Vitality
for Maximum Well-Being

Joseph Heller
& William A. Henkin

Confrontation, Dec. 2, 1998, Painting 200

Journal notes:

Trying once again to change classes, I was advised by a professor, not to be passive about my education. If I did not understand the value of her approach, I should ask her to explain. Although, at various times I had voiced my opinions, and my desire to paint “automatistically”, her usual response was painting needs both intellect and instinct! Yes, but what kind of intellect?

I have no preconceived idea. Facing the blank paper with my mind empty of literal ideas, I obey whatever impulse comes first. If I have the idea of applying the charcoal in the middle of the paper or at one of the sides, I do so without hesitation, and so I go on. A first stroke is thus drawn, dividing the sheet of paper. This division of the paper unleashes a whole series of thoughts, which are always automatically carried out. *I've used the word “thoughts”, that is, painters thoughts*, thoughts about movement, rhythm, volume, light, not literary, philosophical, social ideas, for these can only be used in a painting if they are transposed plastically. (Borduas in Gagnon, 1988, p. 104)

During the end of the semester critique, I decided to clearly articulate my frustrating class experience. As I presented the illustrative paintings, I recounted my honest reaction to the class assignments, and my eventual self-affirmation. I stated clearly that I could not see the value in painting in this fashion and proposed that students would benefit more from be allowed to paint in a style they were invested in, getting technical advice etc. as needed. Much to my dismay, she became distraught and responded defensively; “Well, if you don’t want to learn.” And “Nobody cares what I think.” The class was shattered, some supportive, others aghast at my perceived lack of respect for authority.

The next morning, I was comforted by the following passage:

I am always sorry for the Puritan, for he guided his life against desire and against nature – He found what he thought was comfort for he believed the spirits safety was in negation, but he has never given the world one minute’s joy or produced one symbol of the beautiful order of nature. He sought peace in bondage and his spirit became a prisoner. Technique to me is merely a language, and as I see life more and more clearly, growing older, I have but one intention, and that is to make my

language as clear and simple and sincere as is humanly possible. I believe one should study ways and means all the while to express one's idea of life more clearly...But language can be of no value for its own sake it is so only as it expresses the infinite moods and growth of humanity. An artist must first of all respond to his subject, he must be filled with emotion toward that subject and then he must make his technique so sincere, so translucent that it may be forgotten, the value of the subject shining through it. (Henri, 1923, p.119)

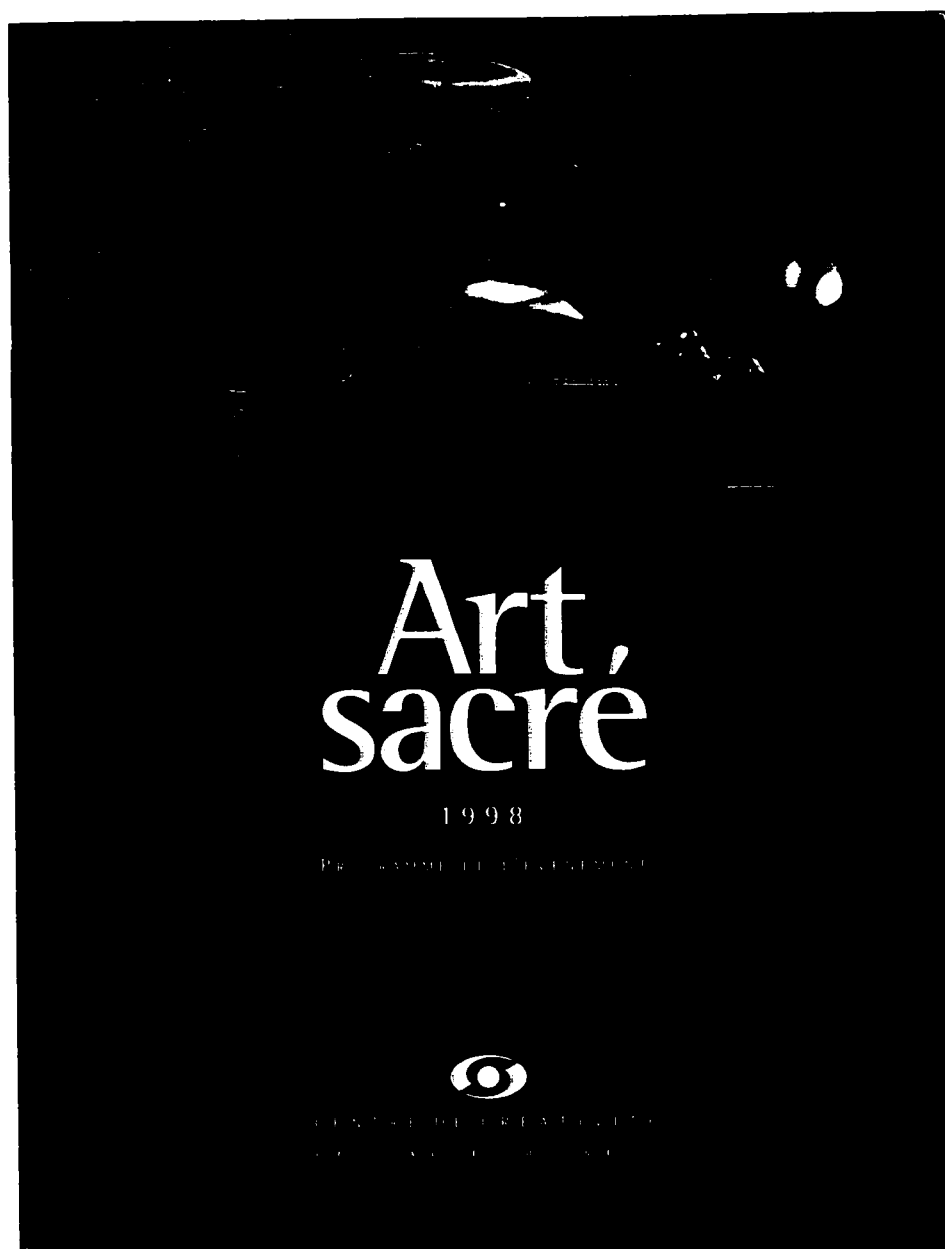
Confrontation, Dec. 13, 1998, Personal Domain

Journal notes:

I felt annoyed with a male friend, finding him too materialistic, and lacking the courage to do what he really loves. Shortly after, I saw the film "Meeting Joe Black", about a woman who rejects her materialistic, power-driven, negligent manfriend, holding out for passion, as advised by her father, choosing instead Joe Black, a spirit inhabiting an earthly body, who has come to help her father die.

Materialism is far more than a concern for material goods. It is an outlook that says all processes of the world, of the body, and of life can be accounted for on the basis of the combination of material processes and the laws governing their ways of combining. Materialism not only reduces the world to abstract processes, it involves the total exclusion of the workings of invisible soul beings in the earthly sphere. Materialistic learning that supports this worldview dominates education in the sciences, and the humanities also partake of this reduction. When myths are approached as remnants of the past, or when the cosmos is confined to the sphere of human personalities and their interactions, or when art is approached only as an aesthetic production based upon certain formal laws, then the humanities do not open to spiritual worlds but are trapped in a materialism of the spirit. (Sardello, 1992, p.50)

Signpost 16 – “Exposition: Art Sacré”



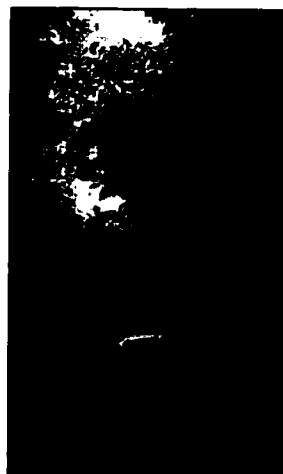
Françoise Cormier

Silences

25 octobre au 27 novembre 1998
Église du Gesù

Présenté dans l'église du Gesù, *Silences* est un magnifique livre d'artiste de Françoise Cormier.

Ainsi veut-elle susciter une réflexion sur le chemin qu'il faut parfois parcourir vers la compréhension d'autres codes. Au cours des dernières années, cette artiste a effectué plusieurs séjours au Japon où elle a poursuivi des recherches sur l'identité. Divisée en trois parties, cette oeuvre photographique saisissante est construite d'après les carnets de pèlerins traditionnels japonais. Le titre fait référence au Ma, concept philosophique japonais du vide où réside l'essentiel.



Françoise Cormier
«Silences»

A R T S A C R É 1 9 9 8

Signpost 18 – “Exposition: Entre Corps et Âme”

Communiqué de presse

Pour diffusion immédiate

Entre corps et âme

du 29 octobre au 18 décembre 1998

Montréal, le 16 octobre 1998 - La Galerie d'art Leonard & Bina Ellen de l'Université Concordia et la galerie Liane et Danny Taran du Centre des arts Saidye Bronfman ont le plaisir de présenter l'exposition bipartite *Entre corps et âme*, qui sera en place du 29 octobre au 18 décembre 1998.

Magdalen Celestino
Cathy Daley
Aganetha Dyck
Robert Flack
Karilee Fuglem
Angela Grauerholz
Nicholas Hooper
Spring Hurlbut
Manon Labrecque
Myriam Laplante
David Moore
Sylvia Safdie
Barbara Steinman
Sarah Stevenson
Max Streicher
Tim Whiten

L'exposition réunit des œuvres de toutes disciplines réalisées par seize artistes canadiens. Parentes dans leurs observations sur la relation entre les conditions physique et psychique de l'existence humaine, ces œuvres explorent le fait, invisible, d'être, soit ces énergies mystérieuses qui lient corps et âme. *Entre corps et âme* offrira au visiteur un aperçu des dimensions mutables et infinies qui sédimentent l'expérience individuelle.

Cette présentation est le fruit d'une première collaboration entre deux centres d'art montréalais viraux dont le mandat principal est de diffuser et interpréter l'art contemporain canadien. Montée par Karen Antaki et David Liss, l'exposition offre deux perspectives distinctes au sein d'une conception thématique commune. *Entre corps et âme* sera suivie d'une publication bilingue et illustrée, avec des essais signés par l'un et l'autre des commissaires.

Cette exposition a été réalisée avec l'appui du Conseil des Arts du Canada (aide à la programmation et au fonctionnement), du Ministère de la Culture et des Communications du Québec et du Conseil des arts de la Communauté urbaine de Montréal.

Vernissage le jeudi 29 octobre de 18h à 22h aux deux galeries.

Un autobus fera la navette entre les deux galeries.

- 30 -

Pour de plus amples renseignements, communiquer avec :

Alison Crossman, conservatrice adjointe, Galerie d'art Leonard & Bina Ellen
Tél: (514) 848-4750 Fax: (514) 848-4751



Liane and Danny Taran Gallery
Saidye Bronfman Centre for the Arts
5170, Côte-Ste-Catherine
Montréal (Québec) H3W 1M7
Tél.: (514) 739-2301
Métro Côte-Ste-Catherine
Heures d'ouverture : du lundi au jeudi, 9h à 21h;
vendredi, 9h à 15h; dimanche, 10h à 17h.



LEONARD & BINA ELLEN
ART GALLERY

Galerie d'art Leonard & Bina Ellen
Université Concordia
1400, boul. de Maisonneuve ouest
Montréal (Québec) H3G 1M8
Tél.: (514) 848-4750
Métro Guy/Concordia
Heures d'ouverture :
du lundi au vendredi, 11h à 19h; samedi, 13h à 17h.



Signpost 19 – “Archetypal Foundations”

**The creative process thus consists of an unconscious animation of the archetype. The primordial image, connected with the archetype, compensates for the insufficiency and one-sidedness of the creative person's experience of life, or even the spirit of the historical time in which the creative person lives. In other words, the great work of art transcends life experiences, personal factors, and the historical period in which its producer happens to live. (Arieti, 1976, p. 27)*

*By reawakening the wealth of experience dominant in the collective unconscious, the creative process confers on the work of art a universal significance. The artist's lack of adaptation to his environment becomes his real advantage: it facilitates the re-emergence of the archetypes; it induces him to enter into a mystical participation with the ancient sources. (Arieti, 1976, p. 27)**

Signpost 19 – "Archetypal Foundations"


Ancient Roles and Modern Actors: Archetypal Foundations of Drama Therapy

Saturday Morning Presentatic

Stephen Snow

Saturday, December 5, 10 a.m.–12:30 p.m.

Dawson College Amphitheatre (Room 4C.1)

(Enter via  Arwater or 4001 de Maisonneuve W.)

Admission \$12, Members \$10, Students and Seniors \$6

This lecture/slide presentation will explore the ancient roots of drama therapy in shamanic healing rituals and the evolution of theatrical role-playing in relationship to the mythologies of tribal peoples. The presentation will also investigate role theory and its application in the contemporary practice of drama therapy.



Stephen Snow, Ph.D. RDT-BC is associate professor of creative arts therapies, coordinator of the new graduate drama therapy programme and director of the Centre for the Arts in Human Development at Concordia University. He is on the Editorial Board of *The Arts in Psychotherapy* and has lectured on Drama Therapy, both nationally and internationally. Dr. Snow is the Artistic Director of The Playback Theatre of Montreal.

Playback Theatre with Dreams

A Saturday afternoon program with the
Playback Theatre of Montreal and Stephen Snow

Saturday, December 5, 2–5 p.m.

Dawson College Amphitheatre (Room 4C.1)

Cost: \$30, Members \$25

The Playback Theatre of Montreal, a company of actors, therapists and musicians, will use their unique methods to afford the audience opportunities to process their dreams through improvisational role-playing and music. Bring a well remembered night-time dream, old or new, to share. We will aim to treat your dreams with artistry and sensitivity.

The C.G. Jung Society of Montreal

Call 481-8664 for information and to register

Signpost 20 – "The Art of Breathing"

THE ART OF BREATHING

THIRTY SIMPLE
EXERCISES FOR
IMPROVING YOUR
PERFORMANCE
AND WELL-BEING

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3 Part III - Giant Indwelling of Pre-research period and Fall session

As I reviewed the data from the pre-research period, I experienced deep emotions of sadness and pain, revealing the still powerful energies tied up in these images. Happening upon Carlos Casteneda's (1998) The Active Side of Infinity in my research process (April) I now understood that I had been engaged in an extended "ritual", which spontaneously emerged from my psyche:

Don Juan revealed to me as time went by that shamans of ancient Mexico had conceived of this collection of memorable events as a bona-fide device to stir caches of energy that exist within the self. They explain these caches as being composed of energy that originates in the body itself and becomes displaced, pushed out of reach by the circumstances of our daily lives. In this sense, the collection of memorable events was for Don Juan and the shamans of his lineage, the means for 'redeploying' their unused energy. (p. 2)

As Bani Shorter (1989, p.25) observes in her book on women's initiations, An Image Darkly Forming: "Ritual is a collective or individual attempt to conjure up or reawaken those layers of the psyche which the light of reason and the power of the will can never reach, and to bring them back to life." Ironically, in 1996 I participated in the annual Community Continuity Conference, held in Ontario sponsored by the Foundation for Community Encouragement, an organization dedicated to putting into practice Scott Peck's visionary principles. I shared a room with a British woman involved with creating community through drama. She happened to be reading James Roose-Evan's (1994) Passages of the Soul: Rediscovering the Importance of Rituals in Everyday Life, a book about using ritual for healing. Feeling overwhelmed by the exhaustive process of community building and the listening effort demanded by a process dependent on verbal sharing alone, I retreated in the evening to my room. For some unknown reason a deep

sadness pervaded my being. It was at this time that I spontaneously painted the image titled “Secret Garden” (Figure 7). The title came to me, when later browsing through Roose-Evans I came across the passage quoted on page 46, describing a ritual as a door that leads into a secret garden. As Borduas comments in Gagnon (1988):

The artist expected that the painting would reveal to him the mysteries of his own subconscious mind and that by means of verbal ‘associations’ (of which the work’s title was only the final crystallization), these subconscious elements would be brought to the surface; thus he would learn more about himself, his perception of the world, and his relationships with other people. Contributions from the latter, including his pupils, were to be part of this process of investigation, as soon as a title – even one proposed by someone else – struck a chord with him, he kept it. (p.222)

I mentioned to the woman my struggle concerning whether to continue in the art therapy program or to find an alternative path. If I was not to be an art therapist how would I define myself? Suddenly, the complete phrase “Healing through Art and Ritual” fluttered across my mind’s screen. Sharing this with my roommate, she astutely observed “I think that’s it”. Years before, in an intensive summer Drama Therapy course I had titled my final paper A Rite of Passage. It seems that this interest in working with ritual has been long dormant. As I realized the ritualistic nature of my research process, I simultaneously was confronted by the power of the internalized taboo, which had prevented me from actualizing my inspiration. “Art therapy”, it seemed, was an acceptable format for unearthing badly needed ancestral practices:

Any person in modern culture who is aware of this destruction from the machine world upon the spiritual world of the individual realizes that there is a starvation of the soul. And realizing that, he or she starts to wonder what to do about it. In places that I have been to speak to people about the beliefs and realities of the indigenous world, there has been a consistent number of people who have been so touched, even profoundly shaken by what I was telling them that I have to believe that I was not so

much appealing to their minds as I was awakening something within their souls – something that has always been there. This tells me that there must be an indigenous person within each of us.

This indigenous archetype within the modern soul is an archetype that is in serious need of acknowledgment within the person. A different set of priorities dwells there, a set of priorities long forgotten in higher cultures. People in touch with this archetype are in search of caring for their spirit seek to transcend the stress placed on the body and the mind by the rapid motion of everyday life around them. Such people would not be ashamed to express their hunger for transcendence- these are the kind of people in need of ritual. (Somé, 1993, p. 34)

Initially, I felt some confusion in how to simultaneously coordinate the explication process, the “giant” indwelling and continuing relevant developments that occurred during the indwelling period. The demand of daily journal keeping seemed no longer required, once the intensive “giant” indwelling period began. I assumed that I would concentrate my focus on the data accumulated up to this point. Yet, significant personal experiences relevant to the evolving process continued to unfold. It became only too apparent that the decision to abandon systematic journal keeping was premature. For example, I had what can only be described as a “numinous” experience during a massage, the day following an intensive voice session.

Journal Notes, May 12, 1999

I arrived at my voice session feeling agitated and angry. I was irritated by my male friend’s attitude after a dinner invitation the previous weekend. While he generally had begun to give priority to his soul yearnings, after this encounter, influenced by a guest’s higher income bracket, he reverted to his prior, more materialistic stance, which I found offensive. I had felt particularly close to my friend that day, having spent a memorable

afternoon together. Earlier we had viewed a moving film, which stressed the importance of such values as love, family, and imagination. On our way out of the shopping complex we paused to take in the current exhibit of Jacque Cousteau's lifework and passionate efforts to protect the marine environment. Reaching my friend's vehicle, which he had previously parked, while I purchased cinema tickets, I noticed it was stationed before a Buddhist association. Subsequently, the contrast between the emotional intimacy and spiritual ambiance of the afternoon and the abrupt shift I experienced in the evening made the incident all the more upsetting. While acknowledging that materialism was excessive in modern society, the voice therapist gently called attention to my own need for material, and encouraged me to "permit myself" some material. He mentioned the Buddhist's philosophy of compassion in accepting differences. Realizing the truth in what he said I gradually calmed down and relaxed, becoming more open. We discussed the meaning of my name "Sweetman", which he suggested signified "la douceur de l'être", and had me practice making vowel sounds softly with my mouth. Our attention was drawn to a book of his on a nearby table, Le Don De La Grâce, by Karlfried Graf Durckheim (1992). As he opened the book casually the following passage caught my eye:

Il faut que jamais nous ne nous reposions
 Jusqu'à ce que nous devenions
 Ce que de toute éternité
 En Dieu nous avons été.

Maître Eckart

He also suggested that my recent knee pain was suggestive of my own blocking of myself, while my former shoulder pain, was reflective of genuine obstacles in real life, which no longer existed, for example I now had permission to do my research. It was time he suggested for me to go my own way.

Let me define grace as a 'sudden reorganization, in a more economical manner, of perception, attitudes, and dispositions which result in a relaxation of inner and outer conflicts and in liberation of previously bound energies for projects and relationships which are satisfying to the maturing self. Sam Keen (source unknown)

The following day, still feeling the intensity of the experience, I visited my massage therapist. Although used to half-hour sessions only I felt I needed a full session. As she touched my stomach for the first time, I had a curious sensation of allowing myself to receive her touch. She on the other hand later recounted her experience of silently requesting my permission to massage this sensitive area, before beginning. As the session came to an end, I had the strange sensation of being where the ocean waves, playing in the background were. I felt that I had touched the matrix of life. She suggested I look at my face in the mirror. I could feel a kind of glow radiating outward from my facial skin and glancing in the mirror beheld an enigmatic expression of peace, love and serenity. I felt a warmth and expansiveness that, I wished could become a permanent state of being. She suggested that in massaging my stomach, my essence had been touched. I knew then that the Eastern contention that our core is centered in the stomach was true:

To understand that a central core exists within all human beings is to open your eyes to a whole new dimension of your being. The core has always been within you. When it is stimulated it becomes increasingly effective. It does not grow in size, but in intensity.

The core is located at the center of the body, measuring from head to toe. That point is located approximately 2 to 5 inches below the navel (see Figure 1). The entire body is coordinated from this center of balance. In fact this core is the center not only of your physical balance but of your mental and emotional balance as well. (Zi, 1986, p. 9)

This is very different from the belief that dominates in the West:

We think that cerebral activity is what controls individual lives and brings fruitful results or failure. And the strength to overcome weakness, too, is regarded as the realm of mental powers alone. But there is a

fallacy in such a line of thinking. Ever since Descartes' "I think, therefore I am, the mind and spirit have been divorced from the physical body and the former has been accorded too much importance. (Nishino, 1997, p. 11)

The separation of body and spirit is a central axiom of Christianity. Fasting, self-castigation and deprivation of all kinds were practiced to subdue the demands of the body and attain a state of pure spirituality, and if all attempts to subjugate the flesh failed, castration was performed. (Buonaventura, 1989, p.37)

Though the experience described above was no doubt a result of the progressive healing journey undertaken over the entire fall and winter period, it also seemed connected to the intensive indwelling I was engaged in. Should I, in the organization of my report, include it as part of the indwelling process or include it at the end of winter data. A timely consultation with my advisor and her perceptive recognition that in the heuristic process the creative synthesis does not happen only at the end, but is an ongoing process, which she aptly described as a process of constant "interpenetration" helped clarify the issue. Similarly, expanding on this theme, she referred to the process of alchemy, in which lesser coniunctos occurred along the way on route to a culminating grand coniuncto at the end. Greatly relieved, I felt freed to trust my heuristic sixth sense, rather than trying to conform to any pre-established, more linear patterns of conducting research. Similarly, I confronted a block in how to explicate the data. Although Moustakas (1990) recommends a thorough analysis of data he does not specify how, leaving it up to the creative integrity of the individual researcher. Although, familiar with the rigorous coding procedures employed in phenomenological research, somehow this did not sit well with my "gut sense" of what was required. While, it seemed appropriate to distill emerging themes to a certain degree, I trusted that an intuitively guided indwelling session on the data would be sufficient to

identify key themes. Initially, my research advisor seemed to share my concerns. But when I spoke to her again a week or so later, a mutual shift had taken place and I sensed a greater openness to individual interpretation. I attributed the shift that had taken place in my advisor to the effort she had made in the intervening weeks since our last conversation to deepen her understanding of the idiosyncratic nature of the heuristic process. Informed by her recently received copy of Shaun McNiff's (1998) revolutionary work Art-based Research which greatly contributes to supporting art therapist's efforts to conduct research in their own voice, and sample articles of heuristic research brought forth by other students, engaged in similar pursuits, she became increasingly receptive. My shift I attribute to an incident that occurred during a trip to Boston, May long weekend. Although hesitant to leave, concerned by approaching research deadlines, but feeling drained by the labor-intensive process, I decided an incubation period would help rather than hinder. Before leaving I assembled the Pre-research and fall data, attached the accompanying photos and did a quick read through of the material, noting key themes. (see pp.121-122)

3.1 Incubation: Trip to Boston, May 21-24

The predominant theme that emerged out of this weekend trip was that group members have different needs, and different strengths. Several oppositions arose creating tension in the group, over the weekend, involving the following themes: acceptance vs. confrontation; prioritizing vs. improvisation; efficiency vs. carelessness; action vs. passivity; rights vs. responsibilities; authoritarianism vs. consensus; individuality vs. collectivity; poverty vs. wealth; oppression vs. freedom; nature vs. culture.

Saturday evening at the height of the tension, I witnessed a strange scene in the Metro. An elderly Asian woman dressed in traditional garb, looking like she had just stepped out of rural China agilely balanced two very large and heavy woven baskets of fresh broccoli hanging from a bamboo pole across her shoulders as she descended the stairs to the metro platform. Amazingly enough, after depositing her load, she mounted the stairs, returning for another. Although struck by this scene, I did not realize its significance until later. (see Feedback Loop, Appendix B) I wondered why I had never seen such a sight in Montreal or Toronto.

As the end of The Trip approached I found myself much more open to and appreciative of the different strengths in the group, recognizing our interdependence. In particular, I felt an important shift take place concerning my attitude towards “organization” and “rigor”. I realized that contrary to my image of myself as a disorganized, “go with the flow” kind of person, it was I who often proposed “prioritizing”. For example, in the visit to the aquarium I suggested skimming the brochure describing the activities, getting an overview before beginning our tour. This resulted in my friend and I catching the wondrous sight of a Sea Dragon, an incredibly delicate organism whose supple wisp of a body resembles algae, in the Coastal Rhythms exhibit, unfortunately missed by our compatriots who plunged in haphazardly. Confronted with this reality, I had no choice but to take ownership of this previously resisted trait. I believe that in recovering my creative self through the art therapy process I had temporarily rejected structure, as an oppressive influence and was now reintegrating it through my research process.

Another factor in my increasing openness to “being organized” was my encounter with a Montreal artist who seemed to represent in her person and in her work an impressive

integration of both intuitive and organizational strengths. (see Appendix A) Seeing that the latter quality was required by artists in preparing for expositions etc. helped me recognize its value.

I began to appreciate “rigor” when upon returning home, I was preparing for a second session with my voice therapist in order to do a feedback loop on our previous “indwelling” session (see Appendix A). A feedback loop involves checking back with the research participant to see if their perceptions match your perceptions of the experience. This measure is used to increase validity in qualitative research. In reviewing my journal notes, describing our first encounter, I was startled to recall that the collage image that I had worked with at that time, was that of an Asian woman balancing two buckets hanging on a bamboo pole across her shoulders. It was then that I began to appreciate the importance of “rigor”. Had I not kept systematic notes of both experiences, this highly significant symbolic connection would have been missed. The symbol’s reappearance clearly indicated its importance as a key theme in my research. The timing of my second research session with my voice therapist the day after my return from Boston and the consequent discovery of the corresponding symbols was uncanny.

3.2 Feedback Loop (Voice Therapist), Feb. 23, 1999

Initially, I spoke to my voice therapist about my trip to Boston, the recurring symbol of the Asian woman balancing her load, and my newly acquired receptivity towards rigor. I mentioned that interestingly, Boston was the home of both celebrated, intellectual and technological institutions, such as Harvard and M.I.T, as well as of Shaun McNiff, “soul” art therapist and Robert Bosnak, shamanic dream analyst, both of whom incorporate the

body to a large extent in their approach. I suggested that I read my written account of our previous indwelling session (Appendix A) back to him to confirm the accuracy of its content. The session was very fruitful, not only confirming my perceptions, but also extending them. We began by recalling the original experience of my embodiment of the Asian collage figure (Figure 39), holding the tension, my weightiness gradually becoming lighter, my sounds higher, culminating in a sense of interior spaciousness. Our conclusion at the time was that the holding of tension between polar opposites, expanded inner space allowing for an increasing influx of spiritual energy. This insight was informed by his accompanying experimentation with the extreme high and low ends of the musical scale, in response to the erotic imagery (Figure 41) and his sudden intuitive realization that the more one could unite the polar opposites, such as masculine and feminine, the more the point of union became stronger as a creative force. The erotic energy represented the result of this union.

He applauded my recent embracing of “rigor as a complement to “intuition” in the relatively short time, since my research and therapy had begun. Realizing the importance of his words I requested tape-recording the discussion, to which he agreed. Relevant excerpts can be found in Appendix B. Recalling my description of Boston as the home of both McNiff and Bosnak, who were closer to my way of thinking and the institutes of higher learning Harvard and M.I.T., he suggested that Boston represented a place where the two extremes “intuition” and “rigor” currently lived side by side with the eventual goal of reunification. He concluded that intuition needs rigor, just as rigor without intuition becomes a dead process. I realized that the fact that the Boston Asian woman was carrying “double” the load reflected the high-tension level being held between these coexisting

polar extremes in the Boston area. I suggested that it was perhaps in such places that the greatest potential lay.

3.3 Becoming Whole

I should add that another important block had been successfully overcome as a result of being freed to do research in a style that validated the artistic strengths of feeling and intuition. Freed to use my dominant functions in conducting research, I became more open to integrating those previously resisted weaker functions, particularly the sensation function, which involves precision and meticulous attention to detail, strengths incidentally possessed by my male companion at this time. Although this “complementary” relationship of what were essentially opposite strengths was often the cause of contention, gradually as the relationship evolved we each began to appreciate the value of each other’s differing capacities. As well, what began as a large gap between our individual styles:

◆ His reality orientation	◆ my visionary, but sometimes impractical stance
◆ His willpower	◆ my dominant ‘feeling’ approach
◆ His discipline	◆ my procrastination
◆ His goal-orientation	◆ my ‘go with the flow’, and present orientation
◆ His perfectionism and meticulousness	◆ my spontaneity and carelessness

♦ His penchant for action	♦ My receptive stance and insistence on balance and time for introspection
♦ his rational outlook	♦ my mystical, symbolic perspective

gradually diminished as we each began to incorporate more and more of the other's strengths. In addition to the ongoing cross-fertilization taking place in the personal realm, I seemed instinctively to know the importance of "rotating" the psyche and integrating all four functions. I voluntarily took on the challenge of producing artworks that required using these weaker functions. As is now readily apparent, my preference is for spontaneous "automatist" expression. However, in producing the "Dancer" (Figure 23) inspired by the photograph (Signpost 11) of the diver encircled by barracudas, I deliberately chose to work with stencil. Needless to say, the process of duplicating the several tiny barracuda on textile required infinite patience and systematic attention to detail. In addition the conception of the evolving image required step by step procedures planned in advance. The making of a leather purse (Figure 25) and the proposed copying of African Dancers, (Signpost 21) in the winter session also required similar skills, and would contribute to developing them.

Figure 25– “Leather Purse”



As well, these influences and experiences gradually led to a greater openness to computer use, which became essential in the final compilation of data. Previously I had been resistant to computer use due I believe to associating them unconsciously with alienation, and the environmentally unsustainable accelerated pace of technological development.

Signpost 21 – “African Dancers”

Journal notes: Wednesday evening, June 2, 1999

Earlier today, I experienced panicky feelings wondering how on earth I was going to complete my research on time. If I were to repeat the same process I had done with the fall data with the winter material it would take too much time. I wondered if I should return to my original idea of merely attaching a quote to an image without trying to make the original, chronological process understandable to readers. I prayed for an intuition that would tell me how to proceed. I was also simultaneously irritated with a girlfriend who I felt often appropriated ideas that were originally mine, without acknowledging the source. A comment by an artist, as she tried to detect the origins of my accent, seemed to shed light on the subject. When I explained I had just absorbed them from living in different cultures, she commented that "I must have a musical ear". We discussed the innate capacity of artists to absorb ideas etc. that resonated with their own psyches. I began to calm down realizing this was probably the case with my friend and was unintentional. Just before sleeping I had an urge to pick up a book, Gloria Steinem's (1992) Revolution from Within: A Book of Self-Esteem, I had purchased on impulse during Concordia's fall used book sale, but had never read. As usual I flipped open the book randomly. The following passages attracted my eye and seemed to resonate with my soul's essence:

"We talk too much; we should talk less and draw more." Goethe (p. 166)

"Battered women, prisoners and other people deprived of self-expression – often for so long that they believe there is no self worthy of expressing--have found that keeping any journal, perhaps sharing it with others in a similar situation, is the first step to believing their own voices. Writing in great quantity is a technique recommended by many teachers of creative writing. Maxine Hong Kingston, author of The Woman Warrior and China Men, tells her students *that this quantity-writing reveals a voice both unique to each person and expressive of one of the universal biological rhythms* that are, Kingston believes, the source of classic

literary forms. Each sonnet is a writer's unique message, but its rhythmic structure, Kingston says, is the pulsating of the human heart. (p. 169)

Whatever the purpose or tradition, there is one thing diverse cultures agree upon; the more you cultivate the habit of dream-memory, the stronger it becomes – and *the greater your access to the true self*. When we write down our dreams or any unconscious wisdom, perhaps we literally write our souls out – putting them down on paper where our minds can see them. (p. 170)

It was only years later while reading Alice Miller's description of painting as the path to re-experiencing and healing her own over-controlled, spirit-breaking childhood (see chapter 2) that I began to understand what Judy had been trying to tell me. After all, Miller was not An Artist, but she had used the process of creating visual images to make a breakthrough that had evaded every intellectual attempt at retrieval. It was only the *free, tactile act of painting that finally broke throughout a protective shield of denial*. (p. 171)

"I finally realized that it isn't just dilettantism," she explained. "Visual images are part of our genetic heritage. In other cultures, we would have been decorating our houses and our bodies, making pots because we needed them, singing songs to pass the time, weaving fabric for our clothes; everything. *We have five senses because we're supposed to use them*. I think we each come out of the womb with some unique way of looking at the world – and if we don't express it, we lose faith in ourselves. (p. 171)

Art can be such a vital part of daily life that the !Kung bushmen of Africa carry their painting tools in their belts, to have them always at the ready, and young women of Turkey and Afghanistan weave their hopes into the traditional *kilims* that will hang in their doors and cover their floors after they are married. Even in the United States, artists from frontier and Native American cultures, the ethnic traditions of Mexico and South Asia, Africa and the Middle East, *are beginning to take art out of museums and into personal and community life*. As Lucy Lippard explains and illustrates in *Mixed Blessings: New Art in Multicultural America*, *this is an art about naming experience, representing the self, storytelling, and dreams. It is about art that has burst out of museums and entered real life*. (p. 171)

If everybody from Winston Churchill to an Iowa farmer has discovered the importance of image making, why do so many others and I grow up believing that painting is a never-never land from which non-Artists are forever barred? Perhaps it has come with the *long separation of art from daily life*, and the denigration of useful art as "crafts," or perhaps it's the

encouragement to desire the mass-produced. For whatever reason, using paint, crayons, and clay has become something many of us do before we're old enough to read and write – and then abandon. Only indigenous cultures, futurists, and a few pioneer educators seem convinced that *we need to use all of our senses* if we are to value all of ourselves. (p. 173)

I desire for myself and all who live, an ever-greater spiritualization and multiplication of the senses... *The spirit is as much at home in the senses as the senses are at home in the spirit:* and whatever takes place in the spirit must enkindle a subtle, extraordinary play in the senses. And also the other way around. (Nietzsche) (May 6, 1999)

So give yourself an opportunity to discover your own imagery. Walk through an art store and see what attracts you: using a sketchbook and soft pencils, getting your hands in wet clay, smelling oil paints on real canvas, sloshing brushes over watercolors, feeling finger paints, or scrawling with big crayons. The images you create *can bypass the intellect and go straight to emotion, and so can the tactile feel of the medium you make them in.*

Whatever you end up creating will be *as universal as a human hand and as unique as your fingerprint.* The more regularly you create, the more you will notice an image often repeated in varying ways. That is your true self-made visible. (p. 173)

Journal notes, June 3, 1999

The next morning something told me to open my library book on African dance. I read the following passage:

There is always rhythm, but it is the rhythm of segments. Each unit has a rhythm of its own, but when the whole is assembled it is lacking in symmetry. But easily workable to a Negro who is accustomed to the break in going from one part to another, so that he adjusts himself to the new tempo. (Asante, 1996, p. 152)

It was then that I decided to enter in the computer all the passages that had struck me from Steinem's book the previous evening: I've saved until last the most amazing property of the unconscious, its "timelessness", realizing that by trying to go through my data too

systematically, I was not keeping up with the unconscious inspiration, such as could be released through a free flowing stream of consciousness as the Steinem quotes and therefore losing its benefit:

It is this property that allows us not only to retrieve the past, but to *reshape* it: to go back to a place of pain or deprivation and alter the way it affects us, a method psychologists call 'corrective regression' Precisely, because past emotions and events are stored *timelessly*, we can enter that realm of the unconscious and reprocess them. ("Steinem, 1992, p. 164)

For example, I had been to UQAM library that day and found all kinds of interesting books on the body, which I had to set aside if I were to embark on another lengthy time-consuming thorough reading and compilation of my winter data. I decided that rather than being annoyed with my friend's intuitive voraciousness, I should embrace her. I decided to go through the winter data quickly, allowing intuition to tell me where to concentrate my attention. At the same time I would be open to the new material coming to me integrating the two:

In whatever form you make this journey, consider keeping a journal of your most subjective, uncensored, free-form thoughts. *These are the gifts your unconscious brings you.* Just by setting aside time for such explorations, you are saying: My inner life is real; I am real; it is worth my time and attention. You are affirming the importance and uniqueness of your authentic self.

As a reward, you may not only heal wounds, but also find treasures. Indeed, the most creative people *seem to be those with the easiest access to their unconscious.* Einstein was so sensitive to its gifts that he had to be careful while shaving. Otherwise, new ideas surfaced with such speed that he cut himself in surprise. (Steinem, 1992, p. 166)

It seemed most fruitful to follow the stream of consciousness as best I could. A massage session provided insight into the appropriate course of action. I arrived in a state of high tension and fatigue to which she laughed and said, "You know that there is no energy flow

where there is tension.” She suggested I try to tap into available energy by trying to relax completely. Shortly after, I came across the following passage:

It is that utterly relaxed state of being that is often conducive to inspiring, for example, creative works, scientific discoveries, insights, inventions, and so on. Chuyu can bring inspiration to the minds of scientists and mathematicians, elevate the sensitivity of artists, and elicit beautiful, enigmatic facial expressions. (Nishino, 1997, p.19)

It follows therefore that intuitive power function best when one is in a relaxed state. I would endeavor therefore to try to retain as much as possible a relaxed state of being for the indwelling of winter material, not always the case in the labor-intensive explication of fall data.

3.4 Major themes elicited from Giant Indwelling (brief readthrough before Boston trip)

- ◆ bird decries rejection of “mind, spirit, and soul”, predominance of empiricism, matter only
- ◆ New paradigm shift - breakdown of old mechanistic paradigm (Connecting and making whole, rescue the creative life of the spirit from destruction by the ossified patriarchal values and lifeless materialism that characterize a large segment of the world today)
- ◆ Ritual, rhythm, archetypal foundations
- ◆ Light (spirit) in body (matter), “wisdom of the body” (Just as metaphor encompasses spirit and body, so, as I use the term, ‘soul’ is the meeting place of spirit and body, the eternal part of us that lives in body while we are on earth ... (Woodman, 1980, p.8).
- ◆ Inspiration from the collective unconscious (dynamic exchange), primary and secondary colors
- ◆ Archetypal feminine –resurgent, link between the feminine principle and creativity, erotic and spiritual, “Aphrodite”, valuing subjective life ,divination, feeling, sensuality, receptivity, “hammock” (feminine values excluded in patriarchal society), need to abandon patriarchal ground
- ◆ Daemon, intermediary between god and earth, “Learning is the discipline required to awaken the astral or soul body, the capacity to perceive the outer world as *image*. The central task of learning is not accumulation of information, but learning to learn (Sardello, 1996, p. 51).”
- ◆ Lack of cosmic myth

- ◆ Instinct
- ◆ Holding of tension between opposites, eg. rigor and intuition, masculine and feminine, light and dark

3.5 Shifting Gears

As described in Appendix C I felt our findings from the “Indwelling with the Other II” session, conducted with the Montreal artist supported my decision to intuitively combine the winter data with the continuously emerging stream of consciousness, for example through intuitive readings, such as from Steinem’s work. I had interpreted our findings to mean that my approach involved an integration of the near (the present) and the far (the future direction) that is, the (near/present) winter and the (far/future) emerging stream of consciousness. Yet, the winter data, although “in the present” in its material form, if taken literally was actually from “the past”. The present data was presumably what was happening to me now. Was I then to ignore the winter data, and concentrate only on the here and now and the emerging future orientation? I was torn between a sense of dutiful obligation to explicate the winter data in a way similar to that of the fall, and a feeling that I had done enough, that indeed the essential had been done. Expressing my doubts to my supervisor, I told her I suspected the central themes had already emerged and that the winter data would just furnish more of the same. Yet, nor did I want to leave out the winter data entirely.

On June 10th after a massage session, the massage therapist informed me that I was suffering from a syndrome commonly experienced by secretaries. She explained that my wrist was cricked, and would not lie flat as it should. She recommended I caress it in one smooth downward motion, starting at the elbow moving down to the fingertips. Following her advice, I could feel a traumatic response triggered in my wrist as I stroked my arm.

For a long time I had been aware of a desire to stop writing, being saturated from the numerous papers, I had completed as course requirement over the past years. The past year however, my writing output only increased with the demands of keeping extensive journal notes. It had been suggested to me earlier by an Art Education graduate student to tape my journal orally, but I persisted writing nevertheless. Now, however it seemed “taping” was really the best option. Somewhat nervously knowing that this was not common practice I made my request to my advisor. After speaking to the director of the art therapy program she said a tape was acceptable, as long as there was an accompanying written summary. This condition, however seemed to be defeating the original purpose, that is, to respect the body’s signals, switching modes to give my wrist a rest. As well, I reflected an oral commentary required engagement of the reader in a different mode. An additional consequence would be that rather than a similar organizational pattern to the fall data, that is alternating text/image, the winter period would be represented by a succession of art images only, suggesting the primacy of an artistic approach in my “soul approach” to art therapy. Then on June 29th while making photocopies from a library book Body Wisdom I happened upon “for a third time in my research process” the symbol of a “Chinese water carrier” balancing a pair of hanging buckets at the ends of a bamboo stick across his/her shoulders (Signpost 22), reinforcing its importance. As Heller & Henkins, (1986) explain:

The way the shoulder girdle is organized, there should be no need to do anything to enable the shoulders and arms to hang as they are designed to hang, without rigidities, twists, or attitudes.... But in fact most people chronically hold their arms and hands in various unnatural ways, rarely allowing them to simply dangle like buckets off the ends of their yoked and balanced shoulders. (p. 139)

Signpost 22 – “Chinese Water Carrier”

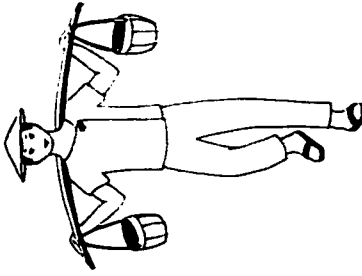


Figure 8-2. Chinese water carrier.

The way the shoulder girdle is organized, there should be no need to *do* anything to enable the shoulders and arms to hang as they are designed to hang, without rigidities, twists, or attitudes. The elbows should angle laterally away from the center of the body while the palms of the hands face to the back, as we can see they do on our primate cousins in the zoo.

But in fact most people chronically hold their arms and hands in various unnatural ways, rarely allowing them to simply dangle like buckets off the ends of their yoked and balanced shoulders. Our arms are involved in almost everything we do, and, as we have mentioned before, people tend to put a lot of effort into doing things. It should come as no surprise, then, that our arms embody much of the tension that results from effort, or that we frequently express that effort and tension in the ways we use our arms and shoulders, or that we suffer from arthritis, tendonitis, bursitis, dislocations, sprains, and general aches and pains from our fingertips to our shoulders and beyond.

Some of the things we do with our arms are entirely fitting, of course. For example, we raise our shoulders in response to fear, which is an appropriate, natural reaction of the organism when it senses danger. If you are walking down a dark alley and notice that your shoulders are high you might wonder whether there is danger actually present (in which case you might want to leave the alley in a hurry) or whether you are responding out of habit to your belief that dark alleys are dangerous (in which case you might want to relax and enjoy your walk). But if you find your shoulders wrapped around your ears in circumstances that are clearly safe, such as while you're shopping or going to the neighborhood movie theatre to see a comedy with your family, you might wonder whether and/or why you are constantly expecting life to rain blows upon your back. You will not have to wonder why

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shoulder girdle, which consists of the clavicles, shoulder blades, and scapulae. The shoulder girdle functions on the principle of a yoke. This yoke, suspended from the muscles of the neck, rests atop the sternum above the rib cage. From it the arms depend, balanced somewhat as a pair of hanging buckets are balanced at the ends of a bamboo stick laid across the shoulders of the water carrier in old Chinese pictures.

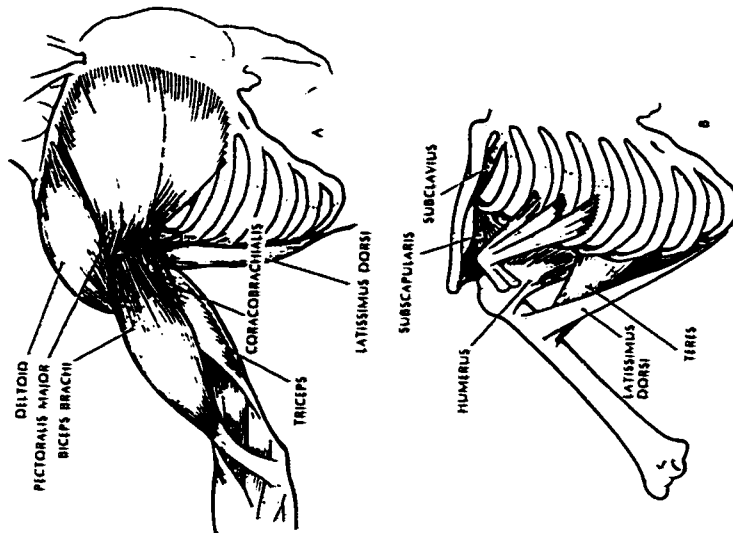


Figure 8-1. Muscles of the shoulder girdle, including arms and chest. Superficial musculature (A) and deep musculature (B).

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Then an event occurred that seemed to clarify the needed direction. I was engaged in the last stressful stages of compiling my paper, editing, inserting photos and photocopies in order to turn it into my supervisors. That evening I anxiously discovered that four prints, necessary to make a third copy were missing! The negatives were stashed away somewhere in the belongings of my male friend, currently staying with me for a week before departing for Europe the following day for two months. It was urgent I locate them before he left. Unfortunately, he was out with a compatriot later than planned and I could not tell him. Finally, upon his arrival, tired after a long day at the computer I tensely explained the importance of the matter. Strikingly, copies did exist of the Dancer (Figure 23), however they were undesirable because my alarm clock showed within the frame of the photo. I recall insisting that I needed the dancer “without the clock”!

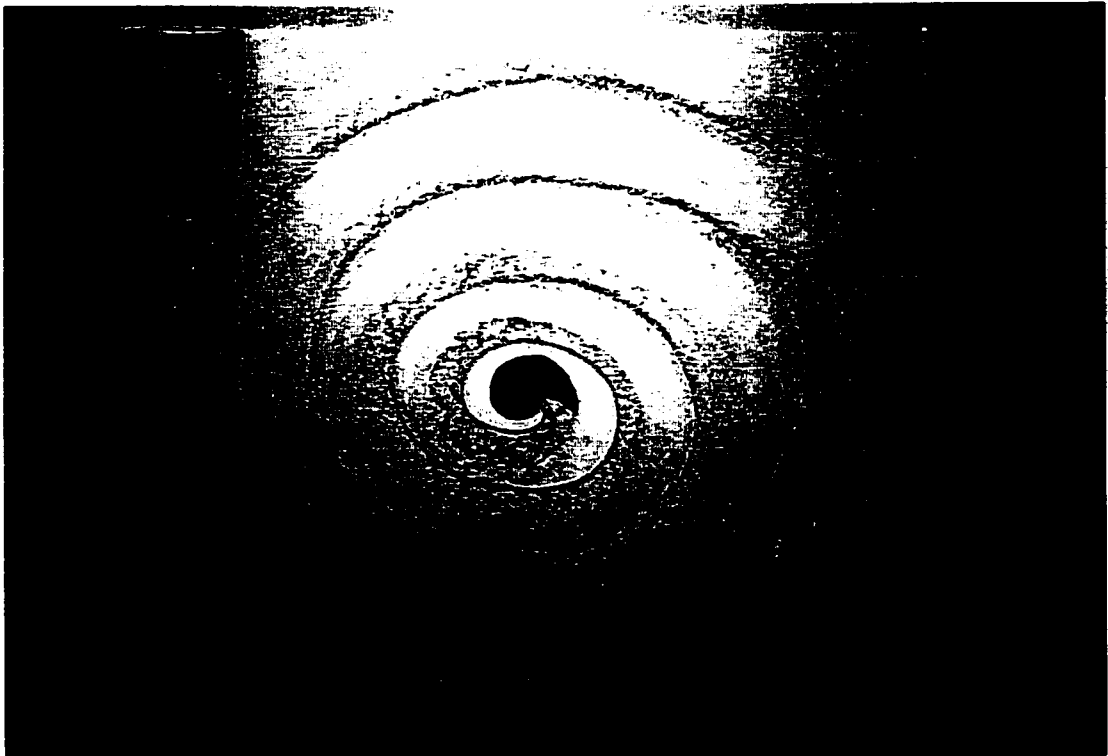
Still feeling tense and irritated I went the next day, July 8th, for my scheduled massage. Trusting that somehow my wound-up state had occurred for a reason, I surrendered to the massage therapist’s kindly touch, hoping to understand better the anger’s intent. She explained to me that some people were too relaxed, the harder “yang” energy buried underneath inaccessible. However, she continued such a state was not genuinely relaxed. In fact, she said we need both relaxation and tension. My tension at least was on the surface and therefore accessible. I had a sudden intuitive flash that there was a connection between a relaxed body state and intuition and a tense body state and rigor. I spoke of how I thought women were trained to valorize the masculine principle too much and that my research was my way of freeing myself from this influence. She then tried a shiatsu stretch, which induced a powerful trembling in my back and shoulder area as I lay on the floor. I felt a deep sadness emerge and allowed it to come to the surface. Images of the

“Dancer” (Figure 23) flitted across my mind’s screen. Suddenly, I recalled that the previous day, when making a single copy of my research paper the printer had accidentally printed the “dancer” page numerous times. It seemed that the “world soul” was making impressive attempts to attract my attention. I felt centered and at peace after this emotional and physical release, and sensed deeply in my inner core that a shift was indeed required in how I approached completing my research. Discussing the missing image “the dancer without the clock” (Figure 23) with the massage therapist she suggested it meant; “doing my research in a way that enabled me to meet the deadline”. I felt that the “clock” referred to the “mechanistic” mentality inherited from scientific quantitative research that validity was derived from the application of pre-designed, systematic and controlled procedures, not allowing for artistic fluidity which was restricting me. As dance movement therapy researchers Bonnie Meekums and Helen Payne state: “This approach is not responsive to the situation in action and as such restraining the research into for example, a pre-post test or before and after method. Rather they understand dance-movement therapy to be “a holistic discipline, unpredictable for the most part, changeable, responsive and multi-faceted, scary but exciting” (Payne, 1993, p. 174). Both the massage therapist and myself agreed that a shift was in order.

I called my advisor in order to arrange dropping of the partially completed manuscript. When I explained the work involved and that I had already completed over a hundred pages, she responded that they were not expecting that amount. I went on to say that I had even purchased an air conditioner, so that I would be able to continue working in Montreal’s scorching summer. She laughed and said “alchemically speaking” I had needed to cool things down. When I asked what it meant to be “too hot”, she responded

“overcooked”. We knew then that it was definitely time to start wrapping up my research that indeed the fall material did contain the heart of the matter. Rather than explicating the winter data in a separate section, it would be brought in only as needed to deepen and illustrate the current discussion. In fact this seemed a natural development as I had already started to make references to images included in the winter data. I would simply include them where mentioned. I felt great relief after our conversation. Significantly, the two of the other missing photos were Figure 10, my drawing which embodies a heuristic approach, made in the first week of my research class, and Figure 26 the last image made in my research class.

Figure 26 – “The Hermeneutic Spiral”



This drawing (Figure 26) seems to convey Linesch's (1994) concept of the art therapy process as a hermeneutic spiral:

This spiral illustrates the way art psychotherapy provides and, in fact, creates a backdrop for therapeutic conversation and then engages the client and the therapists in a dialectical experience out of which emerges joint constructions of meaning on which can be based new understandings and the possibility for change. (p. 190)

The dialogue in this case being between my advisor's "horizon" and my own.

The third missing photo was (Figure 27) a spontaneous painting, I joyfully made at the textile center, when feeling fed-up I decided to abandon my plans to replicate a Senegal artist's original painting, "African Dancers" (Signpost 21) on textile which would have required extensive detailed work. I felt that my attraction to this project was actually a subverted projection of the real goal, which was to develop my expertise to understand artwork in greater detail. At that point I returned to my preferred style "automatism". Figure 27 was my first effort followed immediately by Figure 28. It seemed that my "soul" represented by the ethereal body in Figure 27 required submission to what appears to be a feminine form enshrined in the tree-like shape. The colors contained in the three figures in Figure 27 burst forth again in Figure 28 transformed into a flowery swampland, a symbol for the realm of soul. The requirement for rigor, organization and systematization had been satisfied. It was time to "shift gears". I wondered whether "the Dancer" (Figure 23) represented "the feminine principle" or a need to balance between the masculine and feminine principles. In a session with my voice therapist July 14th, he proposed that the dancer represented "a rhythmic force" requiring shifting between the two principles. I suggested that respecting the rhythm would lead to balance. He added that "time" should not be an imposition. One could, for example work hard for a certain

duration and then relax, or one could work steadily over a long time. Ironically, in a strange parallel my Oriental dance class taking place concurrently to my research process had involved more rigorous veil work during the spring session, but had recently much to my relief began to alternate between the dynamic, energetic movements I preferred and the slower, rigorous veil work. Although it was intuition that guided the needed transition, what remained to be done was a more reflective process, discussing and integrating the material at hand, in order to illuminate the original research question, “What is a soul approach to art therapy?” Despite my initial resistance to a predominantly intellectual, theoretical study, insisting that my primary learning had come from personal experience, I now felt, as hoped, more open to making the necessary “rotation”, engaging the last remaining personality function described by Jung “thinking” to make a whole. As if to underline the shift needing to take place at this point, I received a call that evening to donate clothes to the “intellectually handicapped”. Perhaps my painting teacher this past year had been right after all, both “thinking” and “instinct” were required. The theory, however to be embraced would be that grounded directly in personal experience:

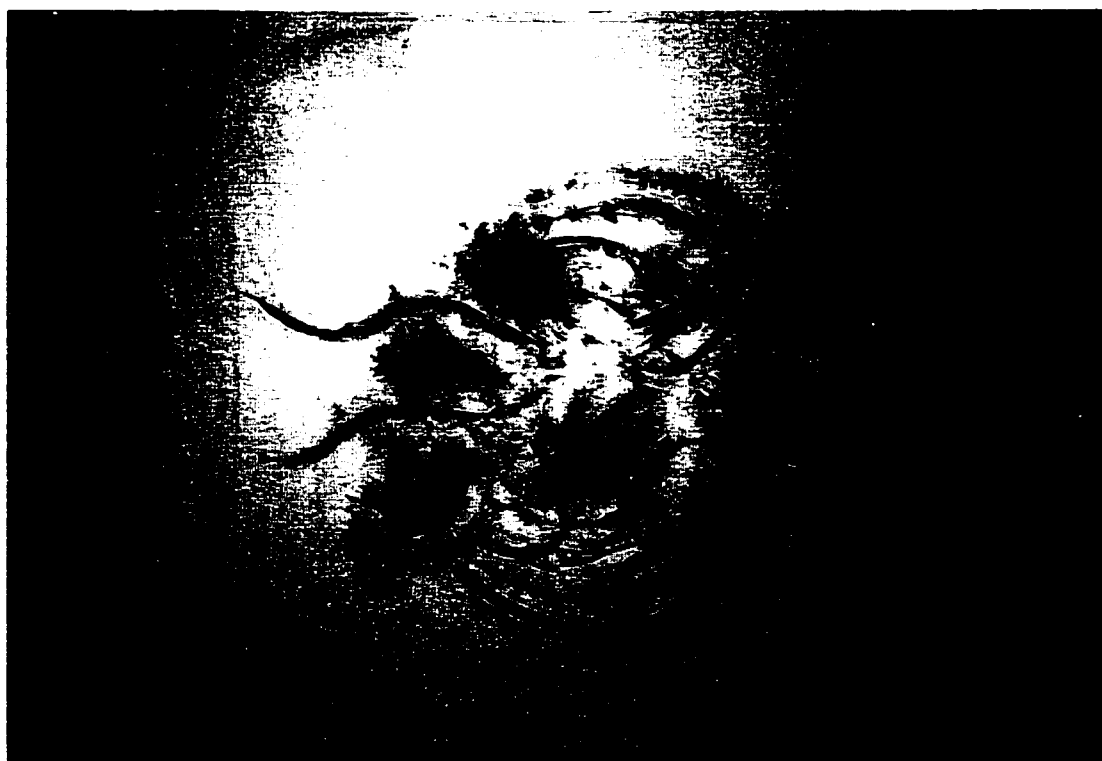
The basic coin in the realm of knowing is direct, intimate, experiential knowing. Everything else can be likened to banks and bankers, to accounting systems and checks and paper money, which are useless unless there is real wealth to exchange, to manipulate, to accumulate and to order. (Maslow in Reason & Rowan, 1981, p. 87)

That weekend (July 10th –11th) taking a complete break, after catching up much needed sleep I attended a yoga class, something I had discontinued for over a year, finding it too static and the tone too “religious”. Starting anew I was struck by the alternating

Figure 27 – “Submission”
Winter, 1999 (painting on textile)



Figure 28 – “Swamplands of the Soul”
Winter, 1999 (painting on textile)



transitions between “tension” and “relaxation” consciously integrated into the process. Appreciating the value of embodying this alternating rhythm, I decided to recommence, acknowledging the positive aspects of yoga and tolerating the rest. Having decided to integrate the winter data into the main body of the research already completed and the discussion section, I decided to do the taped portion only on the most recently emerging “intuitive readings” that had taken place during the “Shifting gears” phase (see Appendix E). The excerpts are taken primarily from three books that came to my attention during this time;

- ◆ Kyle, D. (1993). Human Robots and Holy Mechanics: Reclaiming our souls in a machine world.
- ◆ Lind-Kyle, P. (1992). When Sleeping Beauty Wakes Up: A Woman’s Tale of Healing the Immune System and Awakening the Feminine.
- ◆ Spangler, D. (1984). Emergence: The Rebirth of the Sacred.

4 Part IV - Discussion

Following the lead provided in the previous section, I will attempt, in the current discussion, to reflect on the implications of my research findings for a soul approach to art therapy.

I have been struggling for at least three weeks to wrap up my work, identifying the key principles of a soul approach as my primary advisor suggested and tying together all the diverse threads as my secondary advisor recommended. Although heuristic research is

meant to unfold at its own instinctual rhythm, completing itself in its own time, I was confronted with a real academic deadline. There were days when the ideas flowed. I would get a flash on how to proceed, a unifying image and off I would go. For example, at first, I imagined my research as a road map to guide me in the evolution of my approach, not only showing where I had been, but where I needed to go. I invited the reader to share my experience, but also to have one of their own, trusting that a resonance with the images would emerge. Entranced by the powerful, poetic images I came across in my readings I included them to add emphasis and give zing to my delivery:

But the emerging monarch, like us has never before been to its destination. All of us hold some unspeakable image of the destination and we have a sense of the route. (Kyle, 1993, p.263)

I wanted to show how underlying the seemingly disparate fragments that made up The Trip, lay a pattern, part of an interconnected whole, a central premise in a soul approach. I provided support for my contention and elaborated on this phenomenon by referring to the pre-Christian European concept of the *wyrd*, modern physics, and Jungian psychology:

The ‘*wyrd*’ was the ability to see, feel, and sense the non-rational connections that make up the intricate web of all things. For our early European ancestors, the *wyrd* meant that when one part of the web experience was touched by something, everything was affected by it. (Kyle, 1993, p. 31)

The new physics recognizes that matter and energy, which we used to think of as particles, are also pulsations – one movement moving into another – so that, in Gregory Bateson’s term, the pattern that connects becomes the only “constant”. When you examine these patterns, you are not looking for fixed objects, for all is in flux. But within the flux are eddies of predictable patterns (Spangler, 1984, p. x)

The archetypal patterns, according to Jung make themselves known to the individual psyche through repetitive motifs: "There are, writes Jung, types of situations and types of figures that repeat themselves frequently and have a corresponding meaning. I therefore employ the term "motif" to designate these repetitions". (Jung in Jacobi, 1959, p. 58)

I demonstrated how the recurring minor motifs I had identified in *The Trip*, *apples*, *flowers*, and *hammocks* coalesced into the major motif of *Aphrodite*. Already within my work Aphrodite had revealed herself to be a goddess who placed primary value on her subjective life as befits a heuristic and soul approach (see p. 62). More specifically Shinoda-Bolen (1984), connects Aphrodite, the alchemical goddess with a specific type of consciousness:

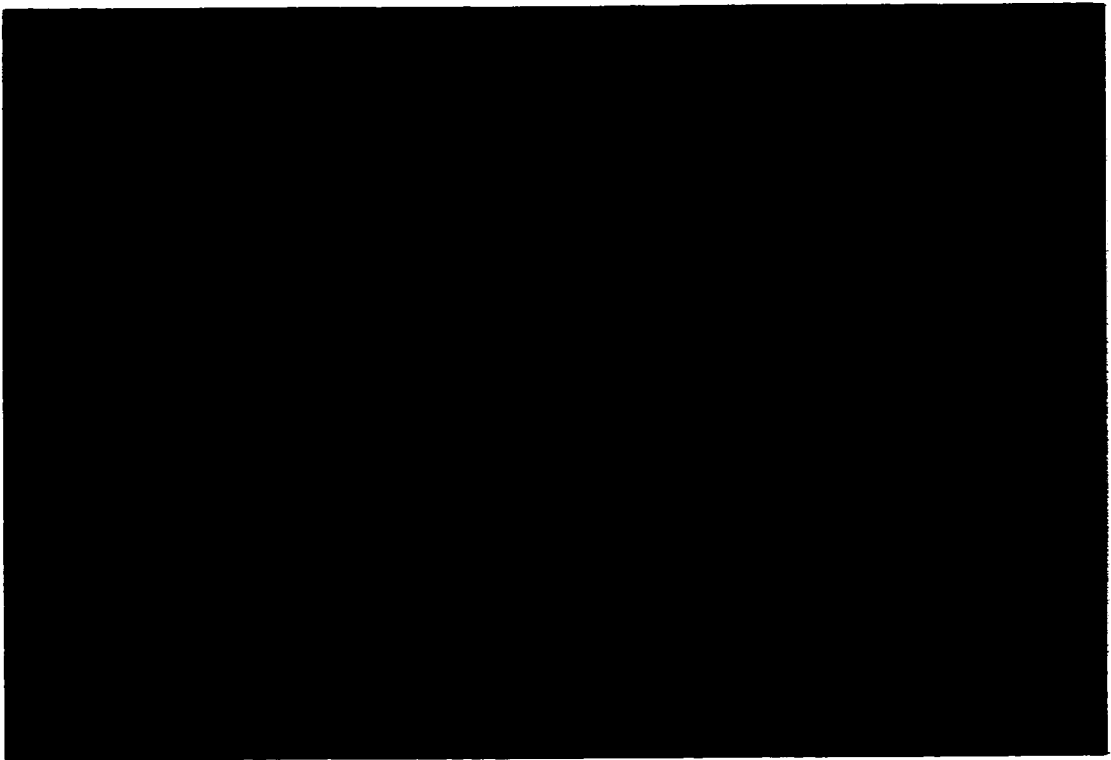
Aphrodite consciousness is focused, yet receptive; such consciousness both takes in what is attended to, and is affected by it. (p. 226)

I suggested that consciousness of this nature was required in a soul approach. I included Mindell's (1993) description of second attention in my effort to more clearly convey the type of awareness demanded, suggesting further that its development was relevant to both therapist and client:

In processwork, 'following the process' depends on the client's state of awareness as much as it does on the therapist's awareness. Both need to develop their second attention. The second attention focuses upon things you normally neglect, upon external and internal, subjective, irrational experiences. The second attention is the key to the world of dreaming, the unconscious and dreamlike movements, the accidents and slips of the tongue that happen all day long. Without this attention, secondary processes such as accidents, slips of the tongue and synchronicities will continuously happen to you but without *involvement*. (p. 26)

I included a photo of a painting (Figure 29) from the winter data that I thought expressed this quality of attention, titled “Cosmic Eye”. I wanted to show how art could tell us about soul when images were allowed to rise from the depths.

Figure 29 – “Cosmic Eye”
Winter data (acrylic on canvas)



I suggested also that a recurring motif can appear in a variety of guises, although pointing to the same essential meaning. For example, I believed the “alien” consciousness, “una consciencia de mujer” described by Jose Vascocelos (p. 40) and by Dallet (p. 57), the “shamanic consciousness”, described by Dallet (p. 42) and the indigenous archetype described by Somé (p. 1107) share a kind of intelligence which utilizes association, analogy, and intuition: “Metis loves repetition and delicate shading; it would rather accumulate than analyze” (Paris, 1990, p. 92). But beyond these motifs, I knew there was

a more important dynamic at work, that I wanted to identify as a key aspect of a soul approach. I was fascinated at how in the midst of the Giant Indwelling, a somewhat chaotic mix of interpenetrating processes and events, what would prove to be the key unifying image of my research, the “Chinese Water Carrier” suddenly surfaced, not once but three times. This phenomena seemed to be perfectly captured by James Hillman (1975) in The Soul’s Code:

At times of new psychological insights or experiences, spirit would quickly extract a meaning, put them into action, conceptualize them into rules. Soul sticks to the realm of experience and to reflections within experience. It moves indirectly in circular reasonings, where retreats are as important as advances, preferring labyrinths and corners, giving a metaphorical sense to life through such words as close, near, slow and deep. Soul involves us in the pack and welter of phenomena and the flow of impressions. (p. 69)

I stated that this came about by letting the process move forward synthetically, letting the psyche’s images and impulses emerge freely in a continuous stream of consciousness thereby gradually sharpening their focus. Clearly, I concluded, a soul approach was process oriented, allowing the psyche to lead.

I gave other examples of the psyche’s tendency towards an increasingly sharp focus, using Figure 5, Shaman Rising I and Figure 6, Shaman Rising II as illustrations. Figure 6, a bird-like shamanic figure, painted immediately after Figure 5 is actually the same figure, the first blurry and undefined, the second more sharply focused. If one looks closely at Figure 5, Shaman Rising, I one can make out the beginnings of a figure facing the left, with a face including eyes and large ears, upright windblown hair, and outstretched arms, which resemble wings. In Figure 6, the same figure appears, but this time facing right and

much more focused, the figure taking on a more bird-like appearance, the windblown hair becoming more distinctly a crown of feathers and the outstretched arms, appearing more distinctly as wings. I suggested that the discovery of this natural propensity of the psyche to converge in a final image actually explained and validated my original impulse to collapse the images and textual fragments of The Trip like a stack of cards, trusting that the final remaining combinations would be succinct vessels of crystallized truth. I wanted to somehow integrate this theme of sharpening focus with the recurring *spiral* motif, in Figure 26, and in Paul Piché's song "Escalier" that came up in the Feedback Loop with the Montreal artist (Appendix C), which I also knew to be important, and I had found the perfect quote to do it:

We can hardly escape the feeling that the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the center grow more and more distinct. Or perhaps we could put it the other way round and say that the centre – itself virtually unknowable – acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice....
(Von Franz, 1994, p. 134)

But, suddenly the words were not flowing anymore and I was having trouble linking one theme with the next. And although I had a definite sense of how this process had worked for me personally, and was eager to share what I perceived as a glimpse of my final destination with the reader, and could see how my current direction could take me there in a kind of grand finale, there were important aspects of a soul approach that I had still not managed to include in the current framework, and furthermore did not see how I would. Frustrated I set my work aside.

The next morning I began anew with another inspiration that I hoped would allow me to present my findings in one fluid, cohesive whole. I realized that the thrust of my work could be summed up in one word, "emergence". Excited, I started off, my pen racing, something like this:

In looking back over my soul journey I realize that the essence of a soul approach to art therapy can be summed up in one word, "emergence". For it was through a gradual process of emergence that the bits and pieces of soul began to reveal their central meanings and intentions. Yet, as is often the case in the art therapy journey the centrality of this underlying principle is already hinted at in the initial image. Figure 2 "Cosmic Bird" reveals the head of a bird bursting forth with great momentum out of the earth's crust, sending waves crashing on either side in its wake. Already suggested too, is the message the bird purports to bring, a longing for wholeness, the reconstitution of the fragmented world chain of being (bottom right corner). Even the method is early on implied in the stark symbol of red and blue overlapping diamonds, yin and yang, the union of opposites (later made clear by the recurring symbol of the Chinese Water Carrier). Figure 3 "Mandala, Bird Rising" shows even more clearly the required transformation and final destination in mind. Encased in a mandala, a well-known symbol of wholeness, the bird with outstretched wings, rises from the layers of consciousness. The mottled green and blue layer, reminiscent of my dinosaur mobile which hangs in my kitchen, suggests the primal, mythic consciousness required to access the collective depths, illustrated by the illuminated, earth-toned, conch-shaped center. The animal tail (bottom right corner) suggests the instinctual nature of the journey. In her book Meeting the Madwoman: Empowering the Feminine Spirit Breaking through Fear and Destructive Patterns to a Balanced and Creative Life., Linda Leonard (1993) discusses the universal symbol of the bird:

In the legends and fairy tales of many cultures, the bird represents the possibility of a spiritual pilgrimage; It can guide us to transcendence. The bird is seen as a mediator between earth and heaven because of its ability to fly. In Hindu tradition the bird symbolized higher spiritual existence. In the art of ancient Egypt, the bird symbolizes immortality and rebirth of the soul, rising from its ashes. To the Sufi mystics the bird in flight was on the long journey to unite with the divinity. Freeing the bird in ourselves means that we open emotionally to spiritual experience, to begin our inner journey to self-knowledge and integration. (p. 77)

At the heart of this spiritual message, I believe is a renewed sense of the underlying unity of all things, and our essential interconnectedness and interdependence. While taken for granted by our indigenous ancestors, this sacred perspective has lost its footing in the modern world:

Our society has long believed in the primacy of matter in the separation of mind and body, in the separation and isolation of material objects from each other, and in a universe where life may be an accident but where at my rate, it develops and evolves through random mutations and laws of competition that favor the strongest and the fittest. According to the latest findings in physics, ecology, medicine, zoology, bacteriology, and chemistry, none of these assumptions are true. We remain in the grip of 19th C thinking, believing in a universe that doesn't exist. The basic message of the new paradigm is that far from living in the real world, as pragmatists so love to call it, we are living in an imaginary world that through its distortions might well kill us all unless we wake up to reality. (Spangler, 1984, p. 55)

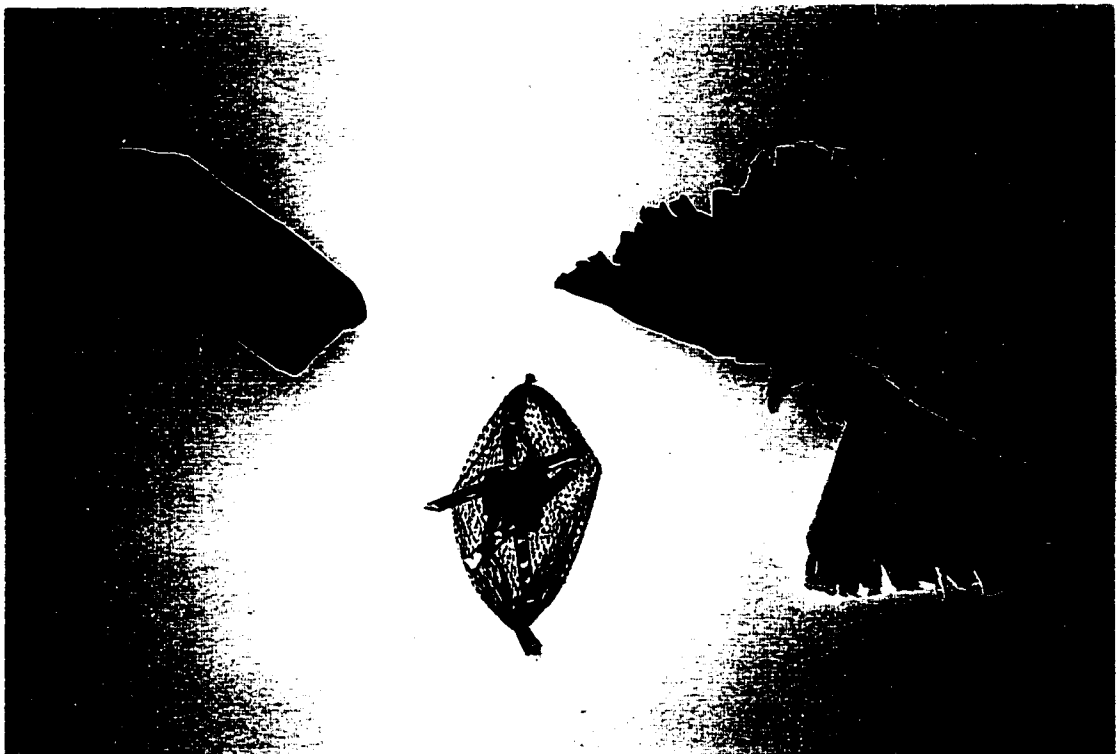
From this promising beginning I hoped to lead into a discourse on my personal experience of the paradigm shift within the art therapy program, linking it with the collective shift in the society as a whole, something along these lines perhaps:

The ability to do research based on a new paradigm requires an understanding of that which went under the name of the old. Most research-training ends here. Students are taught the dominant paradigm and its methods of experimentation, survey research, and statistical analysis, and might become aware of other research methods but not encouraged to practise them. The foundation of new paradigm thinking is a grounding in the dominant paradigm methodology plus the developing of a coherent critical analysis. Only if the new paradigm thinker is grounded will she or he be considered a critic from within, rather than a misinformed outsider. (Reinharz, cited in Reason & Rowan, 1981, p. 419)

My personal process of gradually freeing myself from the framework of the old paradigm is captured in Figure 30 "Paradigm Shift" made in a Creative Process class. The much diminished wounded robotic figure representing old paradigm thinking is netted, having been through the black tunnel (upper left) and been transformed like the butterfly (upper

right). After making the tape of readings largely concerned with this issue, as well as the related theme of the reevaluation of the feminine principle (see Appendix E), I had realized that an important aspect of a soul approach was facilitating and supporting this important transition for participants.

Figure 30 – “Paradigm Shift”
Winter data, (multimedia)



However, if I started out with the fully developed bird motif at the beginning as planned, I worried it would not allow for the subtlety of a more gradual, emergent disclosure of the key underlying dynamics and themes in my research, a style I much preferred. Perhaps, I reflected it would be better to position it at the end as a lead into a discussion of my personal experience of transcendence. However, at the same time, I thought the theme of

emergence offered the perfect entry point for a discussion of how the heuristic approach offered an organic fit for a soul approach, by allowing essential meanings to emerge, thereby explaining my initial difficulty in doing research:

My initial failure to make progress in my research process through conventional channels can thus be attributed to their inability to adequately embody the integrity of a soul approach.

After some deliberation I decided to retain the opening sentences, discuss the heuristic/soul fit, and continue with a discussion of the other key features of a soul approach, gradually building up to the full-bodied bird image as a climactic finish. The result looked something like this:

In looking back over my soul journey I realize that the essence of a soul approach to art therapy can be summed up in one word, emergence. For it was through a gradual process of emergence that the bits and pieces of soul began to reveal their central meanings and intentions. The heuristic approach therefore reveals itself as the ideal method for elucidating the nature of a soul approach. In effect, it offers an organic fit:

Heuristic researcher W. Frick (cited in Moustakas, 1990) observes that:

At the base of all other attributes of heuristic research is the freedom of exploration and inquiry, an assumption of integrity, granted to the investigation. I was not bound, as in more conventional research, by preconceptions or operational definitions, not was I constrained by hypotheses to prove or disprove. Thus there were few impositions, few artificial strictures, placed on my data. This allowed the essence of the experience to reveal itself over time. (p. 102)

My initial failure to make progress in my research process through conventional channels can thus be attributed to their inability to adequately embody the integrity of a soul approach. A soul approach to art therapy therefore, similar to the immersion stage in heuristic research begins with an openness to the client's emerging material.

I continued as in my earlier effort elaborating somewhat on the soul therapist's required attitude:

To truly know this person in the stirrings and deepenings of heart and mind, the therapist must not pressure, direct, or control, but rather must wait and permit awareness and meanings to generate in their own time (Moustakas, 1990, p. 109).

However, I had since realized that my discussion of Aphrodite consciousness and Mindell's second attention did not go far enough. Sardello's (1994) description of a hermetic consciousness seemed much more apt. I subsequently included the following:

Archetypal psychologist Robert Sardello (1994) labels this special quality of consciousness Hermetic and considers its development integral to the regeneration of the world soul; "Hermetic consciousness is an image consciousness of the world in which the world presents itself as living image." (p. 170) He describes it as knowing through similars. As art therapist McNiff (1992) explains in Art as Medicine: Creating a Therapy of the Imagination, the idea is to "activate and move soul by striving to speak its own language", the language of metaphor (p.1). He describes meditation on art images as an infusion of imagination (p. 3). Sardello (1994) remarks that "verification of this way of knowing depends not on accumulation of facts, but on whether or not the subject of interest comes alive, whether it enlivens the knower (p. 170). In a soul approach to art therapy it is not only art images that are engaged imaginally, but bodily symptoms, and life events as well; "The new temple of initiation is the world itself" (Sardello, 1994, p. 182).

From there I discussed the important role of intuition in both a heuristic and soul approach:

The ability to make such intuitive connections develops with experience, underlining the value of conducting heuristic research for art therapists:

Intuitions are hunches, but they are extremely important in therapeutic work – often precipitating a breakthrough in repetitive behaviours, or the breakup of a stalemate in the relationship. Intuitive action may be just what is required to facilitate the next step in a person's growth. (Moustakas, 1990, p. 112)

I reminded the reader how intuitive attendance to soul inspired symbolic connections provided the impetus to make important shifts in my research process, demonstrating that spontaneous shift is a key feature in both heuristic and a soul approach. I wrote:

In distinguishing quantitative and qualitative research approaches, Barrineau and Bozarth (1989) point to a key difference; namely "that in heuristic inquiry spontaneous creation of new methods or changing methods in midstream is not only allowed, but is encouraged" (Moustakas, 1990, p103).

Sardello (1994) too, states that the whole impulse of this mode of consciousness is to dissolve formulations (p. 170). Improvisation therefore, is inherent in a soul approach to art therapy (incidentally a key feature of African dance, Signpost 3 & Signpost 9)

I managed at this point to bring in reference to rhythm and the spiral motif:

In the examples given above, there is the inescapable sense that such shifts are not random, but seeking attunement with a larger rhythm. Sardello (1992) posits "an intimate connection between the soul realm of a god and the soul realm of something of the world and how they must relate - through rhythm" (p. 176). There is the suggestion of a dynamic exchange, a dialogue between one's individual consciousness and a more universal consciousness. As Sardello (1992) suggests; "In this mode, consciousness is not all on our side, but rather this mode of knowing consists of a continual exchange of consciousness producing a synthesis of soul" (p. 170). This dialogue is suggested over and over again by various motifs in my work. Foremost is the recurring symbol of the spiral, first appearing in Figure 26, the last image made in my research class, and again surfacing in the Feedback loop session (see Appendix D) with the Montreal artist in the image of the staircase in Paul Piché's song. The spiral therefore refers not only to the constructive dialogue between therapist and client, as Linesch (1994) suggests, but between the conscious and unconscious minds (integral consciousness). As Jungian analyst Von Franz (1994) explains; "This process is not merely a cyclical process in which the end becomes the beginning, but rather a spiral; for the end lies on a higher level of consciousness" (p. 135):

We can hardly escape the feeling that the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the center grow more and more distinct. Or perhaps we could put it the other way round and say that the centre – itself virtually unknowable – acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice.... (Von Franz, 1994, p. 134)

Jung understands this movement to be an indication of wholeness seeking to actualize itself in an individual, which he calls the process of individuation.

From there I proposed to discuss how meaning in a soul approach is constructed through subjectivity and intersubjectivity, drawing on Moustakas (1990) application of a heuristic model to psychotherapy.

But then once again I started to get bogged down, not knowing how to connect the ideas or where to go next. I still wanted to discuss themes of embodiment, ritual etc., but did not see how they would fit in at this point. I made one last effort to formulate my ideas concerning embodiment:

Central to a soul approach as suggested is the concept of embodiment. That this is true is suggested not only through my attentiveness to soul's communication through bodily symptoms and expressions, nor my ongoing development of a more attuned body felt sense, nor through pre-artwork bodily warm-ups, or post-artwork embodying responses, but through the very form my research took on. Through the research form, soul revealed itself to consist of a complex web of interconnected parts as illustrated in the Giant Indwelling, and its interpenetrating, merging of forms. Soul then, reveals itself to be an artist embracing the value that form must express content (Eisner, 1981):

Artistics forms of representation have no comparable codifications. They place a premium on the idiosyncratic use of form – visual and auditory as well as discursive form – to convey in nonliteral as well as literal ways the meanings the investigator wishes to express. (p.6)

and then the stream ran dry. Sadly, I abandoned this effort too.

What to do?

Soul communications seemed to suggest a more integrative style of thinking was required. In printing out my Table of Contents, oddly enough the number eight had appeared as the page number for every heading rather than being numbered consecutively as programmed. Shortly after being struck by this repetition, (Unfortunately I cannot find the source, Von Franz, I believe), I recall reading that the number eight symbolized a type of intellect that involved a overlap between thinking and intuition. While I seemed to be doing this I never seemed to manage to integrate all of my ideas. An incident while working in a daycare suggested a solution. The children were playing with yellow, blue, and green playdough. Since each color was pure and had obviously never been mixed with another, and not wishing to antagonize their habitual educatrice who I was replacing, I advised the children to play only with one color and not to mix them as they would be difficult to separate later. However, a newcomer, a five year old boy, not having heard this instruction mixed all three colors in his complex arrangement of objects. Much to my dismay, I explained to him that it was necessary to keep the original colors pure and I somewhat desperately tried to separate them into their original state. Mortified, I wondered what impact this undesirable intervention would have on the poor boy's self-expression in the future, for of course it was only natural to mix colors. Since I had begun to equate these colors with particular personality functions in the course of my research, that is for me yellow has come to represent intuition, green, sensation, and blue, thinking, I wondered if soul was suggesting I was mistakenly trying to keep these functions separate, rather than integrating them together. Since I became lost whenever I started off on a primarily intuitive, thinking

track, I decided to work more systematically, integrating sensation, going through my entire research paper from start to finish, mining each part carefully for its implications for a soul approach. I would use the parts as a starting point to understand the whole. Although I had previously made a general list of what I believed to be the key principles of a soul approach, I would now do a more in-depth analysis, missing nothing. At the same time I would edit my document, in an attempt to reduce its length as recommended by an advisor. I decided to work intensively for the remaining week, refusing all social engagements, taking few breaks in order to complete my work on time. I began with Part I, the research context and decided to do a more detailed study of the commonalities of a heuristic approach with a soul approach, which would allow me to speak more directly about the application of a soul approach to a group, at the same time integrating art therapy theory as requested by my main advisor. I began like this:

4.1 Analysis of Part I –Research Context

In retrospect, it is clear why I needed to discover the heuristic method in order to proceed with my research endeavor. It offers an organic fit. Therefore many of the typical features of a heuristic approach belong also to a soul approach. A soul approach, like a heuristic approach is subjective and begins with personal experience and the sharing of stories. This trait is made clear not only by my actual recounting of my experience in the art therapy program, but also comes up spontaneously in the stream of consciousness unleashed through the intuitive readings taken from Gloria Steinem's (1992) Revolution from Within. An emphasis on taking art out of the museums and into personal and community life is also highlighted:

This is an art about naming experience, representing the self, storytelling, and dreams. It is about art that has burst out of museums and entered real life. (p. 171) (see p. 117)

Pat Allen (1995) in her recent publication *Art as a Way of Knowing* echoes this thought, suggesting artmaking of this kind “rejects modernist and postmodernist ideals of alienation and isolation in favor of art that is empathic, connected and alive (p. xvi). Shaun McNiff (1992) strives to create an atmosphere that encourages openness and trust: “When we talk about pictures, our circle of painting is transformed into a community of storytellers” (p. 24). A soul approach makes a sharp break from elitist trends to keep art as the realm of the selected few.

If the central problem motivating the therapeutic undertaking has not been identified time would be spent on identifying it as takes place in the initial engagement phase of heuristic research (Moustakas, 1990). Therapy, therefore can be seen as a kind of research into one’s self. Accordingly, in a soul approach the group agenda is not imposed, but emerges from the participants needs and interests. J. Rubin (1978) considers an open-ended approach the most useful in group art therapy: “As with individuals, a ‘framework for freedom’ allows unique and common concerns to emerge organically in a natural and comfortable way” (p. 164). The therapist’s role is essentially non-directive in a soul approach (McNeilly, 1983, p. 211).

Similar to the immersion phase in heuristic research, a soul approach begins with a search from an internal frame of reference. Initially, participants in a soul approach would “immerse themselves in phenomena of interest letting its meanings, dimensions and forms evolve in its own way” (see p. 18). Freewheeling artist brain (see p. 11) would be engaged in gathering significant data involving meaningful associations to the individual and group concerns. In my case this took the form of the experience described in Collection of Data: Towards a Methodology, in which I gradually discovered my approach. The notion of organizing my research data in the form of a trip gradually emerged guided by intuitive readings, and synchronistic events. However, just as in a heuristic model, where procedures vary according to the researcher’s needs, a soul approach would be flexible and open to spontaneous shift. Each participant would be encouraged to determine his/her own methodology within the group and that of the group as a whole, in attunement with his/her inner processes. Like the heuristic experience it would be an adventure into the unknown for all concerned. Participants would be encouraged to develop what Mindell (1993), pioneering leader in dreambody work calls “second attention” in order to be alert to synchronistic events, and significant clues into the dark of procedure. Participants would be initiated into awareness of the interconnection between the inner and outer realms, central to both heuristic and soul approaches. Thus, the participants in a soul approach play a key role in determining the direction and activities of such a

group. Indeed, the subjectivity of the entire group would be embraced in determining each living step. Needless to say, in a process-oriented approach such as this, where the psyche leads, great openness, an ability to improvise, and humility are required on the part of the therapist.

As mentioned earlier (see p. 22) in my research experience evolving a soul approach, the remaining phases of the heuristic model outlined by Moustakas did not unfold chronologically, but were interwoven. Incubations took place on an as needed basis, sparked by fatigue, tension, or blocks, but eventually developing into a healthy impulse to be attentive to natural, universal rhythms. They took the form of exercise breaks, escapes into nature, massage sessions, dance classes, watching TV, etc. and were integrated into the ebb and flow of my daily routine. They almost invariably renewed me and provided me with fresh insight into how to proceed. Illuminations into the qualities of soul and a soul approach too, occurred naturally and on a frequent basis throughout my research process, often following incubation periods, but also unexpectedly at odd intervals. The Boston trip, of course provides a key example in which an incubation period provided fertile ground for a crucial illumination, that of the significance of the Asian water carrier symbol as holding the tension between opposites, which was to surface three times in my research process. Thus, in a soul approach to art therapy, although I might explain the value of incubation periods to the participants, they would be encouraged to discover their own natural cycle of tension and release on their own. Illumination, I expect would be an ongoing process. The advantage of a group process is that illumination in one would spark illumination for another, enlightening the group as a whole. As Moustakas (1990) suggests in his application of the heuristic research model to psychotherapy the meaning derived in the therapist/client relationship is "intersubjective":

Eventually what is expressed by the other person mingles with my own knowledge and experience. The meaning that is derived is intersubjective. My understanding of the experience is not an exact copy, but there is a mutuality of meaning that connects us in our awareness and understanding. (Moustakas, 1990, p. 107)

His words bear an uncanny resemblance to the Montreal artist's comment on the mirrored image painted on the cover of the Montreal artist's CD titled "Envol des Ames "not being an exact copy" (see Indwelling with the Other II, Appendix C). And indeed this does describe the essence of our conversation. Although we were not one hundred percent in agreement, we agreed that the three paintings expressed the essential theme of the integration of opposites.

Explicating themes and issues that arise in a soul approach to art therapy group may take the form of unusual techniques invented spontaneously, such as the instinctive shuffling of images in the indwelling session with the voice therapist (see Appendix A) or the organization of data in a form such as The Trip. Rather than analysis of images activities involving further immersion, such as indwelling might be employed to illuminate further hidden meanings.

Then oddly, one evening during this period of intense work and systematic review, while taking a short break before the television, there was suddenly a flash and the screen blacked out. The next morning the overhead light in my kitchen also went out in a flash. I wondered if soul was warning me that in working in this fashion I was not allowing incubation time for the intuitive flashes inherent in heuristic research. Then suddenly I had a flash as to how to tie all the parts together in one unifying theme. In reviewing The Trip data I realized that over and over again the same theme was being repeated in the textual fragments, that is the dialogue with the other, more precisely the dynamic exchange between the conscious and unconscious minds. I could introduce this theme at the beginning and then show the form it took in each section. For example, the section just completed could be reframed in the context of the heuristic approach, and its efforts to draw illumination from the tacit realm, as a means to dialogue with the other. In The Trip, I would concentrate on this being the main theme revealed in the fragments. In the Giant Indwelling it would allow me to discuss the centrality of the Chinese Water Carrier symbol as the holding of tension between the two most basic principles operating in the universe, the unconscious and conscious realms and their goal of transcendence (see Section 6.2.4 for further elaboration).

4.2 Analysis of Part II – The Trip

Applying this idea to The Trip, I began like this:

The Trip illustrates the centrality in a soul approach of attending to fragmentary themes and recurring motifs, that attract one's attention, enabling one to identify the key patterns encircling one's life. While I have specifically identified self-evidently recurring motifs, such as flowers, hammocks, apples etc. in the body of my work, on closer inspection these as well as the signposts and intuitive readings point to the same pervasive theme, repeating itself over and over again. This central theme is the need for the development of an integral consciousness, a dynamic exchange between the conscious and unconscious minds. Various referred to as reinfranchisement of the limbic system, (see p. 37), the coordination of primary and secondary processes (p. 37), the consciousness of the Borderlands (p. 40), the myth of the descent and ascent of Inanna (p. 47), the recovery of instinct (p. 52), the abandonment of patriarchal ground and descent to the murky realm of the mothers (p. 55), the visionary mode (p. 78), they point to the same goal. This, of course is a central tenet of Jungian psychology. (James Hall 1983, p.13)

I realized that this was a perfect opportunity to elaborate on Jungian constructs as recommended by my primary advisor. Indeed, it was uncanny how my research empirically demonstrates key principles in Jungian psychology with absolutely no conscious intention on my part. Thus, I continued:

In Man and His Symbols (1964), Jung explains that "in the civilizing process we have increasingly divided our consciousness from the deeper instinctual strata of the human psyche, and even from the somatic basis of the psychic phenomenon" (p. 52). He warns that "for the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines" (p. 52). By the unconscious he means the collective unconscious, the reservoir of primordial images, which man inherits from his ancestral past. Although not consciously remembered they exist in the collective unconsciousness as "predisposition or potentialities for experiencing and responding to the world as our ancestors did" (Hall & Nordby, 1973, p. 39). These predispositions known as archetypes exercise preformed patterns for personal behavior to follow from the day the

individual is born (Jung in Jacobi, 1959, p. 41). The archetypes possess a certain autonomy and energy that enable them to attract out of the conscious mind those contents which are best suited to themselves (Jacobi, 1959, p. 74).

A painting (Figure 31) from the winter data seemed to embody the concept of archetype, as concentrated psychic energy. The swirling yellow area can be understood as a

Figure 31 – “Archetype”



circulating psychic energy, while the red area represents the concentrated archetypal core. Note how the archetypal core seems to be situated in the pelvic area of a dancer figure, hinting at the rhythmic nature of psychic energy. Continuing, I made what I thought was a stronger connection amongst the ideas previously presented in my earlier efforts:

One way archetypal patterns make themselves known to the individual psyche as demonstrated in my process is through just such repetitive motifs (Jacobi, 1959, p. 58). Sardello (1992) in Facing the World with

Soul identifies the key archetypal agent operating behind this dynamic exchange of consciousness as Hermes:

Hermetic consciousness is an image consciousness of the world in which the world presents itself as living image. In this mode, consciousness is not all on our side; but rather, this mode of knowing consists of a continual exchange of consciousness, producing a synthesis of soul (p. 170). Development of a hermetic consciousness would appear therefore to be a central element in a soul approach. It demands engagement of soul images, that display themselves whether through artmaking or in the world, with imagination, the language of similars to grasp their meaning. As McNiff (1992) suggests, "imagination treats itself and recycles its vitality back to daily living" (p. 1). This process of engaging art imaginally through metaphor is more clearly demonstrated in the "Indwelling with the Other" sessions (see Appendix A and C).

I then digressed into a discussion of how *The Trip*, and my ongoing struggle with the painting teacher also conveys the theme of the power of art to act as a channel through which soul speaks, when one is able to set the strategic-planning ego aside (McNiff, 1992, p. 34), however I think I should make a separate section discussing the handling of art in a soul approach.

4.3 Analysis of Part III – Giant Indwelling

At last I was able to integrate the subject of ritual as a component of a soul approach:

*This same theme of dialogue with the other continues in Part III. In the Giant Indwelling I initially discuss my realization that I had been conducting a form of ritual in creating *The Trip*. Ritual's eternal function, as McNiff (1992) clearly states is to bring a focus on something 'other'. Roose-Evans (1994) in Passages of the Soul: Rediscovering the Importance of Rituals in Everyday Life expresses a similar belief:*

Ritual is one of the keys which can open a door into the realm of the imagination, that realm which is in fact the world of the collective unconscious. Beneath our conscious intelligence a deeper intelligence is at work, the evolving intelligence of mankind... Without imagination we are cut off from the deeper reality of

life, from our souls. Jung regarded it as the task of modern man and woman to rediscover and reawaken those images that lie within us and which he termed the archetypes to awaken them and contemplate them as they manifest themselves through dreams, visions and works of art. Each one of us has to discover our personal myth and learn to live by it (p. 2).

Thus, ritual reveals itself as an important dimension of a soul approach. However, as in my process, the rituals embraced will be fresh, welling up spontaneously within the psyche of the individual or group as a whole. Roose-Evans (1994) suggests that such rituals fulfil the contemporary need to rediscover a sense of the noumenos, of the sacred, granting meaning to one's life (p. 9).

*Underlying my research ritual as became clear in the Giant Indwelling process a dynamic process was at work, enabling this transformation to take place. I refer to the dynamic symbolized by the thrice emerging symbol of the Chinese Water Carrier, initially in my artwork, secondly in a real life event in Boston, and lastly flipping through a book. I understand this symbol to convey another key principle of Jungian psychology, the transcendent function. The Chinese figure suggests the presence of a balancing principle at work, holding the tension of opposites until as Jung suggests the two extremes are reconciled in a symbolic third, which transcends them both. The most basic opposites in existence are the conscious and unconscious minds. It is through their reconciliation Jung contends that man can achieve his highest goal: 'the full realization of the potential of his individual Self' (Jung, 1967, p. 149). This symbolic third takes the form of a new attitude 'man's release from – or transcendence of – any confining pattern of existence, as he moves toward a superior or more mature stage in his development. In the Creative Synthesis I will share on my own experience of transcendence. For the moment it suffices to identify this dynamic as a key operating principle underlying a soul approach. The presence of this underlying dynamic is also pointed to in *The Trip* by the recurring symbols of birds and shamanic imagery. As Joseph Henderson (cited in Jung, 1967) points out both a bird and a shaman are common symbols of transcendence (p. 149). Indeed, I discovered in my post-research reading that a spiritual pilgrimage itself is a symbol of release through transcendence, which often ushers in a new way of life for the initiate (Jung, 1967, p. 151).*

I also managed to discuss embodiment as an important principle in a soul approach at this point:

The Giant Indwelling also highlights the important role of the body in this endeavor and in a soul approach. As mentioned, the form of the Giant Indwelling itself embodies soul. It was by navigating through a complex web of interpenetrating processes and events that the key insight emerged. It also highlights the importance of perceiving bodily symptoms as having meaning in a soul approach. In addition, it demonstrates the centrality of raising one's bodily consciousness in a soul approach, for example through a state of improved relaxation one is better able to attune oneself to the rhythms and aspirations of the world soul. This suggests the validity of the eastern concept of the subtle body (Jacobi, 1973, p.143).

I realize I neglected to mention that a soul approach also offers a means to identify and find solutions to blocks, as illustrated in the roadblock encountered in the handling of the winter data, and the rather forceful suggestion inferred by the need for a dancer photo without the clock, to better harmonize with the timeless zone of the world soul, as opposed to being limited by a more linear, mechanistic time sense. In a brief aside, I would like to say that I believe that it is this greater harmonization that is pointed to in the image of "Grace" (Figure 47) and its more fluid integration between near and far (see Appendix D). A separate discussion of the contents of the Appendices will not take place, since I believe most of the insights gained from the experiences described are interspersed throughout. I will now do a separate session on the handling of the art in a soul approach, as promised earlier.

4.4 Interaction With Art in a Soul approach

Engagement of the images in a soul approach is intuition-based, guided by spontaneous hunches, as demonstrated in Indwelling with the Other sessions I and II, rather than formula based. Taking these sessions as microscopic examples of group process, a soul approach shows itself to be based on an interactive process, based on communication with

clients through the metaphoric language of their art forms. In such a democratic atmosphere of intersubjectivity and mutuality, I anticipate the active participation of the art therapist in the art process. McNiff (1992) suggests that direct participation on the part of the art therapist “furthers the creative energy of the studio”, allowing soul to communicate with soul (p. 40). As mentioned in the Discussion of Part II, The Trip, art can act as a powerful channel through which soul speaks, when given the freedom to do so. Establishing this relationship with art will constitute a key element in a soul approach:

The skill involved has to do with learning to help people relax, to watch the flow of paintings from the soul, and to realize that their individual style will emerge. (McNiff, 1992, p. 14)

Facilitating access to the soul realm, prior to painting through voice and movement exercises as described (see p. 90) will be integrated into a soul approach. McNiff (1992) bestows art as medicine on group participants in a similar fashion:

Automatic forms of expression are essential to my art therapy studios, where we help people to paint kinetically, from the body, in order to avoid the stifling restrictions of the mind that tells the hand what it “should” paint. (p. 49)

Embodiment of the art images, such as described in *Indwelling with the Other 1* (Appendix A) will also be employed. McNiff (1992) concurs affirming that embodiment of the images may be more important than the message. In my example, it was through embodiment that the meaning was revealed. As implied in the examples given, such as the *Dancer*, (Figure 23) and the *leather purse* (Figure 25), use of varying materials and techniques will be examined for their symbolic purpose in a soul approach.

Having completed my review and analysis from the parts to the whole, I wondered if it would not have been easier and better to begin with reference to the central dynamic revealed in my research process and then radiating outward refer to the relevant parts. After all, the key concepts and dynamic underlying a soul approach seemed clear enough. Firstly, two basic principles seem to be at work in a soul approach, namely “emergence” and “convergence”. Secondly, my research suggests the presence of a balancing tendency which through holding the tension between the opposites, the most fundamental of which is the conscious and unconscious mind, endeavors to transcend them. Thirdly, this dynamic interaction takes place continuously at higher and higher intervals in a spiralic motion, resulting in a new integration of consciousness at each level. Perhaps, it would have been simpler not to mention Jungian theory at all, for now that I have I feel obliged to explain soul in terms of Jung’s terminology. For example, “Was soul equivalent to Jung’s concept of the collective unconscious, or was soul really the intermediary between the unconscious and conscious minds, or was it the whole?” I really was not too sure myself. I felt overwhelmed at times by the vastness of my subject. Also haunting me was an incident that morning when I asked my neighbor to help change the overhead light bulb in the kitchen. I had been unable to remove the old one to replace it, as part of it remained stuck in the socket. When I tried to remove it with pliers, the metal cylinder began to crumble and disintegrate. Fearing that there’d be nothing left to grab onto with the pliers, I called for help. My neighbor managed to remove the lodged section, but warned me that it had become glued due to excessive heat from the one hundred watt bulb, and should be replaced with a sixty. Ultimately, it would burn the connecting wire unless used for a

limited time period each day. I wondered if my ego consciousness was shining too brightly, not allowing for the dimmer light of soul.

A blur of confused thoughts circulating in my head, I left for an appointment with the voice therapist. He arrived late having been caught in traffic circulation. I told him my head was in a similar state, and explained my quandary. In response to my queries he said soul could be thought of in all three ways, as well as “l’expression du tout”. He referred to the mystical concepts of the sameness of above and below, the beginning and the end. “Which came first the chicken or the egg?” he queried. I mentioned the mirror image on the CD cover from the Indwelling session with the Montreal artist, which expressed exactly this relationship of the above and below (see Appendix C), and my advisor’s comment that Figure 3, “Mandala, Bird Rising” resembled the Uroboros, the circular tail-eating serpent, signifying the end being the beginning. His phrase “l’expression du tout” struck a chord with me and sounded right. He asked if it was really necessary to clarify this issue to do my work. I said “No”. I joked half seriously that “Maybe soul does not want to be ‘resumée’.” “After all it was all there wasn’t it?” I shared how I had gone through the entire work in an attempt to cut the length, but except for minor changes felt that all was essential. He responded that soul is vast. Soul, I concluded is long and slow, vast just like my research process and product. I suggested doing a voice exercise using the synthesizer in the short time remaining. Initially, I stumbled on some notes as he moved up the scale towards the higher range of notes. At the same time my body tilted backwards as if overwhelmed. When the combination was repeated, however there was a clear shift in voice quality. Not only was I able to go higher, but the quality was “softer”, the channel

more “open”. He advised me to bring these qualities “soft” and “open” into the completion of my report.

I found it remarkable that I could distinctly feel that the pathway connecting the core of my being below to my voice had opened up. This suggested that my efforts to realign my neck over the past months and free my voice were paying off. A painting Figure 32 “Convergence” made in January during my painting class strikingly portrays this work in progress. The painting depicts the head of a bird and what seems to be its long neck emerging from a dark vulva-shaped form below. I recall in painting this vulva shape that I wanted to convey an impression of depth. Meanwhile, another student had completed a painting in another part of the room, on which she had written in curly Arabic-style script the word DEPTH. Magically, several of these organic kernel/vulva shapes appeared in the paintings around the room that evening. This incident demonstrates the unique power of art to visually convey our interconnection with each other and the depths of the world soul. However, looking at the painting again one can see that in fact the pink and purple tube rising out of the vulva-shape is not in fact connected to the bird’s head, but needs realignment. This remarkable painting suggests that art, like dreams, may express images of the body’s condition (Mindell, 1993). One can also make out on the right a luminous area, colored much like the conch shaped core of Figure 3, “Mandala, Bird rising”, which I would like to retitile “Emergence: The Birth of the Sacred”. I believe this area represents the spirit or world soul as discussed in Appendix A and B, while the bird and its almost adjoining kernel of depth represents the individual soul. The merging of the two and their eventual alignment is the spiritual task of mankind.

Figure 33, “Kernel of Fate” with a similar kernel/vulva shape and a lion’s tail suggest the instinctual nature of this process. The reader will recall Hillman’s (1997) reference to the individualized soul image as the “kernel of character and repository of individual fate” (see p. 7). Feeling much more relaxed after the session, I decided to take a break and see a movie. Something, probably soul told me to go to the Atwater cinema, although I had no idea what was playing. Upon arrival, a certain energetic quality pervading the poster announcing the film “Blair Witch Project” made my choice of film clear. The low budget amateur film, made by three students carrying video cameras on their shoulders in the backwoods of Maryland in search of traces of a witch, seemed not unlike my research attempts to capture glimpses of soul. Everything from their squabbles to urinating in the bush proved to be fuel for the telling of their experience. What was remarkable about this film, however was that there was not attempt to conclude the film. It ended with the action still in progress, the fallen video camera still rolling, the end, although suggested, not fully known. Perhaps my soul research was meant to end similarly, and indeed in a soul approach the process is continuously ongoing. I wondered how soul would want me to end my research. I thought that soul would want me to tell my story in images. That evening upon returning home, I picked up Sardello’s (1992) Facing the World with Soul, his rendition of the story of Dionysus and Ariadne catching my eye:

Figure 32 – “Convergence”
Winter data, (acrylic on canvas)

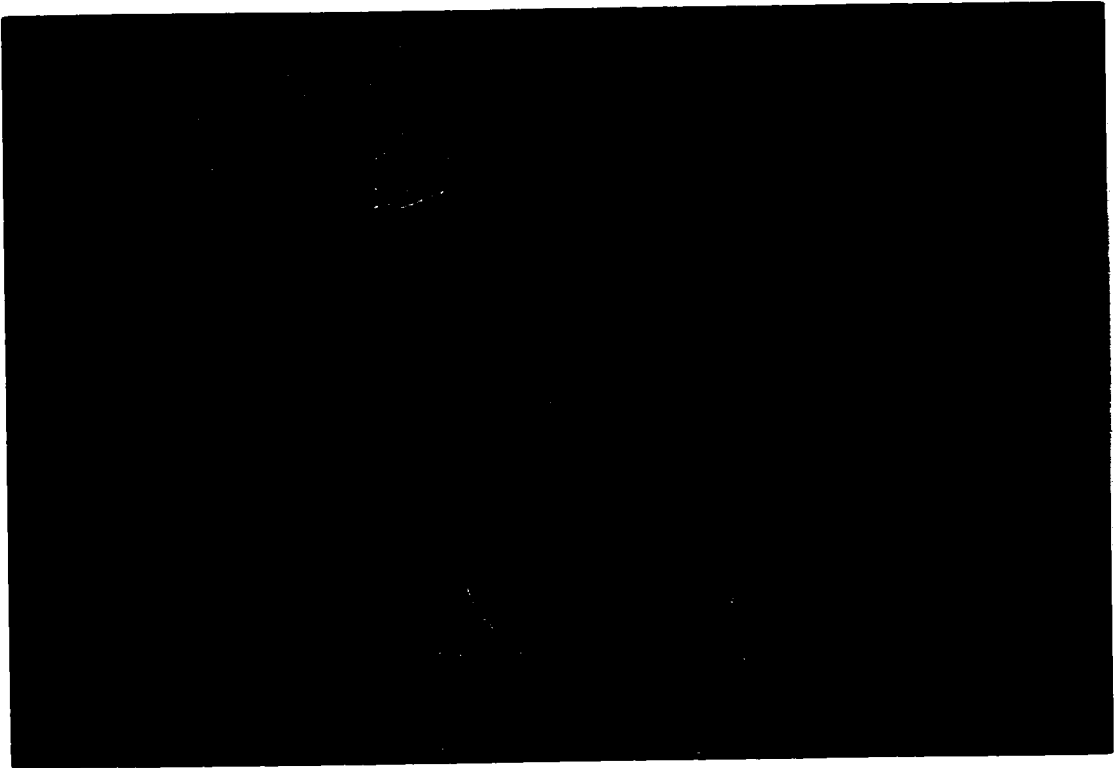


Figure 33 – “Kernel of Fate”
Winter data, (painting on textile)



The union of Dionysus and Ariadne, then brings vitality into connection with beauty, the beauty of imaginal thought, labyrinthine thought, rhythmic heart brought into conjunction with female reason. (p. 147)

I suddenly knew that it was their relationship that was represented in two artworks which I had recently instinctively put side by side. The first painting Figure 34 “Dionysus Speaks” was painted during the final phase of my painting class, working with live models. The professor commented during a private critique at the end of the session that the figure in my painting seemed to be speaking. Shortly after, while I was openly sharing with a fellow student my ideas on painting from the body etc., something which I tended to restrain during class time in deference to the professor’s primary role, I discovered someone had accidentally splattered paint on the canvas creating the impression of dialogue bubbles coming out of his mouth. Now he was truly speaking. Dionysus is known as the embodied god. Dionysian ecstasy is reached through intensification of bodily feelings (Paris, 1990. P. 6). He is also associated with the divine child archetype, which carries a sense of the specialness of person and destiny (Shinoda-Bolen, 1989, p. 255).

Figure 34 – “Dionysos Speaks”
Winter Data, (acrylic on canvas)

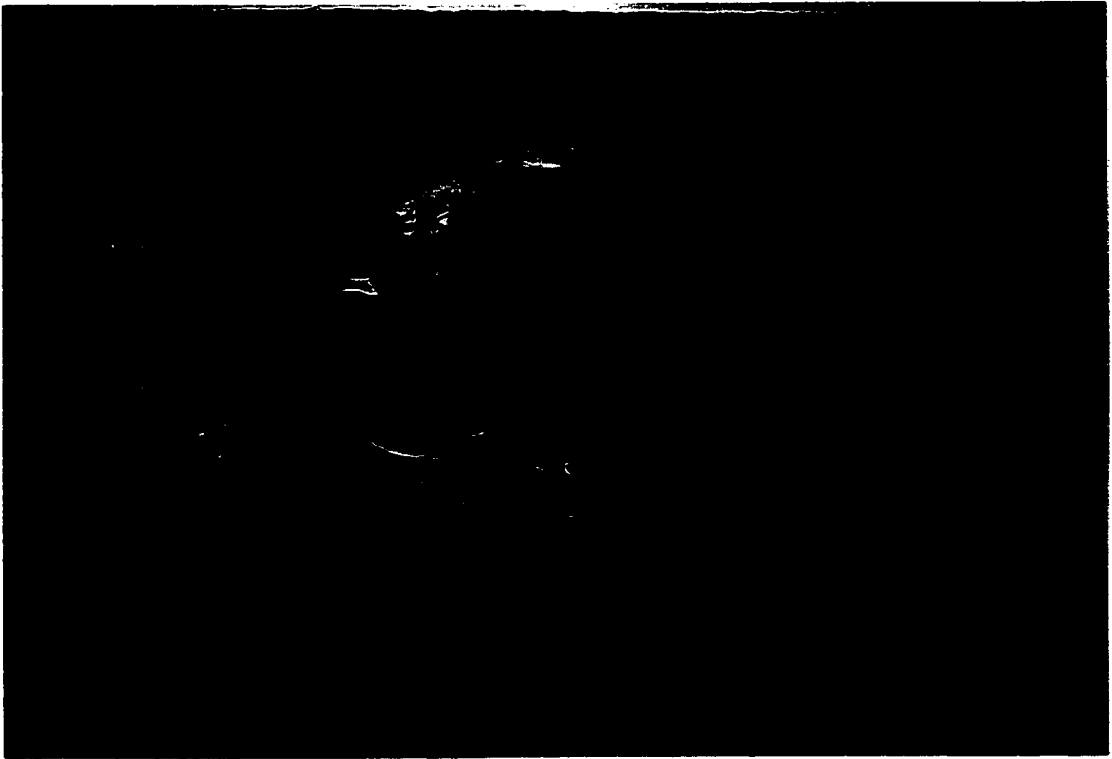


Figure 35 – “Ariadne”
July 28, 1999, (collage on paper)



The collage Figure 35 “Ariadne”, I had made only recently. It consisted simply of six pages of a beautiful hispanic model torn from a magazine arranged on a green and red overlapping background. Strikingly, both artworks had this same arrangement of color in their background. The blue/green bottom reminds me of the colors in Figure 43 “Inspiration”, while the red above suggests the archetypal pattern, being given life. In the center were the words:

Imaginez un monde
Où ce que vous portez
Est le reflet fidèle
De ce que vous rêvez d’être.

Jacobi (1959) suggests that an archetype is clothed by the conscious mind, when it is recognized and understood. Thus, this collage points to the potential realization of this archetype in real life. Returning to Sardello (1994) to fully understand their paired meaning, I read:

Now, to fully feel the import of the Dionysus–Ariadne tandem, it is necessary to feel how imaginative thinking is not a matter of thinking abstractly. This kind of new thinking is central to the life force of the body; it involves understanding working right into the depths of the body, enacted in the movement and rhythm of the blood. This tandem concerns the permeation of the body and of thought with soul, producing the consciousness soul, which has nothing to do with what is dry and abstract. It is only when one feels that the seeking of imaginative knowing is a matter of life itself that this tandem is present. But remember from the perspective of those who do not experience this permeation of body with soul, enthusiasm for learning to see the world through soul, and the enthusiasm for learning to see the soul in the world, looks like madness. (p. 148)

The next morning I knew what I had to do, although involving a long meandering path. I had to tell the complete rambling story of my multiple aborted efforts to write the

Discussion, just as it had occurred, including every awkward bump and bruise, unexpected twist and turn on my journey to unravel soul. The perceptive reader will note that it could not be otherwise, an embodied discussion of soul demanding a labyrinthine, spiralic route:

[Hermeneutic] understanding thus consists of circular and spiral relationships between the whole and the parts, between what is known and what is unknown, between the phenomenon itself and its wider context, between the knower and that which is known. This represents a tremendous challenge to traditional logic in which we tend to avoid 'going round in circles' and 'reinventing the wheel'; indeed orthodox logic expressly forbids circular argument. (Rowan and Reason, 1981, p. 135)

I have just realized in concluding this section the meaning of the last painting to be completed in the painting class, Figure 36 "Female Reason" which had remained a puzzle for me.

Figure 36 – "Female Reason"
Winter end data, (acrylic on canvas)



It is the painting of a female model which for some reason I was inspired to paint sky blue. Since I typically equated this color with thinking I found its association with this full-bodied feminine figure odd. I realize now that it was a premonitory painting depicting Ariadne's "female reason". It was painted in the class following the painting of Dionysus. Unfortunately, the original canvas was lost during the end of session cleanup, a time when I was heavily involved in engaging masculine reason completing term papers etc.

5 Part V - Creative Synthesis

For the creative synthesis, I plan to share the final images that emerged for me out of this rich and intensely personal research journey. Prior to that, if the reader can bear with me, I need to tell a bit more of my story. Following the events described in Part III, Shifting Gears, that led to a decision to begin to wrap up my report I enjoyed a much needed weekend incubation period. During that time I made a collage (Figure 37), which I will title "Islands of Inspiration". I took several images from a magazine with an article on the future of islands in the millenium. The introductory paragraph which I have included in the collage read:

For this issue we tracked down ten individuals who have put aside forecasts of future gloom and doom, and instead are taking steps to improve life on islands. Some of them have witnessed how past ways can enhance life in the coming millenium. Others are restoring what has slipped away. And there are those visionaries who see that, while change is unavoidable it's possible for islanders to shape the world to fit the pattern of their lives.

Other captions read, "Protecting Communities that Protect Themselves" and "Cherishing Island Arts". Although my experience of this collage was very positive, a remark of my

voice therapist, during a session a few days later made me wonder if my thinking was lopsided expressing only one side of the continuum.

Figure 37- “Islands of Inspiration”
July 10, 1999, (collage on paper)



Knowing nothing of the collage's theme he happened to comment "we are not islands", meaning we are not meant to work in isolation. We were discussing my feeling torn between working in a more mainstream environment in the future, or going my own way putting into practice my rather unconventional ideas, such as symbolic voyages in Morocco and in nature, and integrating textile work into a soul approach, and an art therapy studio celebrating painting from the body! Indeed, even my mainstream ideas were not commonplace doing art therapy in a holistic clinic. I ventured to say somewhat shyly that I thought I was kind of new age in orientation. I had just finished making the

tape of the three books (Appendix E), all concerned with the event of a new age and accompanying paradigm shift. As you will recall, our indwelling session together (Appendix A) had suggested that it was through an increasing integration of extremes that one becomes more receptive to spiritual inspiration. Along similar lines he suggested that the spiritual task was not to isolate oneself from the mainstream, a common new age tendency, but to actively go into the other's camp, thus embodying the concept of integrating opposites. Yet he conceded the important thing was to realize one's dream, put it into action, not just talk about it. Confused, I left his office.

Meanwhile, inspiring reading passages kept coming my way:

The passion in our nature urges a human being to choose 'the one precious thing'. It is in the act of discovery and paying the price to commit to the one thing, to our uniqueness, that we begin to exercise the 'iron' of our lives, and move through this special and intense part of our initiation. (Kyle, 1993, p. 235)

Kyle continues, "The time has come for us to find and heed our inner iron, to ground our own energy in the place where we can live and create" (p. 235). Surely, I thought, integrating extremes was not meant to be an ongoing prescription for life, but to lead one to a point of balance. Perhaps, for me this point of balance was distinctly new age, having arisen out of a long period of holding the tension between rigor and intuition. Then one evening I came across a phrase in Kyle's (1993) work that suggested quite a different interpretation of islands.

Speaking of the transformation of the caterpillar into the butterfly he writes:

A breakdown of the caterpillar's cells begins to occur. In this stage a living jellylike mass develops, called the pupa. In this pupa stage metamorphosis is carried out through the appearance of a network of 'imaginal' cells. Scientists term these cells 'imaginal' because each individual 'imaginal' cell carries within it the total transformation and image of the soon-to-be butterfly. The actual transformation of the jellylike pupa occurs from these cells. Through some mysterious and subtle coordination among the 'imaginal' members, the identity and physiological functions of the new organism, the butterfly, proceeds and radiates from each 'imaginal' cell, rather than from some central focal point. From the spreading *islands* of these divergent points of life, the butterfly literally creates itself in its own image through these myriad small pieces. Imaginal cells are like a holographic picture fitting itself back together after being broken apart. Any single piece of a holographic picture will carry the complete and original image. Each one of us is carrying within us the original picture, the image of a new something-to-be. We need no superior leader, no hierarchical structure to guide us. Each of us at some level is radiating this form. (p. 263)

I realized suddenly that we are each like islands, or imaginal cells holding the total transformation and image of the cosmic soul within us. Its realization depends on each of us finding our own point of balance, and actualizing the accompanying vision. In doing so we would be like healthy cells in the body of the cosmic soul. The image of the "iron butterfly" (see p. 22) discovered early in my research pursuit now suddenly revealed its full meaning. Iron, according to Robert Bly grounds and holds the power and energy in itself rather than immediately conducting it away from the source (Kyle, 1993, p. 235).

The iron butterfly therefore signifies the actualization of this unique interior image in real life.

Opening to the voice of the Other, and acting on what it tells us moves us outside the norm. But choosing to experience this voice allows us to become part of an *age-old lineage*. (Kyle, 1993, p.273)

Curiously, concurrent to my research journey, the federal and provincial governments have invested massive funds into the reopening of the locks in the nearby Lachine canal. The lock, nearest my home currently being renovated and enlarged is due for completion in Dec. 1999. The canal is due to open to pleasure craft in the year 2002. Oddly, the name of the company in charge of this extensive renovation project is *Ancestrales*.

The culminating image of this journey is Figure 38, "Creative Synthesis". Using Figure 31, "Archetype" as a backdrop I have taped the magazine pictures used in the indwelling sessions, which I knew I would someday use, for example, Figure 42, Elemental, Figure 43, Inspiration, and Figure 46, Solemates. The same Spanish model featured in Figure 35, "Ariadne", which I now recognize as a holographic picture fitting itself back together after being broken apart, appears in the center dressed solely in white, a newfound consciousness transcending the black and white opposites in the image above. The movement is to the right, the future, where hovering over the concentrated red energetic archetypal core, I have taped two posters, which recently caught my eye, both featuring educational retreats in arts and crafts, taking place in beautiful, natural environments, settings I would quite enjoy practising my soul craft.

Figure 38 – “Creative Synthesis”

August 4, 1999, (collage/acrylic mixed on canvas)



Meanwhile, my massage therapist had observed a great reduction in tension in my shoulder area in recent weeks. I have since realized that the thrice appearing Chinese water-carrier symbols are not identical, but represent different stages in my transformational journey, the final image “hanging naturally in a relaxed position”, the tension resolved at least for the time being. While three can symbolize fate, the number four connotes wholeness. This movement from three to four is discernible in the process diagram (Appendix A). The resulting image, which we interpreted to symbolize a firm foundation also resembles the shape of a herm:

The herm does not so much rest on top of the square base as it emerges from the base, coming up from the Underworld. Once this aspect of the image is seen the phallus takes on a particular meaning. It may be more

clear if I say it very directly: the phallus is merely the conduit through which the seed, or soul, is transported into the world (Sardello, 1992, p. 177).

6 Theoretical Synthesis - Fundamental Elements of a Soul Approach

At various points in the Discussion, I express my frustration in failing to find a uniting metaphor that successfully ties together all of the remaining loose threads. In retrospect, and after a much needed incubation period in the beautiful region of Tadousac, I realize that what I was searching for was the central unifying metaphor that underlies a soul approach. My overall research goal was to heuristically reveal the essential features of a soul approach to art therapy self-inquiry, through engagement of my personal process. It is precisely through this engagement that the heart of a soul approach is revealed. My long and meandering personal process at last climaxes in a discovery of what I believe to be my personal myth, as described in the Creative Synthesis. In Part I, Section 1.1.2 I identified my belief in each individual having a unique destiny as a key tenet in a soul approach. It is this special destiny I have in mind when I refer to one's personal myth. Mythologist Joseph Campbell suggests that discovery of one's personal myth comes about by following one's deepest sense of harmony and bliss. Shinoda-Bolen (1989) elaborates on this harmony, explaining it as "being on the right path, being one with it – making a living doing work that is absorbing and consistent with your personal values, doing what you have a gift for" (p. 287). As I mentioned earlier in the Creative Synthesis she maintains that "harmony happens when behavior and belief come together, when inner archetypal life and outer life are expressions of each other, and we are being true to who we are" (p. 287).

The pain I experienced in the art therapy program described in Part 1 can now be understood in terms of discordant archetypal visions.

There is, of course a spiritual dimension to this way of being in the world, and to a soul approach. Just as is intimated in *Indwelling with the Other 1* (Appendix A), one has the inescapable sense of a cosmic divine principle at work, a world soul communicating its intentions through synchronistic events, dreams, art etc. with which one must seek to harmonize oneself. And as is inferred in the *Creative Synthesis*, the health of the world soul depends on each of us, island cells actualizing our personal myths as best we can; transforming the world along with ourselves:

When a man (or a woman) follows the bliss and acts from his heart and his authentic being, that commitment seems in turn to energize the world. (Shinoda-Bolen, 1989, p. 288).

What then are the essential elements of an approach that aspires to enabling one to discover his/her personal myth? I will attempt to outline the main features below. While these identified elements primarily relate to a soul approach as applied to self-inquiry, I have occasionally extended my comments to potential applications with others. Issues arising from applications of this nature, which require further research and experimentation are discussed in the Conclusion (see p. 190).

6.1 Heuristic / Soul Commonalities

As previously pointed out a soul approach and a heuristic model closely resemble one another in their shared values and practices. In the following section I will attempt to identify the key elements of a soul approach to self-inquiry, highlighting their similarities.

6.1.1 Knowledge Derived from Subjective Self-Experience

Both the heuristic and a soul approach focus on the human person in experience and that person's reflective search, growing awareness and ultimate discovery of the essential meanings related to the problem at hand through passionate personal engagement. That is, each involves a wholehearted effort to know the essence of some aspect of life from a subjective, internal frame of reference. In both cases this pursuit of essential meanings is disciplined and connected to everyday human experience (Douglass & Moustakas, 1985, p. 40). Realization occurs out of total experiential involvement in and reflection on the research question. The object of both approaches is to "discover the nature of the problem or phenomena itself and to explicate it as it exists in human experience" (Douglass & Moustakas, 1985, p. 48). In the case of a soul approach, as previously articulated, the research question concerns discovery of the practitioner's personal myth, his/her unique destiny.

6.1.2 Form and Content – Reflections of Each Other

In a heuristic approach, primary value is placed on not only the authenticity of the search, but its depiction ringing true as well. This value is clearly embraced in a soul approach as

reflected in my refusal to compromise the integrity of the subject matter by adopting a discordant research model. It is also reflected in the genuineness of the self-disclosure, organizational style and choice of content. The inclusion of such a value in a soul approach makes sense, considering its ultimate goal, the discovery and living of one's personal myth, a commitment that often involves departure from the beaten path: "In these situations, he takes a fork in the road, leaves the broad road traveled by others, to live his own personal myth" (Shinoda-Bolen, 1989, p. 288).

It is also clear that in a soul approach primary emphasis is put on telling one's story through images, the essential language of soul whether they be in art, movement, sound, or word. Artistic freedom is embraced in a soul approach, liberating form to reveal content in non-literal as well as literal forms of expression. As demonstrated in my research process as much can be learned about the nature of soul and a soul approach by appreciating the form it takes as through examining the content. Form and content are reflections of each other. Alertness to this relationship as a source of insight is central in a soul approach.

6.1.3 Emergence – Knowledge Derived from the Depths

The heuristic dimension, as discussed in Part 1, relies on the tacit dimension as a source of inspiration and potential knowledge. The tacit is visionary, incorporating aesthetic and artistic aspects of consciousness (Douglass & Moustakas, 1985, p. 49). Through immersion in the research question, significant themes and patterns are allowed to intuitively emerge. It was Polanyi (1967) who originally elaborated on the tacit dimension as a source of knowledge. He recognized that we know more than we can talk about. He divided this knowing into two categories; the subsidiary and the focal. The subsidiary refers to factors that are visible and describable, but perception of which is not immediately accessible at

first glance. More important are the focal aspects which are invisible and subliminal. Polanyi believed that attendance to the subsidiary elements, permits the subliminal focal aspects to emerge, facilitating an enlarged perception of the whole. He understood the faculty of intuition to be instrumental in bridging the implicit knowledge of the tacit realm and the explicit knowledge we can observe (Fenner, 1996, p. 39). His primary concern being to elaborate a theory of knowledge, Polanyi does not stress the link between the tacit realm and the unconscious, as a source of inspiration and wisdom as depicted by Jung. Although my research begins from a heuristic standpoint, my intuitive process soon leads to a much enlarged conception of the nature of the subliminal realms more akin to a vision of timeless depths. The dynamic exchange facilitated by intuition that becomes important in a soul approach is that between the conscious mind and the collective unconscious as pointed to in the intuitive reading on page ninety one:

*Jung believed that the creative process, at least when it pertains to art, occurs in two modes: the psychological and the visionary.... The visionary is the mode that concerns Jung more deeply. In this second mode, the content does not originate in the lessons of life but from timeless depth, from what Jung calls "the collective unconscious." The collective unconscious is the depository of the archetypes – primordial experiences that have repeatedly occurred in the course of generations. The archetypes may surpass man's understanding. They may be many-sided, demonic, and grotesque.

In the visionary mode the creative person is at the mercy of the re-emerging content. He is, according to Jung, in a passive situation. The work brings with it its own form, what he (the author) would add to it is declined; what he does not wish to admit is forced upon him." *In the visionary mode the creative person is more conscious of an "alien" will or intention beyond his comprehension. (Arieti, 1976, p.26)**

Of primary importance is Jung's recognition of the existence of an objective psyche, at the center of which is the Self, one's spiritual core with which one must enter into relationship, sacrificing a strictly ego orientation, if one wishes to fulfil one's meaning in life. Jung believed that the collective unconscious differed from the personal unconscious and its purely personal contents in that the images in the deeper unconscious have a distinctly

mythological character. The collective unconscious contains in seed-form the universal images of mankind and thus holds the key to the individual's realization of his/her personal myth. Jung understood the collective unconscious to be:

[A] layer in the psyche, where man is no longer a distinct individual, but where his mind widens out and merges into the mind of mankind – not the conscious mind, but the unconscious mind of mankind, where we are all the same. (Coward, 1985, p. 40)

As Coward (1985) recounts Jung found support for his notion of the collective unconscious in the abundant parallels in Eastern thought:

In Eastern thought the Sanskrit term *buddhitattva* suggests a pure collective or universal consciousness containing within it all the individual minds... The similarity is easily seen in the *Brhadaranyaka Upanishad* where the universal Brahman divides and subdivides until all the various gods, goddesses, and beings are but individualized expressions of the One... The parallel was also evident to Jung in his study of Buddhist texts such as the *Amitayur-dhyana Sutra*. In the symbolism of this text Jung found that the levels of ego consciousness and the personal unconscious were traversed until the background consciousness of the universal Amitabha land appeared with ever increasing intensity. ...Commenting on The Tibetan Book of the Great Liberation, Jung notes that it conceives of the *buddhitattva* as a Universal Mind which is *arupaloka* (without form). Yet it is the creative source of all forms. Similarly the collective unconscious is to be conceived as “the matrix mind”, the birthplace of all thought forms. (p. 41)

While a clear differentiation of these notions is beyond the scope of this research project, such ideas clearly lend support to the existence of the world soul as a guiding force, the suggestion of which underlies my research process. Heuristic techniques such as indwelling facilitate this emergence as well in a soul approach.

6.1.4 Type of Consciousness Required

Heuristic research requires a receptive and open attitude. As Moustakas (1990) emphasizes “virtually anything connected with the question becomes raw material for immersion, for staying with, and for maintaining a sustained focus and concentration” (p. 28). One is alert to relevant information in whatever form it appears. A soul approach also requires a particular type of attentiveness. Various attempts have been made within the body of my research paper to grasp the elusive nature of this type of consciousness. References to Aphrodite consciousness (p. 134), Mindell’s second attention (p. 134), hermetic consciousness (p. 142), and integral consciousness (p. 143), all contribute to illuminating the nature of awareness required. Aphrodite consciousness like the heuristic attitude is receptive and diffuse, but at the same time able to focus on important connections. Such consciousness both takes in what is attended to, and is affected by it (Shinoda Bolen, 1984, p.226). Similar to the heuristic model, a soul approach is based on an awareness of a clear connection between inner and outer conditions. Mindell’s (1993) description of the second attention required in processwork, which focuses on external and internal subjective, irrational experiences such as dreams, bodily symptoms, and synchronicities affirms a similar orientation in a soul approach. Mindell’s ideas are taken further by Sardello (1994) who describes the necessary attention as a kind of “image consciousness of the world in which the world presents itself as living image”. He considers the development of this special quality of consciousness integral to the regeneration of the world soul. Underlying these notions is the suggestion of a dynamic exchange, taking place between one’s individual consciousness and a more universal consciousness, which indicates its intentions through the various means described above.

This exchange is made possible through the development of an integral consciousness. Accordingly, in a soul approach to art therapy it is not only art images that are engaged imaginally, but bodily symptoms, and life events as well, as demonstrated in my research process. Furthermore, Sardello (1994) notes this imaginative thinking is embodied, as symbolized by the Dionysus –Ariadne tandem (see p. 163). To repeat:

This kind of new thinking is central to the life force of the body; it involves understanding working right into the depths of the body, enacted in the movement and rhythm of the blood. This tandem concerns the permeation of the body and of thought with soul, producing the consciousness soul, which has nothing to do with what is dry and abstract. (p. 148)

Although, initially such consciousness may reside primarily with the therapist when working with another, this perspective would progressively be made available to the client, through the use of interventions that provide the conditions for the client to experience this mode of being. The client would make use of these experiences as she or he is able. In this way the therapy serves as an initiation.

6.1.5 Process-oriented

Both approaches are open-ended and process oriented, proceeding in a circular non-linear fashion. The psyche is allowed to lead, its images and impulses emerging freely in a continuous stream of consciousness, its desired intentions revealed unconsciously in gesture, multivalent words and images, etc. Supporting this approach is Jung's contention that the unconscious is a reservoir not merely of repressed personal contents, but of creative potential. The creative process can be thought of as a "living thing implanted in the human psyche" (Wallace, 1975, p. 184). Entering freely into dialogue with this creative source, with no preset agenda, as demonstrated through my research, frees blocked

energies and creative potential, healing in the process. Correspondingly, I would suggest that therapeutic style in a soul approach is non-directive, the session focus arising spontaneously from the needs and interests of the individual or group. This orientation requires what Barbara Sullivan (1989) describes as a *feminine sensibility*, an ability to submit to the processes of life that are activated at the time:

There is a mixture of attentiveness and contemplation as one tries to attune oneself to the current of one's development, to let one's growth process happen, to avoid blocking a journey that is trying to proceed. The ego turns toward the unconscious letting itself be guided by the organic processes of the psyche, immersing itself in its own depths rather than trying to direct the psyche. (p. 25)

In a soul approach the therapist's challenge would be to align his or herself to the emerging instinctual process constellated in the therapeutic space, allowing the client(s) to proceed at his or her own pace.

6.1.6 Convergence – Synthetic Sharpening of Focus

In the heuristic method it is expected that the initial subjective musings will crystallize overtime into a growing sense of meaning and direction and the eventual revelation of a clear gestalt. Similarly, in a soul approach the emerging data gradually acquires a sharper focus, ultimately converging into a culminating synthetic image, as illustrated by Figure 38, The Creative Synthesis. In this way the intended purpose of the psyche is in time revealed. Chaotic, conflicting tendencies, such as rigor and intuition in my example are harnessed and synthesized into a unified expression, being in my case the concrete realization of my personal vision. It should be noted that the process is ongoing, interminable, continually evolving in a spiral pattern. The culminating image, as such is

not final, merely signaling the conclusion of one creative cycle, prior to the onset of the next.

6.1.7 Attentiveness to the Cycle of Creative Process

As mentioned in Part I, the phases of the heuristic process as outlined by Moustakas closely resemble the stages of the creative thinking process. In a soul approach although these stages are identifiably present, they are interwoven rather than chronological. This is in keeping with a soul approach's non-linear character. In a soul approach immersion periods may be sporadically interspersed with periods of incubation and illumination as illustrated in the Giant Indwelling sections in my personal process. Of particular importance in any application of a soul approach is an awareness of the value of intermittent incubation periods and avoiding forcing the process. As suggested in the Discussion, a therapist employing a soul approach in work with clients, would endeavor to help them discover their own natural cycle of tension and release.

6.1.8 Creative Methods for Stimulating New Perspectives

Spontaneous creation of methods in an effort to fully understand the phenomena at hand is a trademark of the heuristic approach: "The methodology flows out of inner awareness, meaning and inspiration" (Moustakas, 1990, p.11). For example, Fenner (1996) in her heuristic study "Self-Therapy using the Brief Image-making Experience" makes clear that the series of steps she developed for use in her study were created spontaneously:

When viewed diagrammatically, the process is simple and has its own inner consistency. Its evolution was, however, emergent. It is also true that other optional steps could have been created (p. 38).

My methodology as well, as described in Section 1.5.1 was developed intuitively. Similarly, as demonstrated by such examples as the spontaneous shuffling of images, and its resulting illumination in the first Indwelling session (Appendix A), unusual techniques for stimulating new perspectives play a key role in a soul approach. A therapist working with a soul approach could, for example invite participants to contribute to the development of procedures unique to the needs of that individual or group. Openness to experimentation on the part of the therapist is an essential quality required in such work.

6.1.9 Openness to Spontaneous Shift / Rhythmic Attunement

In heuristic research as previously mentioned “spontaneous creation of new methods or changing in midstream is not only allowed, but is encouraged” (Moustakas, 1990, p. 103). As well, an essential aspect of the heuristic process was identified to be “its holistic, dynamic, and rhythmic nature” (Parker, 1983, p. 58). In a soul approach there is a clear link between the two. That is, the spontaneous shifts made are an attempt to align the process with the larger soul rhythms. Accordingly, Sardello (1994) posits “an intimate connection between the soul realm of a god and the soul realm of something of the world and how they must be relate – through rhythm” (p. 176). Attunement on the part of the therapist, conducting work of this nature to the influence of the larger soul rhythms would be a vital part of such work.

6.1.10 Intersubjectivity

The heuristic approach involves dialogue with others as well as the self as a means to garner essential meanings: “Heuristic inquiry begins with immersion, self-dialogue, and self-explanation, and then moves to explore the nature of others’ experiences” (Douglass &

Moustakas, 1985, p.43). In my research process this took the form of ongoing consultations with my two advisors, as well as the intensive Indwelling sessions I carried out with the voice therapist and the Montreal artist (see Appendix A and C). As suggested by the symbol of the hermeneutic spiral (see p. 125) understanding grew out of mutuality and a process of co-creation. As demonstrated particularly in the first session with the voice therapist, his experiences and insights triggered further understanding on my part and vice versa. By combining our consciousness we discovered more than we would have each acting alone. In an act of cross-pollination the collective consciousness is raised. Douglass and Moustakas (1985) capture well the dynamic involved.

At the heart of heuristics lies an emphasis on disclosing the self as a way of facilitating disclosure from others – a response to the tacit dimension within oneself sparks a similar call from others. The heuristic scientist in contact with others, places high value on the depth and sensitivity of interchange, on the promise of I-Thou moments, and on the steady movement toward a true intersubjectivity. The concept of intersubjectivity is drawn from existentialism and refers to a communal floor from the depths of one self to another self, and to qualities of purity and loving integrity in interactions with others. (p. 50)

While intersubjectivity is a useful practice in a soul approach when used for self-inquiry, it would also be relevant in application of a soul approach with others. Indeed Moustakas (1990) states specifically that when the heuristic model is applied to psychotherapy the meaning derived in the therapist/client relationship is “intersubjective”. As mentioned earlier, this type of exchange is clearly depicted in Linesch’s (1994) model of the hermeneutic spiral. In applying a soul approach to groups I would work towards achieving true community of soul as described by Sardello (1994):

Being in community implies doing things out of full individuality and it means having the ability to see others as if they belonged to the mysteriousness of my own soul and as if they belonged to the mysteriousness of the soul of the world. Destiny reveals itself slowly

and remains hidden when coerced to comply with any model or conception of collective mentality. (p. 180)

6.1.11 Transformation

It is expected that through the experience of conducting heuristic research, the researcher will be transformed. Similarly, transformation is inherent in a soul approach. The dynamic involved in this process is described in further detail in the following section Processes, Specific to a Soul Approach under the heading Tension of opposites – Transcendence.

6.1.12 New Paradigm Shift

The heuristic research model has been identified by Reason and Rowan (1981) as a new paradigm research model, in that alienation is counteracted, a dialectical cycle is engaged, and genuine social change results (p. 98). As reflected in the taped readings (Appendix E) and passages throughout The Trip, new paradigm thinking also figures prominently in a soul approach. It is grounded in a belief in an essential oneness and a corresponding interdependency of all things. It aims to facilitate the current shift in worldview taking place in contemporary times from a merely mechanistic worldview to a more comprehensive, holistic ecological perspective. Integral to this shift is the re-emergence of the feminine principle (Woodman, 1993, p. 9; Hillel, 1997, p. xiii), counteracting the predominant one-sided patriarchal influence as illustrated in Figure 12, 22 and 27, and passages by Vascocelos (p. 43) and Dallet (pps. 43 & 58) in the body of my research.

6.2 Processes Specific to a Soul Approach

6.2.1 Repetitive Patterns and Motifs

If one is to align oneself with the dominant archetypal currents in one's life thereby actualizing one's personal myth, the gods and goddesses currently seeking recognition in the psyche need to be identified. In a soul approach recognition of key themes and archetypal patterns is facilitated by their emergence in repetitive motifs and written passages. For example, as mentioned, the archetypal importance of Aphrodite is suggested in my process through the recurring motifs of apples, flowers and hammock. As mentioned previously, Dionysian and Hermetic archetypal patterns are likely to figure prominently in a soul approach. The Chinese water carrier points to the existence of the underlying dynamic of holding the tension. The bird motif visually portrays the central process of emergence and the spiritual nature of the journey. Also, contained in the signposts and intuitive readings, as mentioned is the pervasive theme of the need for the development of an integral consciousness, a dynamic exchange between the conscious and unconscious minds.

6.2.2 Synchronicity

As demonstrated in my research process synchronicity, Jung's term to describe acausal events where psychic and material events coincide in symbolic meaning, serves as an important guide post in a soul approach providing insight and indicating appropriate shifts. One important example is the four missing photos, particularly the dancer without the clock indicating a need to realign the process with the eternal timeless realm, as opposed to

a mechanistic, linear sense of time. Von Franz (1978) recounts how in the fifteenth century clocks were understood to represent eternity's self: "Only gradually did this idea of a clockwork universe become desacramentalized – in the eighteenth century the clock became an automaton that had no connection with God" (p. 17).

Jung recognized that certain remarkable manifestations of the unconscious, such as those observed while exploring the I Ching, a Chinese divinatory practice, could not be explained by the causality thinking so fundamental to modern Western science. Rather, he posited a meaningful acausal principle linking simultaneous events:

Synchronicity takes the coincidence of events in space in time as meaning something more than mere chance, namely a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers. (Coward, 1985, p. 43)

He understood a synchronistic event as emanating from the psychic energy of the collective unconscious in conformity with some predetermined cosmic, archetypal pattern. Such events constellate at the intersection of two kinds of reality; psychic and physical, or inner and outer. As such they emerge out of a kind of portal between the world of clocktime and eternal time, the material world and the world of spirit (in my terminology the world soul). Viewed in this fashion, their role as helpful guides, instigated by archetypal action in the regeneration of the individual and world soul becomes more easily understandable. Anthony (1996), drawing on Neumann's description of archetypal guidance, observes:

Creative inner authorities, gate-keepers at the threshold of time and not-time, seem to collect and organise the needed imaginal material and transmit it to the individual at the propitious moment. In the case of

synchronistic events it is usually conveyed in accessible form such that the “aha!” response is immediate and catalysing. (p.95)

Neumann (1989) also affirms the “individual specificity the archetypes can purvey” as demonstrated in the unexpected discovery of my personal myth:

Indeed, their compensatory significance often lies exactly in their grasp of the fateful connections which their knowledge allows, but of which the conscious ego is unaware, and which apply to that individual only.
(cited in Anthony, 1996, p. 95)

6.2.3 Multimodal

As illustrated through my personal process, a soul approach appears to be multimodal, involving breath and relaxation work, voice work, integrative body psychotherapy, dance, ritual, and intuitive readings in addition to art. The body is recognized as a source of wisdom and insight. Embodied consciousness is sought in an effort to heal the destructive influence of the mind/body/spirit split, that is our unfortunate heritage in the occidental world.

6.2.4 Tension of Opposites –Transcendence

My research process vividly illustrates the underlying dynamic of transcending opposites. It has now become clear that my struggle in the art therapy program consisted of holding the opposites between rigor and intuition until resolution occurred in the development of my own model of art therapy, in a fashion consistent with my own current center of balance “approximately eighty percent intuition and twenty percent rigor” as permitted by the heuristic model. A soul approach would involve, therefore, identifying the polar

opposites at play in the inquirer's process, and creating a holding container until the transcendent symbol is released synthesizing the two in a third new form. It is the constant interplay of this dynamic that leads to transformation of the person involved. In Jungian terminology this dynamic is known as the transcendent function. As James Hall (1983) explains:

The archetypal layer of the psyche has the ability to form symbols that in effect unite contents that are irreconcilable at the personal level. This ability of the objective psyche to form reconciling symbols is called the transcendent function, because it can transcend the conscious tension of opposites. In this process conflicts do not necessarily disappear, rather they are transcended and relativized. (p. 13)

Whenever this symbol makes its appearance, the balance between the ego and the unconscious is restored (Jacobi , 1973, p. 35).

6.2.5 Spaciousness – Integration of the Masculine and Feminine Poles

Although it is the feminine principle (yin) that is collectively in the process of emerging, it is of little value without its masculine counterpart (yang) to clearly formulate and implicate its values. Therefore as depicted in my personal process receptivity to the unconscious “intuition” (yin) was not enough without yang, the necessary rigor and dynamic action to translate inspiration into a creative work. As illustrated in *Indwelling with the Other I* (Appendix A), as these poles are increasingly integrated a “spaciousness” is created to welcome a further influx of spiritual inspiration. In a soul approach awareness of the importance of balancing these particular tensions is essential.

6.2.6 Individuation

The uncovering of one's personal myth is closely related to the concept of individuation, central to Jungian psychology. Individuation is a spontaneous, natural process of psychic maturation or unfolding. The hoped for aim is wholeness, the fulfilment of the client's potential personality. The individuation process as understood in Jungian theory and encouraged in analysis involves "a continuing dialogue between the ego, as the responsible center of consciousness, and a mysterious regulating center of the total psyche, the Self" (Hall, 1983, p. 21). Unlike the ego, the Self has for its point of reference not just the conscious ego, but the totality of the psyche. With the Self as focus, both the conscious and unconscious are brought into harmony and balance. It is this process that is hinted at by the frequent references in my research to the dynamic exchange between the conscious and unconscious minds and the integration of opposites. As Jacobi (1973) explains:

By activating the contents of the unconscious, such an effort eases the tension between the pairs of opposites and makes possible a living knowledge of their structure...Leading through all the hazards of a psyche thrown off balance, cutting through layer after layer, it finally penetrates to the centre that is the source and ultimate foundation of our psychic being, to the Self (p. 107).

While I use the term world soul as opposed to the Self, they refer to a similar entity. In his emphasis on the process of individuation as a central concept of analytical psychology, Jung spoke clearly for the deep importance and value of the unique human life. This emphasis is also central in a soul approach. As James Hall (1983) eloquently states:

This priority is echoed in the great world religions, but is missing in many modern mass movements, where the individual is reduced to a social, economic or military unit. In this sense, individuation is a

counterpoint to the threatened loss of human value in a world that is excessively organized on technological or ideological grounds. (p. 20)

In its endeavoring to support the unfolding of the individuation process, a soul approach too can be seen as a counterpoint! Individuation should not be confused with individualism, and its limited egocentric sense. The accent in individuation is “not on his supposed individuality as opposed to his collective obligations but, as stated above, in the fulfilment of his own nature as it is related to the whole” (Hall, 1983, p. 20). This is demonstrated through my own process in the art therapy program. I, finally after a long gestation period:

Feelings rise up, let them come.
Suffering purifies, but only
If it has gestation time.
(see p. 38)

succeeded in affirming my individual style in relation to the collective, as opposed to in isolation.

6.2.7 Transformational Fields

Although not developed previously within the body of my research, I would like to mention the importance of the concept of transformational fields in a soul approach. As Shinoda-Bolen (1984) suggests, Aphroditic archetypal action initiates this special experience:

Whenever Aphrodite consciousness is present, energy is generated. It happens whenever two people truly meet each other. In reference to the therapeutic relationship, she states “If we are engaged in transformative work, an emotional field is generated between us powerful enough to touch us both (p. 228).

In her final chapter of *Gods in Everyman* (1990) she demonstrates how this field, for which she uses Sheldrake's term "morphogenic fields" can be extended to several people, consequently allowing archetypes to come into being:

At first a change in attitude or behavior is difficult, but as more and more individuals change, it becomes progressively easier for other people to do so, and not just through direct influence. According to Sheldrake, people tune in to the new pattern within the morphic field through morphic resonance and are affected by it, explaining how change becomes progressively easier. At some point, the number of individuals needed to tip the scales is reached, there is a new archetype in the collective unconscious (p. 301).

It is through a similar process that a soul approach would attempt to introduce initiates to the emerging archetype of the new paradigm and its consorts: Aphrodite, Hermes, and Dionysus. I believe all involved in my research process were in some way touched by the energy of this newly emerging archetypal field.

Conclusion

My original intention in conducting this research project was to develop a model of art therapy, which I call a "soul approach to art therapy". Over a period of ten months I engaged in an intense personal process, documenting the movements of soul in my own life in an effort to illuminate the essential elements of a soul approach. The heuristic method was chosen as a research model due to its inherent capacity to reflect soul's subtle nature. My research process supported my initial suppositions concerning a soul approach mentioned in Part I, Section 1.1.2:

- ◆ We each have a unique soul which attempts to guide us toward a unique destiny.

- ◆ Soul communicates its purpose through symbolic language, not only through inner events, as expressed in art and dreams, but in outer events as well.
- ◆ The awareness of the unity and mutual interrelationship of all phenomena in the world as manifestations of a basic oneness (Capra, 1975, p. 130).
- ◆ In a soul approach, artmaking provides a means to activate and move soul by speaking its own language (McNiff, 1992, p. 1). Through spontaneous artmaking one can make visible the deep undercurrents of soul. As an expression of soul, “the mysterious other”, art has an autonomous life that can influence and change the life of its maker. McNiff (1992) understands paintings to be “ensouled objects, or beings who guide, watch, and accompany their makers and the people who live with them” (p. 1).

In addition, as hoped, it provided further elaboration on what constitutes a soul approach. It highlighted clearly the parallel processes found in the heuristic model, the creative thinking process, and a soul approach. It illustrated the presence of the two basic principles of emergence and convergence, operant in working toward the creative synthesis. It revealed the centrality of the principle of holding opposites until a synthetic third symbol can arise, transcending them both. Through my own process, I provide an example of the process of reestablishing harmony through mind/body/spirit integration, central to a soul approach. My research also demonstrates the variety of modalities involved in applying a soul approach, such as breath, voice and bodywork, art and ritual, as well as the theoretical contexts that are of relevance, such as Meier’s rotation theory (see Section 2.2, p. 89), and Jung’s personality theory (Section 1.2.3, p. 15). In this way, it

identifies clearly the areas of knowledge I need to expand upon in order to further clarify the complexities involved in a soul approach, providing a kind of learning map. I believe this to be of crucial importance in my training as an art therapist. Much of the pain I experienced in relation to the art therapy program was a result of a failure to find adequate space and incubation time to express and formulate the psychic inspirations that were trying to emerge, overwhelmed as I was by the sheer volume of readings, unrelated to my current process. Thus, this research endeavor has been integral in helping me to more clearly articulate my educational beliefs and goals. It has also helped me identify clearly how I best learn, an invaluable discovery. Other art therapy students may benefit from a similar process which would help them articulate more clearly their personal vision and style, thereby empowering them to offer an alternative, a fresh, new vision rather than expending so much energy learning the language of the receding, ailing dominant establishment in order to legitimize the field. Freeing students to attend to the impulses of their own creative soul impulses would result in far more innovative and visionary work being done in both art therapy practice and research. This, of course is not to deny the importance of understanding the framework of others and our mutual inheritance.

My personal struggle in the program to affirm an experiential approach to learning also underlines the need to design art therapy programs in the future that are accessible to students of different learning styles. Failure to do so will only serve to perpetuate prior damage already inflicted, inappropriate for a field that purports to play a healing role. Art therapy, being an action therapy, inevitably attracts students that learn best experientially, and who have no doubt suffered all their lives from a one-sided bias towards intellectualism in the education system as a whole. My research has shown clearly that it

is the experiential, creative process that was instrumental in my self-healing, through an ongoing dynamic exchange with the unconscious, and transformation through symbolic expression. Therefore, I believe it is primarily the ability to facilitate this process in others, not an exhaustive grasp of theoretical material, that will distinguish the successful art therapist. Furthermore, I believe that this ability can only be developed through the fostering of one's own creative process experientially as I have done. As my research demonstrates when this process is allowed to unfold naturally, relevant theory will naturally come to the surface.

Although not necessarily its purpose, this research endeavour demonstrates the efficacy of a soul approach through my personal success in finding resolution for the conflicting tensions that have dominated my process for several years. Experiencing my soul images mirrored back to me over an extended period of time has not only consolidated my identity, and clarified my future vision, but has most importantly given me the necessary groundedness to actualize my dreams. For although the seeds of this identity and a soul approach were already present prior to my registration in the art therapy program, I lacked the necessary confidence and, well yes, rigor to actualize them. I realize now the Master's program functioned as an extreme pole, which served to help me find my own unique center of balance. Interestingly, Figure 31, "Archetype", quite different from my usual style, was painted after having received permission to be different from my classmates by my painting teacher. Oddly enough, although painted freely, it comes the closest to meeting her instructions, that is to paint simple, large, flat shapes with a few colors. Perhaps, this suggests that it is through developing my own instinctual Dionysian style that I will be best able to contribute to the Apollonian camp: "Harmony happens when

behavior and belief come together, when inner archetypal life and outer life are expressions of each other, and we are being true to who we are” (Shinoda-Bolen, 1989, p. 287). It is an extraordinary sensation to have experienced fully the truth of what previously was only theory, and has given me a firm foundation for future practice.

The above discussion reveals clearly my research process’s success in identifying the key principles of a soul approach to art therapy, at least as it is applied to personal self-inquiry. It also outlines clearly the resultant personal benefits, and suggests the relevance of my experience to art therapy training programs. I suggest that a learning map has been created within the body of my research, which will enable me to develop further a more fully consistent art therapy model, as applied to both self and other. Further elaboration in the future of the fundamental elements, suggested in the theoretical synthesis will also consolidate my theoretical base. Although my research’s primary strength has been in an initial elaboration of an art therapy approach to self-inquiry, occasional instinctive forays into the possible application with an other or others can be spotted in embryonic form throughout the Discussion and Theoretical Synthesis sections. While I believe the above-mentioned deepening of my knowledge base, as indicated by my research findings will be useful in the future development of such a model, even more fruitful in my eyes would be further experiential exploration, which would lead to both new theoretical insights and the clear establishment of practice parameters, this being true due to the essentially instinctual nature at the heart of any formulation or application of a soul approach. Indeed, a soul approach endeavors to restore the imbalance created by the over-emphasis on the rational since the age of the enlightenment, restoring instinct to its rightful place. An ideal next step would be engaging co-researchers in applying a soul approach in both individual and

group contexts, in an effort to further distill essential elements. This would provide the necessary forum to translate intuition into practice and clarify the issues already raised, as well as undoubtedly provoking the emergence of new ones. Many of the references to applying a soul approach in working with others, apply equally to both individual and group contexts, while others seem more applicable to one or the other. In a self-inquiry the participant is at once therapist and client. However, in the application of a soul approach to working with an “other”, the role of the therapist and client(s) needs to be further differentiated.

As suggested earlier in sections Sections 4 and 6, in a soul approach, the therapist is preferably process-oriented and non-directive, working in an open-ended fashion. While relatively straightforward in individual work, application of this principle raises some important questions, with reference to group work. For example, in Section 6.1.1, Knowledge Derived from Subjective Self-Experience, it is suggested that a soul approach like the heuristic involves a “wholehearted effort to know the essence of some aspect of life from a subjective, internal frame of reference”. Yet, it also specifies that in a soul approach the research question concerns discovery of the practitioner’s personal myth. Would participants in group therapy, involving a soul approach be united around a central focus on the discovery of their personal myth, or would the focus be allowed to freely emerge, perhaps taking different forms for the different individuals involved? In other words could discovery of one’s personal myth be designated as the goal of therapy employing a soul approach, or would this be a betrayal of the principle that there be no fixed agenda? Would the individual or group be initiated to the precise practices already modeled in my process, such as intuitive readings, journaling, expression in artwork, and

attentiveness to bodily symptoms, synchronistic events, repetitive motifs etc., again potentially portraying the non-formulaic nature of a soul approach, or would they be encouraged to formulate their own methodology? Would the same archetypes, Aphrodite, Hermes, and Dionysus, which surfaced in my process figure prominently in all contexts? Would participants carry on individual self-inquiries within a group context, or evolve a more collective inquiry together? Whatever the response to these questions, which may even vary from individual to individual and group to group, it is clear that a soul approach when applied to others requires a higher degree than is usual of participant involvement in decision making, and generally determining the therapeutic course of direction. Philosophically, I believe that this is based on an effort to empower the individuals involved, affirming their personal vision in a collective arena. As such the therapist's role is a clear departure from a more authoritarian model in individual or group therapy, embracing personal involvement, self-disclosure, and co-creation of symbolic meaning and creative methods. In such a model the therapist would also be required to examine his or her countertransference on an ongoing basis with reference to its influence on this highly interactive work. I believe that this more humble role on the part of the therapist in relation to the clients arises logically out of a new paradigm framework and Jungian psychology, in that he/she effectively models the diminished stature of the ego in subservience to the higher Self, and a belief in our essential interconnectedness. However, I wonder if this would vary in an individual, as opposed to a group context, considering the more focused role played by the transference and countertransference relationship in individual therapy? Would the level of the therapist's involvement vary depending on the individual's or group's needs and corresponding ego strength? Some populations may

require greater neutrality on the part of the therapist in order to feel sufficiently held. Stevens (Case & Dalley, 1992), raises an interesting issue in his discussion of Jungian analysis, suggesting that in Jungian work:

...there is less dependence on the transference relationship with the analyst as the patients have increased security in their inner relationship to the archetypal components being activated in their lives and their growing recognition of the creative potential of the Self. When individuation is on its way transference is superseded. (p. 91)

The range of therapeutic distance engaged and the role of transference and countertransference in a soul approach application in various contexts needs to be explored further.

Ego strength is also a primary concern when it comes to the initiation to a different consciousness, hinted at in Section 6.1.4 to take place in work with others. This raises issues of appropriate timing and pacing. Further research needs to be done to determine the suitability of populations in relation to future applications of a soul approach. The ego of the participant, for example must be of sufficient strength to dialogue with the unconscious as opposed to being overwhelmed by it. Indeed, there are clients who need to be grounded in outer reality rather than have the inner reality augmented. Clear differentiation of candidates for whom a soul approach is inappropriate must be made. In reference to the individuation process Jacobi (1975) warns:

This path, as we said above, is not advisable for all men, nor is it open to all. It is not without its perils, and the strictest control by the partner or therapist, and by the patient's own consciousness as well is needed to safeguard the ego against the violently erupting contents of the

unconscious and to integrate these contents into the psychic totality in a manner consonant with the end in view. (p. 107)

Readiness for the transpersonal event facilitated by a soul approach is of crucial importance. Indeed Jacobi (1973) maintains that the uniting transcendent symbol only makes an appearance when, “in the course of psychic development, the intrapsychic is experienced as just as real, just as effective and psychologically true, as the world of outward reality (p. 135). This suggests that a soul approach serves an initiating function, as expressed in “Signpost 9”, and a revaluation of the importance of the inner world.

Rosenberg (1985), author of Body, Self and Soul: Sustaining Integration also emphasizes the importance of preparing the necessary psychological terrain and embodiment of the process:

Often people move into the transpersonal experience before the psychological level is fully explored and they are unable to contain or remain grounded in the process. If a person cuts off the body experience, the transpersonal experience will be difficult and painful because of muscular contractions instead of relief from difficulties and pain, which is the way it should be. If a person splits off from the experience, he will only have a mental understanding or idea of it (head trip) and not the full experience itself. Any experience not felt in the body is merely a mental construct and not an experience, it is a map, but not the territory itself. We feel it is important therefore, to direct the therapeutic experience through the psychological work and the melting of the body armor before the full transpersonal unfolding begins. (p. 311)

Attention to bodily symptoms and incorporation of embodiment techniques into the process as suggested in Section 4.4, such as pre-artwork physical warmups and post artwork embodying responses, involving relaxation, movement, dance and voice work would contribute to furnishing the necessary groundedness.

Anthony (1996), echoing Keutzer, also warns of the potential hazards premature amplification of synchronistic events can pose to some individuals:

Ego-identification with archetypal material does not result in meaningful connectedness with all things, but in ego inflation and a fascination with transpersonal events to the exclusion of responsible engagement in daily life. (p. 96)

However, neither should the benefits of recognizing synchronistic experiences be denied: “the expansion of the ego’s perspective to an awareness of itself as “mattering” in a field of meaning and [being] supported in its path toward individuation” (Anthony, 1996, pp. 95-96), especially in a framework wishing to usher in a new age paradigm. One possibility would be to conduct different levels of groups for persons of varying experience, for example one level playing a more conservative, initiatory role, with another more advanced level engaging participants, who already possess an openness to the type of consciousness required. It is groups of this latter type that would be able to realize the full potential of a soul approach, creating as Sardello (1994) suggests a true “community of soul” (see Section 6.1.10, p. 182). I believe that this approach would be most beneficial for individuals, experiencing a sense of dissatisfaction with their current life situation, particularly as it relates to work, and who feel a strong yearning for something more, a sense that their creative potential has not been fully tapped. While, it is perhaps a minority of individuals who seek their true vocation, I believe support of such endeavors to be of vital importance to all of our futures. As well, regardless of the readiness of the participants involved and indeed the therapeutic context, whether freelance or institutional a soul approach can be employed by the therapist strictly for their own enlightenment, informing him/her about the issues at hand in a particular case, and appropriate interventions.

Issues around the traditional concept of the art therapy container will likely experience shifts in a soul approach orientation. While the therapeutic container in verbal therapy consists of the persons involved, that is the therapeutic relationship, in art therapy there is, in addition a third component, the art object itself (Case & Dalley, 1992, p. 102). In a soul approach engaging as it does in amplifications of an ensouled world, this container may be extended even further. One can imagine the container being widened to include external objects of import, being brought into the therapeutic session, and integrated into the process. The container as such may need to be more elastic in form, permitting a freer flow of material entering and exiting. A soul therapy practitioner therefore may be confronted with unusual issues of what must remain in the container, and what is allowed to seep out. In conventional art therapy, the artworks, produced in the session are kept by the therapist and not returned to the client, unless therapy is considered definitively terminated. Such issues will require further clarification through continued experimentation with a group of co-researchers as suggested on page 193.

Although in concluding, it may seem that I have raised more questions than I have answered, I believe as a first step in defining a soul approach, this research effort has been very fruitful and personally, a very rewarding experience.

Closing Remarks

I can only hope that, in concluding my story, it will be received in the spirit intended, one of reconciliation and potential grace. I want to thank the art therapy department for their patience in our collective holding of the tension over the past four years, out of which this project has emerged, and their responsiveness in implementing important changes to the

program. I hope its resolution will contribute to a greater spaciousness and cosmic rhythmic harmony in the years to come. I want to express my wish that future participants in the art therapy program find a 'soft' and 'open' channel/ canal, enabling them to more easily pursue the hunt for the images that are closest to their hearts. Readers wishing more information may contact me through the C.A.T.S. Program at the address below:

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7 Part VII – Appendices

7.1 Appendix A

Summary of Indwelling Session with the Other, Voice therapist – Feb. 23, 1999

(translated from French)

Although, I had certain artworks in mind for this exercise whose purpose was to provide insight into the nature of a “soul approach” to art therapy, specifically, (Figures 39 and 40), I also intuitively included additional pieces that morning before leaving, for example, (Figure 9 and 23). I also brought some silk scarves that I had made a few years before, which were done in very free-style techniques that I really enjoyed and some images I had cut out from a magazine, which I had not as of yet had the inclination to use, although I knew that the day would come. I also had brought Emma Shapiro’s cassette “Carmen Mia”, featuring her very high soprano range. Although, I had been engaged in ongoing therapeutic sessions with the voice therapist, in which a traditional therapist/client relationship was clear, for the purposes of this “indwelling session” I proposed that we both participate equally, improvising, and working intuitively. I laid the collages, silk pieces, laminated laser photocopies of watercolor originals, watercolors, stencil on cotton, unused magazine pictures, and a black and white photocopy of the African dancer acrylic painting by artist, which I planned to replicate using stencil on textile, all over the floor. The space seemed too cluttered, so I suggested that we eliminate some of the images, keeping only the most powerful. I chose two collages, a blue collage, (Figure 39) which featured important personal symbols, such as a hammock, a Hawaiian girl, and a

Bohemian figure decked out in feathers and fur, and a black collage, (Figure 40), with its strong images of the body and paints.

Figure 39 – “Blue Collage”

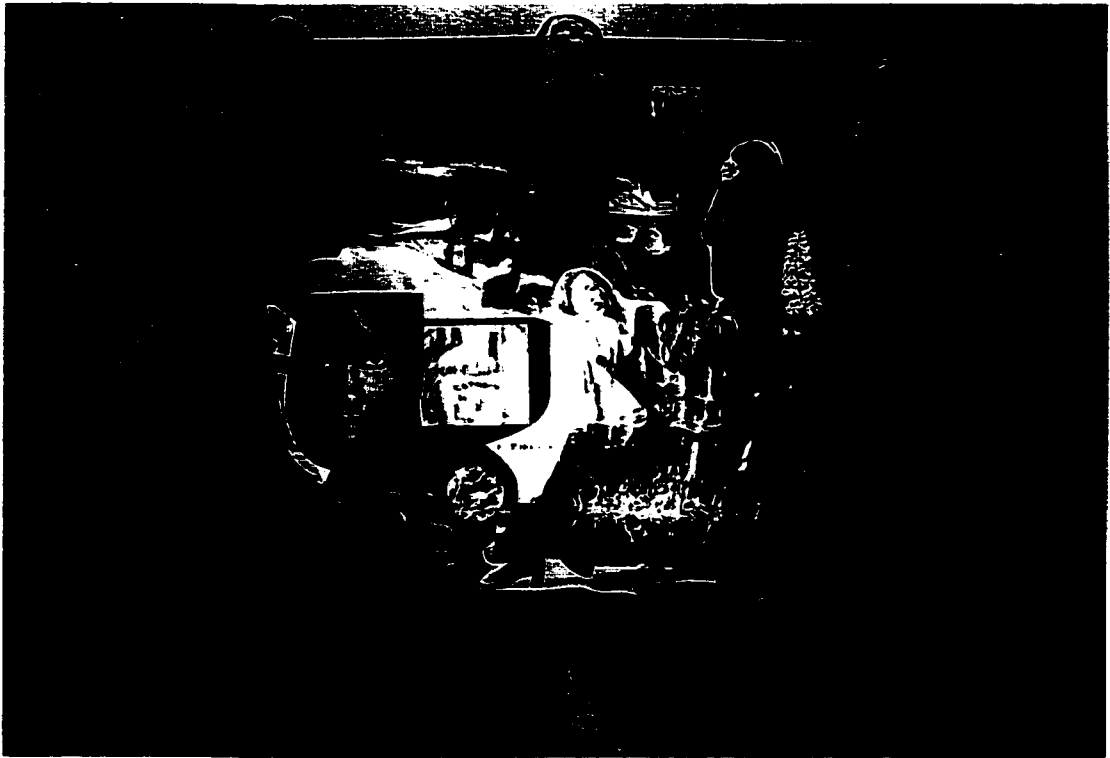
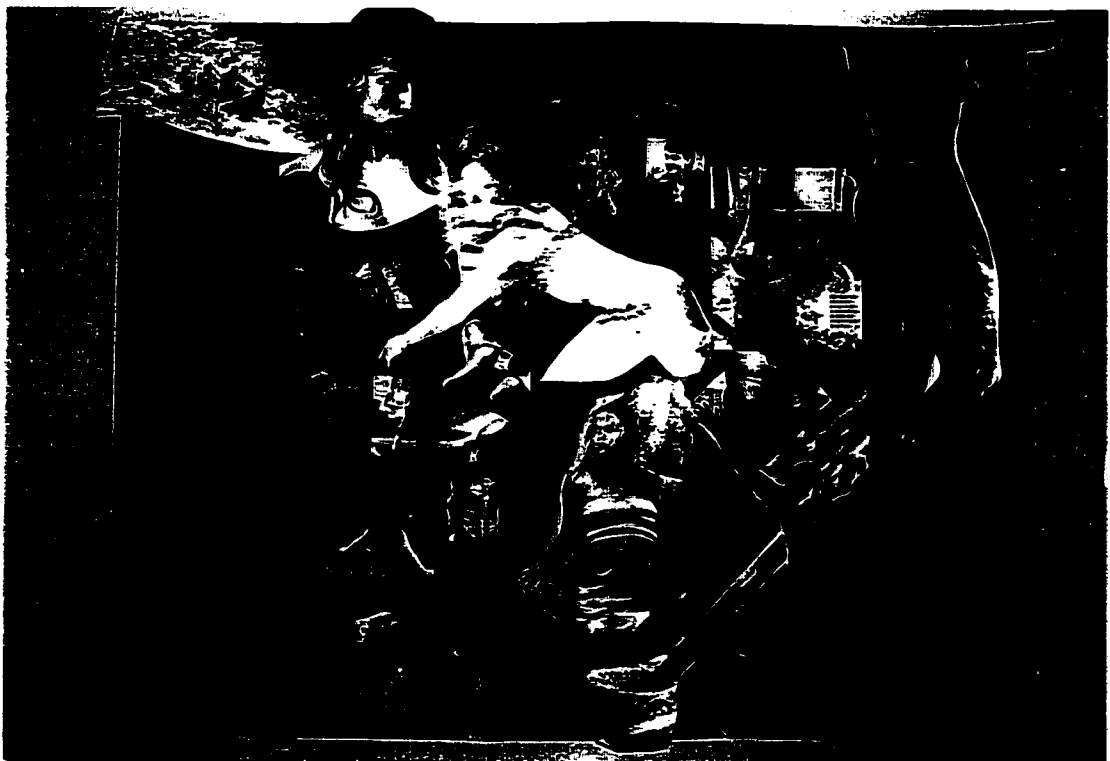


Figure 40 – “Black Collage”



The voice therapist selected the collage (Figure 41) I call erotic, with its sensual images of bronze Brazilian girls and provocative messages.

Figure 41 – “Erotic Collage”



We began to focus on them. He asked me what they meant to me. I said I preferred to embody them through breath or sounds. I suggested that we identify which particular image was calling to us the most and make sounds in response to it. I was attracted to the image in the blue collage of an Asian woman balancing a yoke, holding two buckets across her shoulders. I instinctively went into her weighted down position, balancing, legs precisely placed. I felt I needed something in my hands, so grabbed a silk scarf in each hand. I began to breathe from the stomach and to make sounds. The voice therapist tinkered with the synthesizer searching for similar tones. Very low, guttural, primitive sounds came out. I intuitively began to shift my focus traveling up the images, traversing

the hammock, the Hawaiian girl, towards the Bohemian figure. Spontaneously, my weight became lighter, and my movement freer. I began to circle my arms about, and as I raised my body, my sounds became higher and higher. When I reached the Bohemian figure, I experienced a strong interior sensation of “space”.

The voice therapist chose to focus on the image of the serpent, near the woman’s mouth, and the Brazilian woman’s naked buttocks just below. He bent his knees, lowering his body and made very low, primal sounds, and then gradually rising, emitted very high sounds, almost screeching. He realized after that he was trying the extreme limits of the feminine and masculine opposites, in order to integrate them. He had the spontaneous insight that the more one could unite them, the more the point of union, would become stronger as a creative force. I then reached for the image of “Soul meeting Spirit” (Figure 9). He said that for him, “the bird (spirit) was pure essence, not opposite to “soul”, but related. I mentioned Robert Bosnak’s idea that the spirit is eternal, and the soul temporal, and that the soul in order to affirm itself needs to ingest spirit. The voice therapist believed that soul was the integration of the masculine and feminine poles. The more one succeeds with this integration, the more spirit energy he can integrate. I asked if he felt the erotic energy, depicted in the collage expressed one of the poles or their union and resultant spirit energy. He responded that he thought it represented their union. At that point, I spontaneously added two of the unused magazine images, placing them instinctively underneath the image of soul and spirit, one titled “Elemental” (Figure 42) primarily in blue and white tones, which featured a brown-skinned woman modeling the latest chic, but ultra-protective outdoor clothing as she confidently mounts a wintry slope, its slogan reading, “Snow, sleet, hail, rain – weathering the storm has never been so easy or so chic,

thanks to the newest outdoor apparel”, and the other titled “Inspiration” (Figure 43) in primarily light blue and olive green tones, featuring a woman in jeans painting a canvas at an easel in an artist’s studio, with the slogan, “Inspiration isn’t man-made. It’s a gift from nature. And when it comes, it creates sometimes original and beautiful.” The voice therapist commented that “elemental” and the “blue bird” are the same thing, and that the “artist’s inspiration” is the same as “soul”. Incredibly, we realized that the images of similar meaning also had similar hues, rendering the sense that emerged from their inadvertent juxtaposition all the more meaningful. V.T. suggested that the soul expressed spirit in the painting.

I wanted to understand why the body was important. Although I knew instinctively that I wanted to paint from the body, I did not fully understand why I had this instinct to embody, to incarnate? V. T. responded that, “ the body needs to unite with soul. Art, music, dance etc. needs the body to express it. Soul cannot do anything without the body. The more that body expresses soul, that is puts it into practice, the more spacious and welcoming a container it creates for spirit to come in!” This insight effectively illuminates the meaning of my earlier experience of a sense of “spaciousness” emerging out of a “holding of the tension”. I, then added “the Dancer” (Figure 23) image on top and moved the blue collage to the right of the “elemental” image of the same coloring, which created as the V. T commented the effect of a strong foundation resembling an upturned letter “T” (See Process Diagram). We discussed that the dancer had both orange and blue, notably the dominant colors in the “Soul meets Spirit” painting. He suggested that the dancer in domesticating the barracudas was transforming destructive energies into creative energies.

elemental



Figure 42 – “Elemental”

snow, sleet, hail, rain — weathering the storm has never



Figure 43 – “Inspiration”

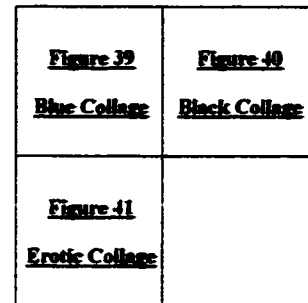
I had a flash that the blue bird as cosmic energy, breath, pure essence is destructive if soul and body are not united, and when united, the positive energy is put to creative use. He said he'd like to see the follow-up.

7.2 Appendix A: Process Diagram

Step 1

Initial Placement of Artwork:

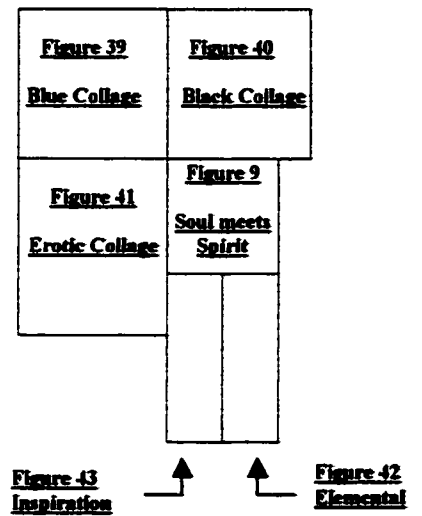
Embodying Selected Images



Step 2

"Soul" Meaning Revealed through

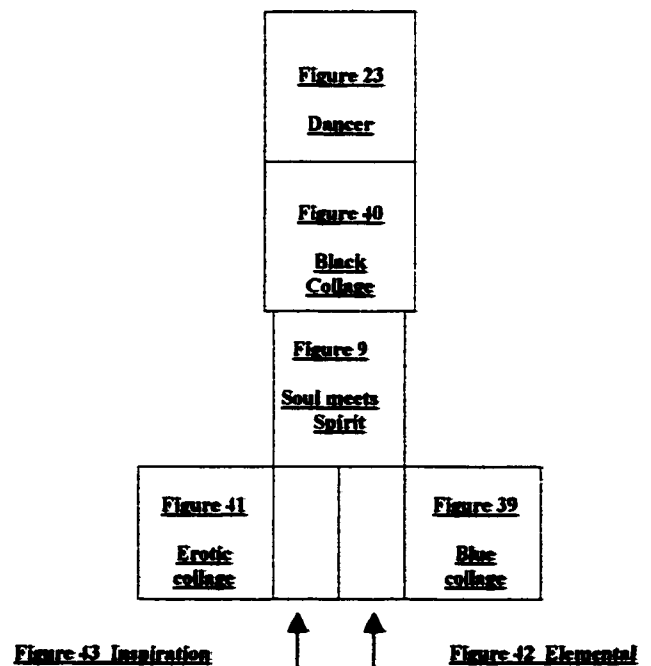
Spontaneous Shuffling of Images



Step 3

Final Placement of Artwork:

"A Firm Foundation"



7.3 Appendix B

Transcript from Feedback Loop session, Voice Therapist May 25, 1999 (translated from French)

Suzanne: Boston must represent something like that, an opening towards something?

Voice Therapist: But as you talked about Boston, you talked about Harvard.

Suzanne: Yes, but we did not go there.

V.T.: Yes, but nevertheless there is at the same time Harvard and at the same time your Art therapist who espouses the vision you wish for. The fact that the two are in the same city is already good, but it is probably a stage towards a reunification. It is interesting to see that in the same city, two extremes can cohabit and perhaps with your research you will eventually find a balance between rigor and intuition. You have embarked on a process to appropriate a greater rigor. Perhaps, others had too much rigor and are currently in the process of regaining contact with intuition, with the soul. But, whether you lose one side or the other, it is to achieve a better balance. Perhaps, that is my sense of the goal of art therapy, achieving balance.

Cont...

V. T: The spirit is the energy, the essence of a thing. But the essence of a thing comes from an external source, for example "god" or "consciousness", the essence is not the being. The essence comes from the source of the superconsciousness. The goal of the

embodied soul is to put into action the spirit's will. To do this the soul has to overcome difficulties. But the spirit as source comes from pure soul, soul that is not incarnated.

Suzanne: Like a cosmic energy.

V. T: Yes, like a cosmic energy, you can call it what you like. The spirit descends into a body to purify itself, shed its' limitations, fear, anger etc. We need to make a distinction between an incarnated soul and a superconscious soul. The soul in the body tries to overcome limits to carry out what the spirit wishes. When this is done, the soul leaves the body and returns on high, a little purer.

Suzanne: As if it had a mission or a task?

V. T: Yes, it's a mission to overcome what goes against the spirit. For example, the spirit for me is a little like the Ten Commandments. Many cultural traditions have the same principles, but in different words. The spirit is that. The soul comes into a body to eliminate the things that go against this spirit. For example, if I ridicule my parents, I go against the spirit. To respect them is to say you are right concerning certain points, but certain points you are not right, because it doesn't respect the spirit. Therefore I, in my work will keep that and get rid of that, in order to better respect the spirit. It doesn't mean I will judge them, but it is for me to go further. The soul must improve from one generation to the next. We can honor our parents in this way, in saying that you have done your best, now I 'm going to try to go further. Not by rejecting our parents, but in conserving what was good. To reject our parents is to deny that there was a part that was good. For example, concerning our earlier discussion of scientific rigor, we must not reject

scientific rigor. We need a little. Nor, must we reject intuition, we need a little, a mix of the two. We need to reject a part, conserve what is good, and continue to evolve.

Suzanne: I use the terms spirit and soul. But you seem to use the same word for both. You say that it is the “soul” that comes and is incarnated.

V.T.: Yes, we can make a distinction between the human soul and the cosmic or universal soul. The human soul is here to live this spirit... Yes, because it is the inspiration that animates the result. The human soul makes the gesture in the society. It is the result of the spirit. Just as the inspiration, the essential element is going to bring forth a work of art, something concrete, it is the spirit, which is immaterial, that translates into the material through art. This work of art has soul. It is an immaterial spirit, through an embodied soul to a result. We are making things that have no soul, works of art that are empty, cold, that no longer respect the spirit. The soul no longer plays its role to respect the spirit, because it is missing the intuitive part. It is cold, too rigorous. The spirit is a little in contradiction with the literal. If we take something literally, it becomes too rigorous. The spirit of something is different than the literal. If we take just the spirit it is not rigorous enough. We need both. They appear contradictory, but at bottom are not. They are complementary; we need a balance between the literal and the spirit...

The spirit is the breath, intuition...

7.4 Appendix C

Summary of Indwelling session with the Other, a Montreal artist - June 3, 1999 (translated from French)

I learned of this artist initially through her work, the summer of 1998. I was attracted to a postcard in a boutique's window of one of her paintings. I subsequently called her up hoping to meet with her. She agreed but I did not follow up until recently when I asked her to participate in an indwelling session with me. She agreed and we met at her studio, the afternoon of June 3rd. Initially she gave me a tour of her studio. She, then put on a CD titled "Envol des Âmes", which she had listened to while painting her last exhibit. I showed her the consent form, required for my research and while she was looking it over, I sat on the floor near the music, casually examining the CD cover. I began to breathe in the music to the point that I became a little dizzy. Curiously, the shapes of the cover resembled a collection of horns her studio mate had made, in the center of which was what appeared to be foliage, in the form of a swirling tornado. Then turning the CD on its side, I realized the intended image was a painting of a nature scene and its mirrored reflection. I sensed that this was somehow significant to our process.

When she was ready I joined her to begin the indwelling. We discussed my choice of paintings. I had brought three paintings (acrylic on canvas), Figure 24 (late fall) and Figure 44 (early winter) and 45 (mid- winter), as well as some cutout magazine images that were as yet unused. Although, my original intention was to bring the same collection of images to each indwelling, that morning, I had intuitively decided to bring these particular images. Of all the paintings I had done the past year, they were the three I liked the best,

and that best represented my “automatist” style. A practical aspect had also influenced me. It was raining that morning and it would have been difficult to transport the paper collages, on my bike without ruining them. We discussed her reactions to working under pressure, and working at a relaxed pace. She said she enjoyed both, that the two modes represented different energies. When a deadline was approaching her adrenalin was up, and her energy became concentrated. Sometimes, if she has more time she thinks too much, and tends to be too perfectionist. Upcoming deadlines oblige her to be more spontaneous.

I mentioned that I had almost panicked, when I contemplated the work involved in explicating the winter data, if done in a similar fashion to the fall, but out of this tension a solution emerged. I decided to work more quickly, less systematically being less concerned that the reader be able to follow corresponding chronological events, integrating past (winter) and present data (emerging) intuitively. I had also been influenced by Somé’s (1993, p.61) comment, that ritual to be effective must be kept secret. She suggested in order to benefit from bouts of mild panic one needed to retain a calm side, that is to not become overwhelmed by the panic, but to seek its underlying intent. This calm she believed she had always had. Out of this experience I began to appreciate the value of small doses of panic. It allowed one to concentrate energy and go beyond a stuck point. I realized that the anxiety commonly experienced in the art therapy program by students if kept in balance could have beneficial effects.

I then lay the paintings on the floor before us, Figure 44 on the left, Figure 24 on the right and Figure 45 in the center. I started placing the magazine images, and then suggested she do it. She put them all close to Figure 24, which I consider to be a shamanic image.

Figure 44 – “The Source”

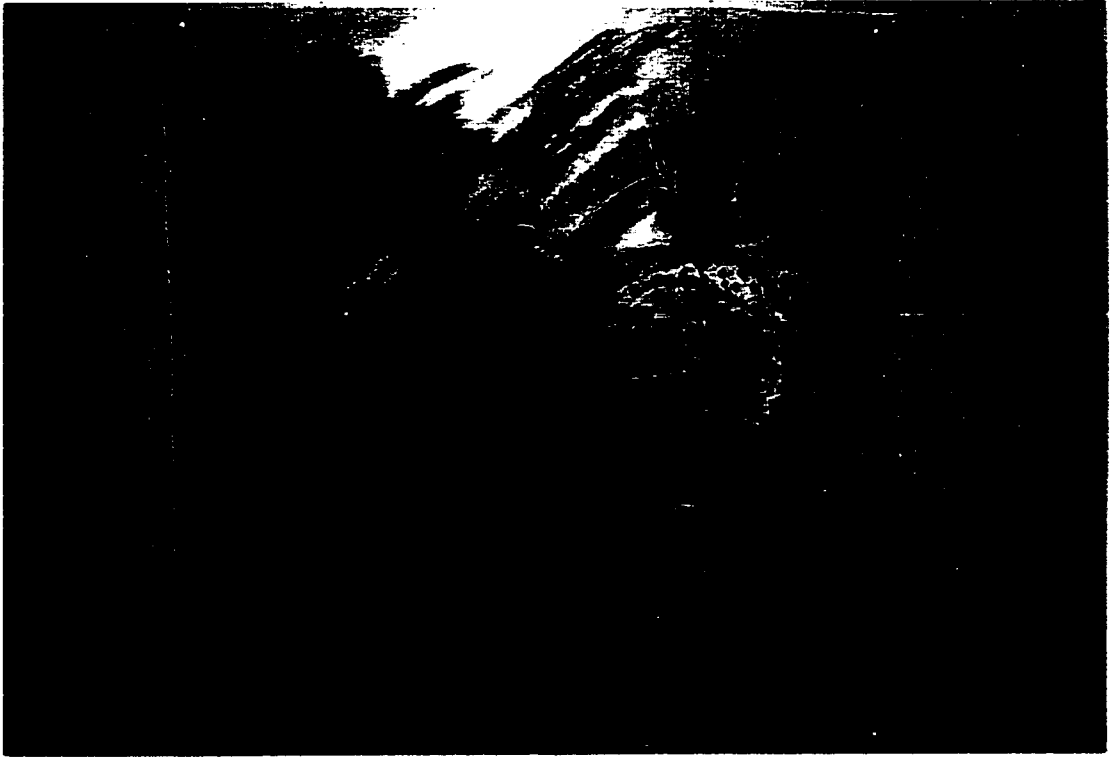
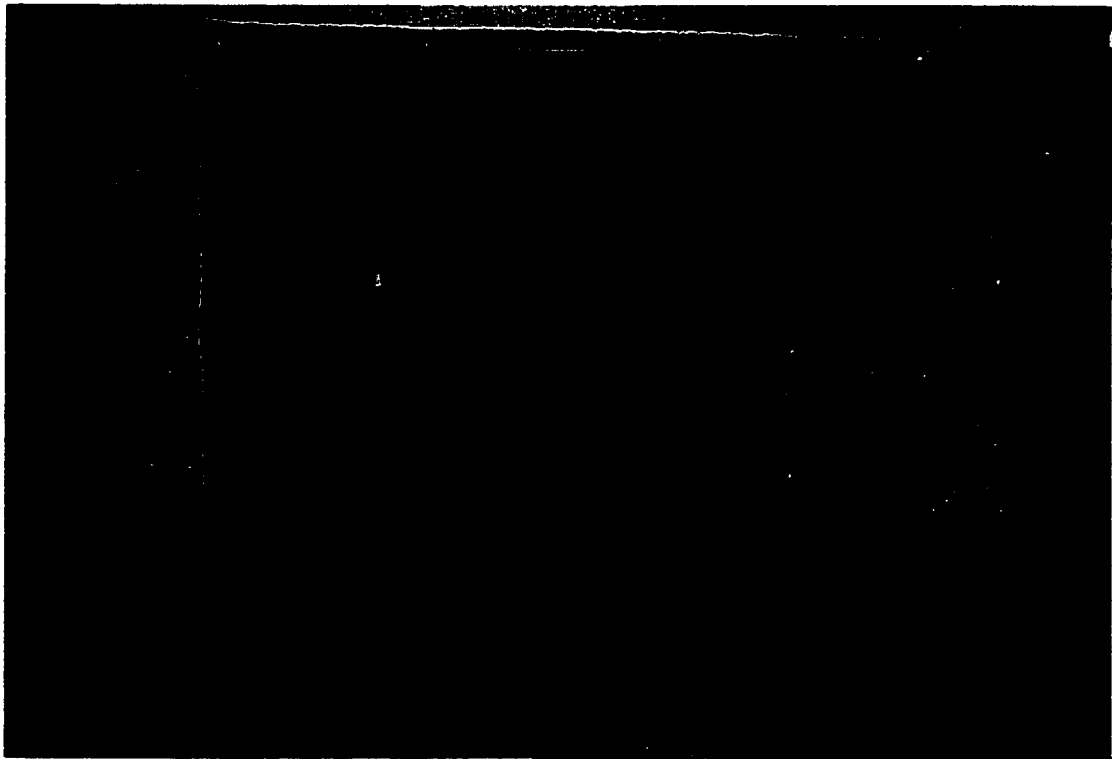


Figure 45 – “The Meaning of Myth”



She having no prior knowledge of the original image, and not understanding the meaning of “sole” correctly placed the words “solemates” near the girl (Figure 35) with “shoes you’ve been waiting for” running headlong down a rocky trail, its original match. We discussed the image, “Inspiration” (Figure 43) and the notion of inspiration as a gift from nature. Of the images she had placed around the “shamanic” canvas, “solemates” stood out. This striking juxtaposition suggested to me that a “shamanic” approach, was my soulmate. She asked me what I saw in the paintings. I explained that for me, Figure 44 was an image of the “Source”, in Jungian parlance, the “collective unconscious”. Figure 45, “The Meaning of Myth” I had made after a Creative process class. It represented the final image of a series of three paintings illustrating a more “conscious community” emerging from the unconscious (the fetus). It seemed to perfectly represent a passage read in class, “What we call myth is the word of God, the metaphorical, symbolical or direct expression of the unknown”. The third painting (Figure 24) was the first painting I had painted in the fall in my style. The three black shapes, resembling wolves’ heads, I saw as shamanic figures swirling in the fiery flames of creative transformation. She remarked on the depth of each painting, the fetus (Figure 45) being very close, practically in our faces, while the radiating circle (Figure 44) had a sense of being far away, not near us. The shamanic trio (Figure 24) was an integration of both “near” and “far”. At that time I sensed that this discovery was related to my decision that morning. I felt that if we translated what she said in terms of “time”, that is the fetus (Figure 45) being “near” in time, representing the present, and the radiating energy center, (Figure 44) being far and (Figure 46) “The Source”, out of reach,

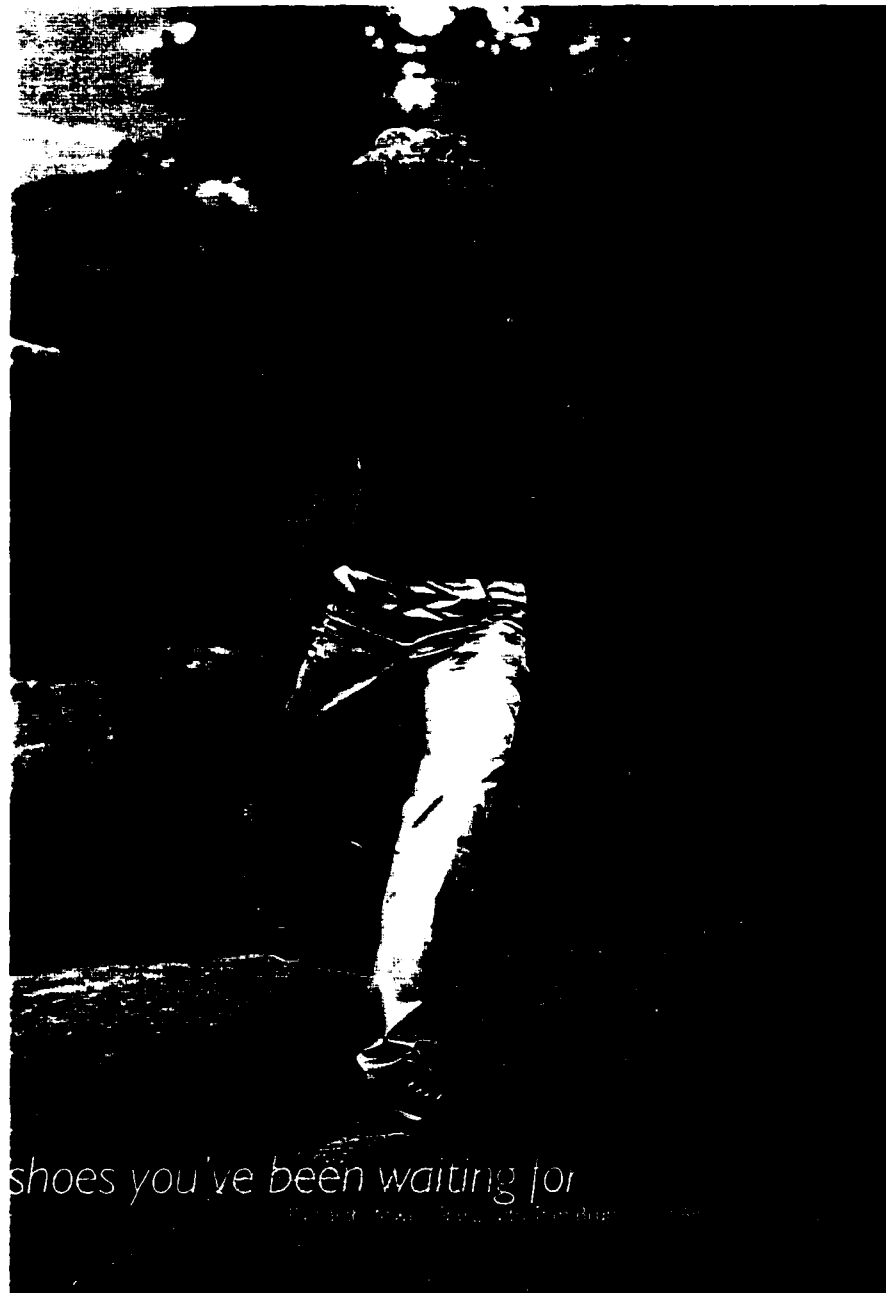


Figure 46 – “Soiemates”

representing a visionary and future orientation, this insight confirmed my idea to integrate both near (winter data) and far (data currently emerging that revealed my psyche's desired future direction). She suggested my approach to be one of "reconciliation". At that point I intuitively went and got the CD. Somehow it felt important. I told her about my idea of the two sides, bearing different images. She remarked that the reflection was not an exact mirror image, detecting whimsical differences in the painter's rendering. I wondered what relationship this had with our experience, suggesting "art itself is a reflection of nature". She proposed that her earlier comments were a "reflection on the nature of my painting" and that this constituted my approach. She also mentioned an experience, when an older man expressed admiration for her work, and told her that if one likes an artist's work, one also likes the artist's person. She concluded that "art is a reflection of the person" or more specifically the materialization of his/her inner world. She spoke of a friend's experience, during his studies in Civil engineering. When he mentioned his dream to design solar-powered cars and planes, the teacher was not interested, and told him to concentrate on getting good marks. He consequently quit. However, he continued in a program called "Design de l'Environnement". He has since started his own company, designing and making airplanes. I spoke of my belief that more space needs to be made in the art therapy program for the original vision of the individual student, which I hoped to demonstrate through my research. I wanted to stress the need to go forward, welcoming new material, as well as seeing what has gone on before, the need for balance, indeed a "reconciliation" between the two. Indeed, I admired this artist precisely because she seemed to use all four functions, that is feeling, intuition, thinking, and sensation in her artistic process from the

conception of a work to exposing it to the public, which perhaps explains why she attracted me.

7.5 Appendix D

Summary of Feedback Loop with Montreal artist, July 15, 1999 (translated from French)

We arranged to meet once again at her studio. I had the strange sensation of forgetting something, as I left my apartment. Descending the winding staircase I realized I had forgotten my walkman. I recall appreciating the beauty of Montreal's spiral staircases on the way there. Oddly enough, upon arrival she recounted that the song she had chosen for her painting made during the street festival "Nuits Blancs" was Paul Piché's "Escalier", who also expressed ambivalence about coming and going. As I set out my paintings once again I realized I had mistakenly brought a painting (Figure 47) which for me represented "Grace", rather than the Shamanic Trio (Figure 24) of my first visit.

Figure 47 – "Grace"
Winter, 1999, (acrylic on canvas)



Figure 47, “Grace” was made after an experience in my Creative Process class this past winter. I found myself working with a group of younger fellow students, who I generally had little to do with sensing a difference in personality type and level of experience. However, recognizing their genuine desire to liberate themselves, I began to feel a great warmth, openness and generosity towards them. I understand the painting to portray the blue figures on the left on the verge of entering the large vulva, kernel-like shape, which for me represents a place of grace, and centeredness. I felt a great serenity and peace while doing it.

On first reading of my account of our indwelling session, the artist experienced it as being too personal. She thought I needed to be more cold and objective. In discussing the difference between the new painting Figure 47, “Grace” and the original painting Figure 24 “Shamanic Trio” she remarked that although “Grace” also integrated “the near” and “the far”, the demarcation between the two was much less clear. She saw the vulva shape as resembling a fruit, an avocado, or a sexual organ. Commenting on my application of the concept of time to her strictly spatial observations, she said she had not understood it in those terms. She suggested the “nearness” could also signify “excessive subjectivity” and my difficulty taking distance from my work. Although I might have become defensive I remained calm recognizing that my interpretation had been very quick and that I too had had doubts. I encouraged her to be open and frank in her feedback, that indeed that was the point of the meeting. However, I explained that I thought the symbolic content of the painting contained a response to my query the morning of our first meeting concerning the handling of winter data. As well, I was influenced by the original context of the paintings. Figure 44, I understood to be a painting of the Source, capturing Carl Jung’s idea of the

collective unconscious (see Discussion). The fetus painting (Figure 45) had been done as the third in a series after a dream conference held by Robert Bosnak in January, 1999, which I understood to represent what was currently coming into consciousness. Therefore, I believed the “context” supported an interpretation in terms of time. However, I acknowledged that her interpretation of near as subjective and therefore correspondingly far as objective could be equally valid, that multiple layers of meaning were possible. Indeed, Jung calls the collective unconscious the “objective” other. If so, perhaps the more fluid boundaries between the two signified greater access. What was clear to both of us, nevertheless was that Figure 24 “The Shamanic Trio” illustrated an integration of opposites, whether near and far, present and future or subjective and objective. It emerged in our discussion that she was reluctant to interpret her paintings in relation to life events, fearing analysis would stop the creative flow. As well she was sensitive to the fact that an incorrect interpretation could be hurtful. It became evident therefore that it was partly this fear that influenced her perception that I was too “subjective”. Perhaps this ambivalent attitude towards the comings and goings between the unconscious and conscious minds was what Paul Piche’s song “Escalier” signified. In response to her feedback I decided to dilute the personal content in my description of our indwelling session.

7.6 Appendix E

Summary of tape, oral “intuitive readings” from three books made during “Shifting Gears” period:

In her book When Sleeping Beauty wakes up: A woman’s tale of healing the Immune System and Awakening the Feminine, Patt Lind-Kyle (1992) tells of how her experience with Chronic Fatigue Immune Dysfunction Syndrome served as a catalyst to transform her psychologically, spiritually, and physically. In particular, she discovered that her recovery from her illness was intimately connected with the recovery of her feminine self and its natural bodily wisdom.

Abbreviated Summary of Taped Contents:

- ◆ Immune problems will increase as we cut off our natural feminine inheritance to compete in the male traditional world. (p. 6)
- ◆ her recognition of her error in trying to adopt her husband’s faster pace, vs. her own slower and more methodical rhythm (p. 7)
- ◆ dawning awareness that her illness might have a deeper meaning (p. 34)
- ◆ She learned the importance of listening to herself, her body and psyche, to determine the next step in her healing process. (p. 39)

- ♦ feminine-oriented societies in Neolithic times based on theme of unity of all things in nature, personified by goddess. (p. 125)

- ♦ increased awareness of diminished status of feminine / consequent commitment to listening to her inner voice, rather than dominant culture, overcoming internalized fear of reprisal. (p. 134).

- ♦ She learned that feminine energy lives in physical matter, the body and nature. / increasing awareness of body's felt sense / locating the disowned feminine in dreams and bringing it into reality, not through intellect, but through the body reestablishes harmony. (p 202).

- ♦ The healing qualities of universal energy that comes through sound to achieve unity overcome separation of *us* and *not us*. In the Tibetan tradition voice is seen as a bridge between the material and non-material world. With the use of the *voice* the breath becomes conscious. (p. 217)

In David Spangler's (1984) work, Emergence: The Rebirth of the Sacred he explores the different facets of the New Age movement, both healthy and misguided and his personal vision of what this means:

It offers an empowering vision, a setting for creativity, a direction for choice. It is a chance to imagine and fashion a culture in which we may

not only survive but do justice to our humanity and the potential inherent within us. I call it the image of the new age, the vision of emergence. (p. ix)

Abbreviated Summary of Taped Contents

- ◆ Paradigm of New Age / planetary village/ image of interdependency of all things: matter and energy are pulsations, not particles, all in flux, the pattern that connects the only constant (p. x)

- ◆ This worldview encourages self-realization. / not ego-self of separation, but the self that lives in mutuality / seeks integration of both humanness and transcendental nature/ also seeks integration with Self of nature (p. 84)

- ◆ New Age needs to be materialized, remaining not just a vision, but translated into substance. (p.87)

- ◆ Increasing number of people working for creative change, share common idea, but not strategy. (p 88)

- ◆ evolve strategies to create change or communicate the new paradigm, or demonstrate alternative life-styles or develop educational programs to show how one world view is giving way to another./ New age seeks connectedness with the soil of tradition and highlights what is best in the old culture, works for metamorphosis from within. (p. 89)

♦ New paradigm – message, one of ecological awareness, well-being of each part is the responsibility of every other part because ultimately all are part of one being / Holism is love in action. (p. 100)

♦ New discoveries in Physics etc. challenge our basic assumptions on which our culture is based, such as the primacy of matter, and laws of competition that favor the strongest and the fittest. / David Bohm, physicist states that the true state in the material world is wholeness, each part somehow involves all the others. / sphere of material and mystical life have shared order (p. 101)

♦ Implication – life, true substance of creation, we cocreate the world / Gaia hypothesis - earth is a living being / in microbiology, a nucleated cell is a community of smaller organisms living together in symbiosis / evolutionary success may go to the most cooperative rather than to the strongest (p. 102)

♦ Dangers: Mysticism and science can be complements to each other, but we should avoid making them fit into each other's shoes. / the mechanistic paradigm is not unrelievably ugly / the New age also has shadows / we cannot pay lipservice to a paradigm of wholeness and use it as a source of division against the culture in which we now live/ to engage in a battle of the paradigms is to miss the point, it is to deny wholeness in the name of wholeness / easier to be a revolutionary, than an administrator / we are already administrators(p. 105)

♦ In patriarchal culture, the spirit of androgyny will come through reconnection with power and nature of the feminine, a profoundly ecological worldview. / A holistic worldview will result in a deeper integration between science and mysticism, technology and ecology in the future. (p.113)

♦ Intuitive capacities of the human mind and the ability to enter altered states of consciousness will be increasingly used in scientific research. (through attunement to the implicate order) (p. 113)

♦ One of the challenges of new age communities is to find the balance between the individual's needs and those of the group. Synergy – a concept of mutual empowerment of both the individual and the larger whole vs. exploitation at the expense of the other (key issue) (p. 129)

In Human Robots and Holy Mechanics: Reclaiming our Souls in a Machine World, David Kyle (1993) uses his inside knowledge as a management and organizational consultant to criticize what he calls the corporation-economy machine (the present world system), a “structure, a system and a way of living that is emotionally, spiritually and in many ways, physically killing a vast majority of us who work and live in our post-industrial information-economic society.” (p. 24) He suggests the only way to change it is through a deeper and more powerful imagining of who we are and what we want to be. He challenges us to shift from being victims of the Machine to becoming resources within it. He asserts that “the Machine has cut us off from our souls and the Sacred – from the most meaningful relationship in human existence - the connection with an otherworld of reality

that comes to us through nature.” He sees the natural world as the mediator and connector between this physical world and the non-physical world that is just beyond our normal perception. Both the physical and non-physical together combine to make the spiritual dimension. He believes that indigenous people can provide insight and pathways of action to help us make the necessary changes:

I believe these native peoples hold the genetic memory of how to access a deeper imagination than we currently live within. These old ways mixed with an earnest and bold exploration of our own interior topography of imagination provide a promise of new possibilities for community and personal relationships (p. 16)

Abbreviated Summary of Taped Contents

- ◆ uses medicine wheel and nature as psychic map of inner terrain, connection between inner and outer (p. 26)

- ◆ indigenous people’s connection to the sacred (p. 27)

- ◆ western culture has lost personal connection to other dimension, it is reapproaching of the sacred through nature that is fundamentally needed to challenge our robotic lifestyles (p. 29)

- ◆ corporate mentality – wish to protect their own backyard, but indifferent to other’s backyard (p. 36)

- ◆ warnings of social breakdown, need to be attended to / opportunities exist to change (p. 170)

- ◆ What would fundamental change in our way of life imply? What if we refuse to be robot-like cogs in the machine? Indigenous peoples still embody sacred viewpoint that lies deep within our own memories. (p. 214)

- ◆ Indigenous teaching: Nature opens us to see and hear differently. Modern world sounds – hyper-stimulated / Sounds and images in nature and in the nature of our own bodies are much softer, quieter and more subtle than the multifaceted sounds of the machine. (p. 251)

7.7 Appendix F

Information and Consent Form

Researcher : Suzanne Sweetman
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 M.A. Art Therapy
 Concordia University

As part of my master's studies in art therapy at Concordia University, I am conducting a Heuristic research investigation into the nature of "soul" and a "soul approach" to art therapy. Heuristic research recognizes intuition, self-reflection, and personal experience as valid ways of knowing. It requires intense personal engagement with the phenomenon being investigated in order to illuminate its essential qualities. Although the general stages closely resemble the creative process, the specific methodology emerges intuitively out of the discovery process itself. I invite you to collaborate in my research process through participating with me in an "indwelling" session, having as its focus selected artworks, collages etc... of mine which I believe contain the seeds of my nascent approach. Indwelling", a heuristic tool for "illuminating" data is a process that involves:

A willingness to gaze with unwavering attention and concentration into some facet of human experience in order to understand its constituent qualities and its wholeness... (it) is conscious and deliberate yet it is not lineal or logical. It follows clues wherever they appear; one dwells inside them and expands their meaning..., until fundamental insight is achieved.¹

The intention of this shared encounter is to illuminate data further and embody their meaning. This reflective engagement with my own art process will be formative in evolving a soul approach to art therapy. This encounter will take place on a one-time basis. The time and location will be mutually agreed upon. I would like your consent to document this session either in a tape-recording or a follow-up written account for inclusion in my research report, which will become part of Concordia University's library collection.

Since the process of “indwelling” may include verbal, written or art responses to the images presented, I would also like to obtain permission to include a copy of such responses produced during the session, if applicable. If desired your identity can be kept anonymous in the final report. Your consent is also required should I decide to present or publish research findings at any future time.

Please indicate your understanding of and agreement to the above and your acceptance of the following parameters:

- I understand my role as a participant in this heuristic study, and I agree to participate in an indwelling session, for a duration of _____, to take place _____.
- I agree to the following documentation procedures:

PLEASE CHECK :	YES	NO
1) researcher’s follow-up written account of experience	<input type="checkbox"/>	<input type="checkbox"/>
2) written transcript summary of session	<input type="checkbox"/>	<input type="checkbox"/>
3) tape-recording of session	<input type="checkbox"/>	<input type="checkbox"/>
4) inclusion of a copy of any “written” work created during session	<input type="checkbox"/>	<input type="checkbox"/>
5) inclusion of a copy of any “imagistic” work created during session	<input type="checkbox"/>	<input type="checkbox"/>
6) my identity remains anonymous in the final report	<input type="checkbox"/>	<input type="checkbox"/>
7) permission to use to final report for presentation purposes	<input type="checkbox"/>	<input type="checkbox"/>
8) permission to publish the final report	<input type="checkbox"/>	<input type="checkbox"/>

I understand that I can withdraw my consent at any time prior to publication.

Signature _____

Date _____

¹ Moustakas, C. (1990). Heuristic research. Newbury Park, CA: Sage.

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