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THE INNER WORLD OF A TROUBLED CHILD:
AN ART THERAPY CASE STUDY INVOLVING A 12 YEAR OLD BOY
WITH A HISTORY OF EARLY ABUSE

Monica Wiebe

A Thesis
in
The Department
of
Art Therapy

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

August 1994

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ABSTRACT

The Inner World of a Troubled Child:
An Art Therapy Case Study Involving a 12 Year Old Boy
With a History of Early Abuse

Monica Wiebe

Child abuse in any of its forms, effects the child's natural course of developmental growth. This thesis examines the role of supported creative expression within an art therapeutic relationship as facilitating continued developmental growth. A single art therapy case will be examined involving a 12 year old boy diagnosed with conduct disorder, solitary aggressive type, with a history of early abuse.

Melanie Klein's developmental theory will be referred to along with an exploration of creativity as a means of exploring how, in this particular case, development was arrested and that the child's motivation to create facilitated a move towards developmental growth within the art therapeutic process.

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CHAPTER 1: INTRODUCTION

Art therapy involves the unique experience of creating art, something tangible, within a therapeutic relationship. My intent in this study is to explore theory pertaining to both the role of creativity and psychological development within the art therapeutic process. I will be creating something tangible, a record of my understanding of the process of art therapy as applied to clinical material from my art therapy internship.

The client referred to in this study presented as highly motivated to create within art therapy which in turn motivated me to understand the client's motivation as applied to both the processes of creativity and therapy.

The question guiding this study has been, how does the process of art therapy, the combination of creativity and therapy, enable the expression of inner psychological states and facilitate a move towards psychological (developmental) growth? This question has been fundamental for the profession of art therapy. I intend to explore the two main components of art therapy; art and therapy as applied to a single art therapy case.

The theoretical approach involved in the actual clinical material was for the most part ego-supportive with minimal interpretation much like the approach taken by Edith Kramer (1971).

Ulman (1975) summarises that Margaret Naumburg and Edith Kramer have been instrumental in creating two formulations of art therapy based on psychoanalytic theory. They have been seen as representing a cleavage in terms of defining art therapy as emphasising either the art part or the therapy part.

The art people tend to exclude procedures where completion of the creative process is not a central goal; the therapy people often explain that preoccupation with artistic goals must be minimized in favour of a specialized form of psychotherapy (Ulman, 1975, p.4).

Ulman states her dissatisfaction with these narrow definitions and suggests a synthesis of art and of therapy in the practice and definition of art therapy; "...anything that is to be called art therapy must genuinely partake of both art and therapy" (Ulman, 1975, p.13).

Ulman (1975) defines the therapeutic procedures as those aiming at "... favourable changes in personality or in living that will outlast the session itself" (p.12).

Art activity in art therapy is summarised by Ulman (1975) as follows :

It's motive power comes from within the personality; it is a way of bringing order out of chaos-chaotic

feelings and impulses within, the bewildering mass of impressions from without. It is a means to discover both the self and the world, and to establish a relation between the two. In the complete creative process, inner and outer realities are fused into a new entity(p.13)

I will be drawing from psychoanalytic theory, in particular the theoretical developments of Melanie Klein when referring to psychological development. I have found that Klein's theory has been helpful in understanding this particular child's inner world as reflected in his art process. I did not make Kleinian interpretations to the client within the sessions but did draw from Kleinian theory in understanding the psychodynamic processes within the sessions. This will be outlined in more detail in the sessions description section of this study.

A single study design involves limitations in terms of the sample size. However, the possibility exists that findings from a single case can be applied to a greater whole. The theories referred to here can be further explored.

The case referred to in this study involves early child abuse of a physical and suspected sexual nature. Literature referring to the effects of child abuse on psychological

development will be examined. A review of the art therapy literature with this population will also be referred to.

1.1 METHOD

The subject involved in this study is a twelve year old male who was entering his fourth year in a residential treatment center for children under youth protection placement. Client identification will be covered in more detail in the case study section. The client participated in 22 once weekly 45 minute individual art therapy sessions with this author over the course of seven months. The seven months were limited by the length of this author's art therapy internship.

In the art therapy room, available for the client's use, in a non-directive manner, were a variety of basic media intended to facilitate expression. The media included painting and drawing materials, clay, and materials for three dimensional construction such as cardboard boxes, pieces of styrofoam, pipe cleaners, straws, adhesive materials such as masking tapes and glue, and scissors. These items were on open shelves and in cupboards accessible to the client. The room consisted of a wooden table with two chairs, a window looking out onto a large field, a sink with running water, counter top and cupboards underneath for the three dimensional materials.

CHAPTER 2: LITERATURE REVIEW

2.1 HISTORICAL OVERVIEW OF PSYCHOANALYTIC THEORY AND CREATIVITY

There are many theories of creativity. I will use psychoanalytic theory as a base from which to begin exploring creativity.

Psychoanalytic theory has been a major theoretical perspective from which art therapy has formulated its approaches. This has involved Freud's conception of the organization, dynamics and development of the "normal" human personality. Historically within the field of art therapy, theorists have intellectually drawn from Freud but in varying degrees and with varying differences which has "...helped to shape the development of art therapy in several different directions" (Ulman, 1986, p.125).

Freud and other psychoanalysts have believed that the unconscious plays a significant role in creativity and have attempted to describe instances of unconscious phenomena in works of art (Rothenberg, 1990). Freud's theory on the nature of the unconscious is that the unconscious consists of elements derived from the individual's past and are kept out of awareness for a reason. These elements, referred to as drives, wishes, memories, and affects, remain unconscious to the individual because they are unacceptable, either

personally or socially, and therefore cannot be tolerated in consciousness. They are kept unconscious by repression that is an active psychological process or barrier. Repression, while keeping unconscious the above elements, also exerts a "...diffuse and controlling effect by virtue of being kept out of awareness...and the more strongly they are prevented from coming to awareness, the more broad and diffuse is their effect"(Rothenberg, 1990, p.51).

"A primary function of the Freudian controlling mechanisms is to conceal unconscious content: they alter and distort unconscious material so that it cannot be recognized in consciousness"(Rothenberg, 1990, p.52).

Freud saw both neurosis and creativity as originating in conflicts that spring from more fundamental biological drives, as attempts to solve conflicts that originate in the powerful human instincts. Sublimation or diversion of sexual energy from the original aim plays an important role in Freud's concept of creativity. Creative pursuits can in this way fulfil these human instinctual energies (Arieti, 1976).

Freud stated his views on the nature of art in essays on the art works of Michelangelo and Leonardo (Wollheim, 1973). Wollheim (1973) summarises that in terms of Freud's views on art, the unconscious appears only as providing techniques of concealment or possibilities of play.

In a number of celebrated passages Freud equated art with recovery or reparation or the path back to reality. But nowhere did he indicate the mechanism by which this came about. By the time he found himself theoretically in a position to do so, the necessary resources of leisure and energy were, we must believe, no longer available to him (Wollheim, 1973, p.219).

Freud was interested in unconscious motivation and not necessarily with the essence of creativity itself. He has been quoted as stating that "[Psychoanalysis]... can do nothing towards elucidating the nature of the artistic gift, nor can it explain the means by which the artist works - artistic technique" (Arieti, 1976, p.23).

Others within the psychoanalytic school such as Ernest Kris and Lawrence Kubie did not study creativity exclusively from the point of unconscious motivation.

Kris (1952) stressed the importance of primary process in creativity and the preconscious rather than the unconscious. Kubie (1958) supports Kris's idea that creativity is a product of the preconscious processes and not the unconscious.

Kubie (1958) defines creativity as follows:

It is free in the sense that it is not anchored

either to the pedestrian realities of our conscious symbolic processes, or to the rigid symbolic relationships of the unconscious areas of the personality (Kubie, 1958, p.141).

Kubie (1958) asserts that it is the free play of the preconscious symbolic processes on the fringes of consciousness that provides an arena for creativity. Importantly, the preconscious area is free from the unconscious and conscious restrictions as mentioned above. However, Kubie (1958) acknowledges the contributions that all three processes make in the creative process. "The unconscious can spur [creativity] on. The conscious can criticize and correct and evaluate. But creativity is a product of preconscious activity" (p. 143). Important is the creation of a "free" space to create within. This free space is what the therapist attempts to provide in the therapeutic relationship.

Freud began exploration into the nature of the creative process by highlighting the role of the unconscious. Others within the psychoanalytic school (Kubie, Kris), highlighted the importance of freedom as a prerequisite in the creative process and felt the need to search beyond the unconscious when accounting for creativity.

2.2 MOTIVATION AND CREATIVITY BEYOND A PSYCHOANALYTIC PERSPECTIVE

Questions concerning motivation to create within the art therapeutic experience is one that has fuelled this study. What is it that motivates one to create? What needs are being met by engaging creatively within a therapeutic relationship such as art therapy?

Rothenberg (1990) found in his extensive research into the nature of creativity that one of the few personality factors that appeared to be linked to and very highly correlated with creativity was the intense degree of motivation to create.

In the previous chapter reference was made to the Freudian psychoanalytic perspective that creativity stems from unconscious roots. Goldberg (1986) criticizes the psychoanalytic thesis that creativity is a sublimated or compromised form of the original biological urge and asks "(d)oes it really make sense to see artistic endeavour as merely a displacement for untoward emotion?" (p.36). Implied then, is the possibility that there is more to the creative urge. Rubin (1987), having studied in depth the psychoanalytic perspective and finding it helpful and still valid, states that "...Freudian theory does not adequately explain for me all of the richness, mystery, and beauty of the creative process which is at the heart of art therapy"

(p. xv).

The remainder of this section will be an exploration of motivation to create from theoretical perspectives other than classical psychoanalytic. I will consider motivation to create based on intrinsic and extrinsic factors that follows closer to the lines of a humanistic-existential perspective that considers each person in their entirety, as a whole. The humanistic paradigm considers creativity as an independent and innate human drive (Garai 1987).

Arnheim (1971) refers to man's need to understand himself and his environment as being facilitated by art, thereby providing an orientation for the creator within his environment, which implies both intrinsic and extrinsic motivational factors.

Cangelosi and Schaefer (1992) examined the psychological needs underlying the creative process in a 25-year follow-up study of the motivation underlying creativity of 10 highly creative women. Their findings indicated that these women create primarily to fulfill basic psychological needs for understanding subjective reality, maintaining order and control, and emotional mastery. Here they found intrinsic motivation rather than external reinforcement acting as the main force underlying creativity in these women.

Eric Hoffer looks at creativity as a vehicle for individual and social development. Petrosko (1983)

emphasises Hoffer's views on the creative individual as an integral part of a larger collective whole. In exploring the individual's motivation to create, Petrosko (1983) refers to Hoffer's conception as resembling that of a psychoanalytic perspective in that Hoffer acknowledges the existence of "psychic energy" which may be invested in a variety of possible objects. Hoffer also refers to an inner tension, a psychological disequilibrium which the creative act seeks to rectify (Petrosko, 1983, p.134). This resonates with the psychoanalytic perspective of inner conflict and creativity as a means of sublimating drives.

Petrosko (1983) draws attention to both negative and positive implications of Hoffer's views on creativity.

Hoffer's hypothesis is that creativity's origins are in the dark impulses at the root of human nature- striving for power and mastery over the physical and social environment....Although the ultimate spurs of creativity are negative, the actual creative act and the products derived from it are positive in that they provide feelings of self-worth and accomplishment for the creator...(p.143).

Goldberg (1986) examines the interpersonal aspects of creativity, at what forces came together in the individual,

fostering an artistic bent. Narcissistic defenses are examined as affecting the artist's relationship to other people and his work.

...The creative aim may emanate from a longing for once-experienced emotional states, which have become disavowed and denied because of their threat to the individual's early relations with nurturing others... The creative act is, for some artists a striving for integration with denied aspects of self. In the creative act, the self attempts to transcend itself, to reach out and rescue its disavowed and denied aspects. The source of creativity for many artists lies in the desire to quell inner suffering resulting from incompleteness and lack of self integration (Goldberg, 1986, p.41).

Goldberg (1986) states his opinion that the aim of creativity in those who have had difficulty with intimacy in early bonding relationships with parent(s) results from the impulse to compensate for the continuing dissatisfactions of their present existence by creating a more harmonious existence. Goldberg also states that the need for quick completion of artistic work comes from the experience of those who have suffered deeply from disturbing intimate

relationships. Also, repetition of theme is indicated by Goldberg to suggest that the same struggle is being repeated over and over again, perhaps in an attempt to symbolically integrate dissonant and unfinished parts of oneself.

This incompleteness and need to create to experience brief periods of integration renders the artist dependant on continued creative production for mirroring of self. Goldberg (1986) and others (Kohut 1972) suggest that the therapist mirrors through empathic responding as a way of assisting integration of missing parts of the self.

Arieti (1976) refers to creation as an expression of inner life, the search for a new object:

-an external work that will substitute for the inner fantasy or unrest-is the most common and most powerful motivation, reckoned on its own, even if behind it are other hidden, and more primitive motivations (p.31).

Arieti (1976) further states that there may exist several motivations to create, some conscious, others unconscious with perhaps one prevailing.

In line with Hoffer's views on creativity as seeking to rectify an inner tension, Rothenberg (1990) refers to unconscious destructive feelings within the artist which act as motivation for creating in that the artist will attempt

to unearth and work through sources of destructive feelings in the process of creating. In this sense, the artist will create in order not to destroy.

Rothenberg (1990) suggests however, that if destructiveness becomes excessive, it cannot be turned into creation. Here, Rothenberg highlights a precarious balance between creation and destruction. He suggests that it is possible that one experiences an inability to turn destructiveness into creation, thereby preventing the liberation from the past that is necessary in order to move towards the future. Rothenberg (1990) states that if art is used as a means of control of unacceptable feelings, and not as a means of understanding destructive feelings, or changing them, then it constrains and constricts subjective states rather than freeing them. In this sense, Rothenberg refers to the use of art as a form of defense.

Of importance for art therapists is the ability to identify where and when the client's art is used as a means of control and if possible and indicated, to assist and support the client in moving beyond this state by first attempting to understand the content of the expression. This would bring the content from the unconscious into the realm of the conscious mind. As indicated by Kubie (1958), referred to on page 8 of this literature review, by bringing the unconscious content into the realm of the conscious mind, freedom from the control of the unconscious might be

possible.

This section has identified intrinsic and extrinsic motivational factors including the motivation to understand one's environment, to understand ones self, to seek to achieve self mastery and control, and to seek to rectify inner tensions. As well, interpersonal aims such as a search for object relations have been identified as motivational factors in creativity. Unconscious destructive forces serving as motivational factors in creativity are important to identify in order to that a working through to creation can be attempted.

2.3 PSYCHOPATHOLOGY AND CREATIVITY

The hypothesis that a positive correlation exists between creativity and psychopathology has received a great deal of attention. What I will explore in this section is the implication that creative processes can become or are a part of psychotic processes and the reverse, that psychotic processes can become creative processes.

In 1864 Cesare Lombroso wrote "Genius and Insanity" in which he reported cases of creative men who had "...'attacks of insanity', (Lombroso included such psychiatric conditions as delusional and hallucinatory syndromes, depressions, and manic states)" (Arieti, 1976, p.355). Lombroso found that many geniuses had neurological diseases, neuroses or full-fledged psychoses and concluded that being a genius may be the expression of a "degenerative psychosis" (Arieti, 1976, p.355). Arieti criticises Lombroso's writings, stating that Lombroso dealt only with the negative qualities of these men and that "(h)e did not deal with the positive qualities or with the processes that transform psychopathology into creative activity" (p.355). Here, Arieti implies that a transformation can occur from psychotic processes to creative, or healthy processes. How might this transformation occur?

Arieti (1976) postulates that when the creative urge starts to be felt, nobody knows what the result will be. It

could be very rewarding, leading to achievement or it may end in frustration. "It may lead to mental illness. It will also lead to creativity, if a possibility exists of combining primary and secondary processes in a constructive way" (Arieti, 1976, p.31).

Primary process, according to Freud, belongs to the id and as such is involved in the reduction of tension by producing a memory image of an object needed to reduce a tension. The primary process by itself will only get the person to the point of having an image of the object that will satisfy the need. The secondary processes of the ego are required to put into action a plan of thought and reason to bring the object into existence (Hall, 1954).

The primary process offers the artist imaginative material or the basic matter to work with by loosely organizing ideas and images that provides potential for the creation of new variations and combinations. The secondary process screens out many suggestions. Arieti (1976) refers to a tertiary process which comes into being as a match between the primary and secondary processes, bringing about an accepted representation- an aesthetic product (p.186).

Arieti (1976) writes that there is a remote possibility that the aesthetic object created can prevent the formation of delusional, psychotic thinking in having moved beyond the primary process material.

Arieti (1976) describes the uncovering done by artists as opposed to the uncovering done by psychoanalysts.

"Whereas the psychoanalyst analyzes or separates the various elements, the creative person puts those disparate elements together" (p.185). The analyst is interested in the meaning of what is uncovered and the affect associated with this uncovering. The artist is interested in offering an aesthetic pleasure.

R. H. Klein (1971) points out that a clear distinction can be made between creativity and psychosis when one focuses on the role of the ego. R. H. Klein states that creativity essentially involves an active process of taking imaginative liberties while psychosis is a passive process where the ego is overwhelmed by alien forces which rupture repressive barriers and invade consciousness in a fundamentally noncommunicable, highly anxiety-laden fashion. Early stages of creativity involve a process of oscillation and temporary abandonment of restrictive controls with a reinstatement of control. Flexibility of the ego is crucial in the creative process.

In contrast, the end result in psychosis is typically lacking in form and control to the extent that effective integration of drive content into the total created production as well as the modification of drive intensity, the socialization

of drive aim, and the crucial aspect of communicability are strikingly absent. The critical reality orientation is never successfully reinstated (R. H. Klein, 1971, p.49).

In the art therapeutic process, the therapist can function as an auxiliary ego to support the client's ego in order that the client might be able to tolerate the potentially overwhelming unconscious content emerging. Also to provide ego support to tolerate the anxiety of the early stages of the creative process.

R. H. Klein (1971) hypothesizes a continuum with psychosis at one end and creativity at the other and states that most thinking processes and products probably contain varying degrees of each factor.

(P)sychosis can be characterized by (1) high levels of primary but low levels of secondary process thinking, (2) access to a limited array of mental productions due to heightened presence of rigid, stereotypic and uncontrollable unconscious forces, and (3) limited capacity for synthetic ego operations. Creativity, on the other hand, can be characterized by (1) high levels of both primary and secondary process thinking, (2) access to a vast and vivid array of thoughts, associations,

and imagery via the route of a highly developed capacity for preconscious mental activity, and (3) heightened capacity for synthetic ego operations (1971, p.50).

Storr (1972) reminds us that there is no sharp dividing line between the normal, the neurotic, and the psychotic. The creative people might be labelled neurotic or psychotic more often because they show their psychopathology in their works but not in the form of neurotic symptoms. Storr (1972) then asks if creative people suffer less frequently from their psychopathology than ordinary people or more so by virtue of their creations.

Freud felt that there was a close connection between creativity and neurosis and has been quoted as stating, "The forces motivating the artist are the same conflicts which drive other people into neurosis" (R. H. Klein, 1971, p.41).

Kubie (1958) attacks this connection between neurosis and creativity by asserting that "...neurosis erupts, mars, distorts and blocks creativeness...the unconscious is our straitjacket, rendering us as stereotyped and as sterile and as repetitive as is the neurosis itself" (p.142,143). Kubie refers to unconscious symbolism as rigid, fixed and not modifiable and therefore not creative.

Rothenberg (1990) writes that creative processes may turn into psychotic ones, but seldom does the reverse occur

without some prior resolution of illness and reduction of anxiety. Mental illness causes anxiety which tends to disrupt creative functioning (p.164).

Some crossing over between psychotic and creative thinking can occur. In art therapy, creative processes are enlisted as healthy processes with the art therapist supporting and guiding the artist in searching for understanding and meaning into his or her symbol formation and unconscious communication in the art productions. The art therapist, functioning supportively, facilitates reduction of anxiety and therefore a lowering of defenses to allow unconscious material to come into conscious awareness. By supporting the ego the potential for being overwhelmed by unconscious content is lessened. In this way, the unconscious material, can be explored and brought into consciousness and out of the grip of the unconscious control.

2.4 KLEINIAN DEVELOPMENTAL THEORY AND CREATIVITY

Melanie Klein worked directly with troubled children to develop new techniques and ways of thinking about the inner world of children (St. Clair, 1986). The case that I will be referring to is one of physical and possibly sexual abuse during infancy. In order to understand what this child could have been experiencing and how this effected his psychological development, I will turn to Klein's theory of infant development. This is not to exclude other theorists, but to have chosen one that was helpful in this particular case.

Through her observations and use of play in therapy with young children, Klein vividly outlined the phantasy world of young children and infants. Klein learned that phantasies are a response to intense drives and feelings and that these phantasies dominate the early mental life of infants. Klein then discovered some of the mechanisms infants use to deal with these intense anxieties and drives (St. Clair, 1986).

Klein drew upon Freud's concept of instinctual drives in explaining motivation and the formation of personality but then developed her concept of object relations differently from Freud. Klein understood instinct as intrinsically connected with objects in relation, that the infant from birth is looking for nurture and the breast, not

merely for discharge as was Freud's view (St. Clair, 1986).

Klein assumed the presence of the ego at birth and placed less emphasis on id as a psychic structure and more on phantasy that seemed to combine id and ego as aspects of the same psychic agency, this allowed her to conclude that conflicts are possible at the earliest possible developmental stage and that the ego functions with defenses at the beginning of life (St. Clair, 1986).

In terms of development, Klein looked at the child in relational terms rather than in terms of the manifestation of instinctual energies in different parts of the body as was Freud's understanding. Klein defined two developmental positions which referred to the way in which the child related to and experienced both internalized and external objects with characteristic anxieties and defenses. In the first position the infant's ego relates primarily to part objects and then increasingly to whole objects in the second position (St. Clair, 1986).

The first position, the paranoid-schizoid position is characterized by paranoia about the preservation of the ego due to anxieties surrounding destructive impulses and persecution. Schizoid or splitting defenses are common and are aimed at the annihilation of both the internal and external persecutors (St. Clair, 1986).

The depressive position is characterized by the infant's increased capacity to relate to complete or whole

objects, marking a progress in integration and a more realistic stance towards the world. The infant now desires to make reparation to the object for previous attacks and desires to love and care for the needed object (St.Clair, 1986).

Melanie Klein studied the nature of creativity and associated it with

...the infant's developing the capacity for symbol formation, intimately linked with which is his/her capacity to achieve the depressive position through 'reparations', which also can be understood as 'restorations' (Grotstein, 1992, p.410).

Achieving the affective, cognitive and perceptual qualities of the depressive position are required for the infant to become an "artist" able to re-create the imaginal experience of the mother in her absence, first by being able to tolerate her absence and then being able to mourn her (this is a concept which Freud first called attention to in 1915, On transience) (Grotstein, 1992).

Segal (1986) suggests that this mourning, this giving up of an object or instinctual aim, is a repetition and at the same time a reliving of the giving up of the breast. This can be successful if the object to be given up can be

assimilated in the ego by the process of loss and internal restoration. Segal suggests that such an assimilated object becomes a symbol within the ego.

Grotstein (1992) also identifies Klein's concept of projective identification as having immediate application to creativity. Splitting is a phenomenon outlined by Klein as an action taken first by the infant when it can no longer tolerate its feelings and urges. The infant splits them off from his/herself and projects them into another object thereby rendering the feelings alien to itself. The infant eventually reintrojects the transformed feelings. The maternal capacity for containment of the projected split off feelings will allow the infant to eventually use rather than splitting and projective identification, introjection (a sense of responsibility for one's own psychic life), externalization (no longer projective identification as such), empathy, creativity and differentiation (no longer splitting). The sublimated aspects of splitting and projective identification become the instruments of creativity when the infant arrives in the depressive position.

Bion (1965) revised Klein's theory of a linear progression from the paranoid-schizoid to the depressive position by the idea of an ongoing back-and-forth movement or vacillation between the two. Grotstein (1992) states that it is this alternating and simultaneous movement of

being in each that creates the climate for the creative moment, also referred to as a "Siamese-twinship", being parallel, congruent, alternating, and simultaneous (p.413). This would involve an ability to tolerate being personally persecuted by our needs (the paranoid-schizoid position) so that we could allow for the development of the creative space, empty of persecution and ready for the spontaneous gesture of imagination (in the depressive position). In this way we can create and re-create those who were meaningful to us.

On page 8 of this literature review, reference was made to Lawrence Kubie who presented the preconscious as the free space where creativity could proceed. According to Melanie Klein, this free space would be free from persecution. Winnicott (1971) refers to the intermediate area of experience which belongs to neither one's inner nor outer (shared) reality. This intermediate area, according to Winnicott (1971), belongs to creativity and imaginative living. It develops as the potential space between mother and infant.

Within the therapeutic relationship, the therapist attempts to create this potential space or intermediate space for creativity to proceed. It is important for the client to be able to work towards freedom from persecution, to be free to make changes and move on.

2.5 EFFECTS OF CHILD ABUSE ON DEVELOPMENT

The term child abuse, the improper use or treatment of children, encompasses abuse of a sexual, physical, and emotional nature. I will make explicit which form of abuse I am referring to, otherwise the all-encompassing term of child abuse will be used.

In this section I will explore the impact of child abuse on the child's psychological, emotional and behavioral development as well as implications for treatment.

The research available on the impact of sexual abuse on children has been reviewed and synthesised in a study by Kendall-Tackett, Williams and Finkelhor (1991) to confirm the general impression that the impact of sexual abuse on children can manifest in a variety of symptomatic and pathological behaviours. Among the most frequent symptoms, they found: fears, post traumatic stress disorder (PTSD), behaviour problems, sexualized behaviours, and poor self esteem.

Some symptoms appeared to be age specific. Kendall-Tackett et al. (1991) found the following:

Preschoolers (ages 0-6) were found to most commonly exhibit anxiety, general PTSD, internalizing, externalizing, and inappropriate sexual behaviour. For school-age children (ages

7-12), the most common symptoms included fear, neurotic and general mental illness, aggression, nightmares, school problems, hyperactivity, and regressive behaviour. For adolescents (ages 13-18), the most common behaviours were depression, withdrawn, suicidal or self-injurious behaviours, somatic complaints, illegal acts, running away and substance abuse (p.12).

Kendall-Tackett et al. (1991) hypothesize that there may exist developmental trajectories of changes in symptomatology but the question remains as to whether these changes in symptomatology will occur within a given child at different stages or if they represent developmental changes in response to sexual abuse at the time of report.

Finkelhor and Browne (1985) propose a model whereby sexual abuse traumatizes children through four distinctive types of mechanisms which accounts for the variety of outcomes. The four mechanisms are; (1) traumatic sexualization (2) betrayal (3) stigmatization and (4) powerlessness. The mechanisms are present in varying degrees and in different forms in different abuse scenarios. The emotional distress may subside relatively quickly or be attributable to more long-standing psychiatric problems.

Most investigators agree that the degree to which the child is emotionally harmed and the way in which the child

is most likely to express emotional distress is influenced by the child's prior history and current developmental level as well as the nature of the sexual abuse (Finkelhor, 1987).

Finkelhor (1990) reports that although the studies on the impact of abuse on boys suggests that one quarter to one third of all victims are boys, far fewer than one quarter or one third of all studies have studied boys specifically. However, Finkelhor states that in the currently available research on boys, on the whole there are far more similarities than differences to that of girls.

When there are differences between boys and girls, the most noted ones are along dimensions called "internalizing" and "externalizing". Boys are more often reported to be acting aggressively or externalizing and girls are more often reported to be acting depressed or internalizing (Finkelhor, 1990).

Johnson (1987) outlines the effects of a psychological trauma such as child sexual abuse. The first result is a basic splitting or dissociation of those parts of the self associated with the trauma. This attempt to preserve a sense of the good self, characterized by safety, control, and gratification, leads to an encapsulation and elimination of all aspects of the traumatic situation from consciousness (p.7).

This process of splitting, much like the psychodynamic process of splitting referred to by Melanie Klein, allows

the ego to maintain itself in the face of overwhelming anxiety. The ego, at the early phase that Klein refers to, projects the bad- its sense of fear, anxiety -onto the breast. This earliest defense mechanism is a natural extension of the desire to survive. "It is splitting which allows the ego to emerge out of chaos and to order its experiences" (Segal, 1973, p.35).

In cases of early abuse, we can hypothesize that this process of splitting which Klein suggests occurs during the natural course of development, is amplified. If the infant perceives a bad inner object and experiences actual abuse from the outer object, the mother or primary caregiver, perhaps the ego will be unable to sufficiently defend itself or will become exhausted.

Sander (1987) quotes Brandt Steele's paper dated 1983, which refers to the early development of the self: specifically the process of validation of the infant's inner experience of his own states leading to a "...certain coherence of the primordial self..." (p.345). Without this the self is experienced as "...irrelevant if not actually erroneous and is to some degree disregarded..." (p.345). Such an infant "...remains persistently oriented toward the outside world for cues and guidance, disregarding to a greater or lesser extent his own internal sensations, needs and wishes..." (p 345).

An inability to trust and the need for self mastery and control are among many of the treatment issues for sexually abused children that Sgroi (1982) outlines. "A child who has been sexually victimized by a known and trusted person can be expected to have difficulty in developing trust relationships thereafter" (Sgroi, 1982, p.121). Sgroi emphasises the impact of child sexual abuse as involving a

violation of the victim's body, privacy, and rights of self-mastery and control. This particular type of violation has subtle and long-lasting effects. All of the aforementioned impact issues are components of self-mastery and control. The issues of low self-esteem, repressed anger and hostility, blurred role boundaries and role confusion, pseudomaturity and failure to accomplish developmental tasks are all particularly significant (Sgroi, 1982, p.125).

Of importance here for a therapeutic relationship is the need for the creation of an environment within which the child can feel safe, can build a sense of trust and feel that they have control over their self and their bodies. But if the child has experienced abuse from who was to be trusted, how will they perceive the therapist whom they are to trust? It will be important for the therapist to be

sensitive to these issues in order to assist the child in attempting to understand their fears and mistrust and to continue to provide a safe containing environment through this process.

Reference was made on page 14 of this literature review to Rothenberg (1990) who points to the potential for destructiveness if the creative process can not move from a defensive position. Again the therapist will require a sensitivity to identifying this process at work and attempt to assist the client in moving beyond the use of art as a means of control of unacceptable feelings to an understanding of th ...

The process of understanding the content of one's expression in a visual or three-dimensional art form such as occurs in art therapy may not proceed along verbal lines. This is especially relevant when working with children. Sullwold (1984) points out that the child might make a clear statement either directly or indirectly through symbolic form. "Therapists need only communicate their understanding and appreciation...in such a way that the process can continue" (p.248). This involves the therapist's ability to create a receiving space within to hold the client's expression.

2.6 ART THERAPY TREATMENT AND CHILD ABUSE

Of importance in the treatment of victims of child sexual abuse is an individualized response. This is in light of the many variables that exist within the sexual abuse scenario and the range of symptomatology as referred to in the previous section.

Knibbe (1990) refers to child-centered art therapy treatment as being tailored to the needs of the client determined by their way of processing the art materials. Knibbe outlines three "process types" which aid in diagnosis and treatment planning by providing an understanding of the child's stage of emotional maturity, ego strength, and use of defenses. Behavioral use of materials is the first process type typically used by children who are more regressed, use more primitive levels of emotional functioning, and have less ego strength to confront issues and conflicts. One of the main therapeutic goals would be the establishment of trust to express feelings in a more direct graphic and verbal way. This "process type" resonates with the references made previously in this literature review to the impact of abuse and the child's need for safety and trust.

Symbolic expression is the second process type whereby the child typically uses the art materials to symbolize and make images. The child may be unaware of the symbolic

meaning of their art work. The goal would be to assist them in talking about their thoughts and feelings and helping them to identify their conflicts in ways that are meaningful and understandable. The third process type is direct expression of feelings and conflicts in which case the child is functioning with the highest level of ego strength thus far with the most conscious awareness, potential for insight, and ability to trust. The ability to use all three types of artistic expression is advantageous in that the child has access to a range of emotional expression.

Johnson (1987) believes that in treating victims of trauma, free association can be successful in retrieving dissociated, repressed memories. He feels this is due to the way in which traumatic memories are stored. In art therapy, the child may readily engage with the art materials and by doing so, unconsciously retrieve memories.

Much evidence suggests that humans have two forms of memory encoding: one is primitive visually-based that records an event as a whole in exact detail...These are inflexible, separate memories and require a similar set of stimuli to access them...The second form of memory is based on coding experience according to a hierarchical system of constituent parts (p.9).

Johnson feels it is likely that "...at times of overwhelming stimulation and terror in the moments of trauma...the event is recorded in photographic form,...unintegrated conceptually with other memories through normal associative links" (1987, p.9). In this form, the memory remains in isolation unavailable for processing, working through and integration as the other memories are. Johnson (1987) equates this neurological shift in memory to the psychodynamic process of splitting.

Art therapy has the advantage of being a visual modality that can access what Johnson refers to as "photographic memories". Art work produced in therapy retrieves the visual memory while holding it at a distance from the client thereby lessening the potential for being overwhelmed. In light of this information, collage materials such as magazine photographs might be a media to consider when treating survivors of trauma.

Eliana Gil, as quoted in Vanderbilt (1992) says that survivors of incest need help dealing with memories. "You can't say goodbye to a memory until you've said hello"(p.75). Until you have been able to acknowledge, process and integrate the memory into your present day schema. Vanderbilt (1992) further discusses how therapeutic abreaction-reexperiencing a trauma so that the feelings can be processed in a less frightening way- is necessary to recovery. Vanderbilt (1992) quotes therapist Karen C.

Meiselman as stating that she feels abreaction is not always necessary. It can scare clients off if the therapist insists on abreaction. Meiselman states, "In my experience, it is sometimes possible to retrieve and work with memories without abreaction"(p.75). Perhaps this is even more applicable when working with children. In the art therapeutic process, abreaction can occur in a nonverbal form via the expression of the trauma through the art media.

Traditional psychotherapy requires insight, looking back. This is difficult and perhaps uninteresting to most children who are focused on the present. The therapy must adapt to the social and cognitive limitations of the child (Burgess, McCausland, & Wolbert, 1981).

Art therapy attempts to offer children an age appropriate and individual way to respond to their emotions. The art therapeutic environment attempts to provide a safe and accepting holding environment within which to explore and vent feelings of fear, anger, sorrow, hostility and love as needed through the art media (Kelley, 1984).

Engaging in the creative process however, presents a paradox in that it requires the flexibility of one's ego. The early stages of the creative process involve an ability to relinquish ego control followed by an ability to regain control.

For a treatment to be effective, the boundaries within the individual need to be reconstructed to be reliable and able to protect the child. The deeply damaged inner parts of the self need to be built in a healing capacity. "In the art therapy work we can see how deep this damage is experienced and expressed, as well as how repair is attempted symbolically with the art and play materials" (Sagar, 1990, p.94).

Johnson (1987) compares an event such as child sexual abuse to severe psychological trauma whereby the individual's psyche undergoes a reorganization and uses basic psychological defenses such as splitting and denial to preserve the self. The ego is so involved in avoiding trauma that learning, concentration and developmental growth are impaired.

In summary, the symptomatology of child sexual abuse is multifaceted. This may be due to the many variables involved in child sexual abuse from the nature of the perpetrator, the nature of the sexual abuse, to the nature of the child and the ways in which he or she processes the trauma. Art therapy is advantageous in treating children due to the non-verbal nature of the medium and the ease with which most children are able to engage and express themselves with art media. Art therapy as a visual treatment modality can bypass defenses employed and access the traumatic memories of sexual abuse which are believed to

be of a visual/image nature. The art product allows a distancing so that therapist and child can discuss a picture of the trauma. In this way, art therapy offers an opportunity for integration of the trauma of child sexual abuse, therefore clearing the way for continued growth and development.

2.7 SUPPORTED CREATIVE EXPRESSION IN ART THERAPY

How is it that supporting creative expression within an art therapeutic relationship might facilitate developmental growth?

The above statement implies a relationship between art or creativity and therapy. Kubie (1973) in looking at the question of therapy through art emphasizes the need to look at art, at creativity, and at therapy first as concrete sub-entities before any valid correlations between them can be made. He also states that this fundamental research has not yet begun (as of 1973) due to "...our hasty, premature search for therapeutic results" (Kubie, 1973, p.101). Kubie follows this statement by asserting that he acknowledges that important changes do occur "...changes that are sometimes psychotherapeutic and sometimes psychonoxious" (1973, p.101) but asserts that the state of research has not yet determined how and why change occurs.

Kubie (1973) states his working hypothesis on the nature of psychological health and illness being that psychological health is essentially synonymous with our freedom to change and that in the long run the only freedom that counts is the freedom to go on changing. Kubie then asks, "...what is the impact of creativity in general and of artistic creativity in particular on man's freedom to change, to grow, to evolve, to go on changing" (1973, p.97).

Kubie (1973) suggests that the neurotic potential is as widespread among human beings as the creative potential and that the two are interwoven in complex ways. Sometimes neurosis overdrives creativity even as it directs it. For this reason, Kubie asserts that the creative process alone is not always self-healing. Kubie questions, "Why do expressions of unconscious conflicts in forms that are socially valuable, creative, or even beautiful leave unaltered both the unconscious conflicts from which they derive and their destructive potentials?" (Kubie, 1973, p.105).

Kramer (1973) responds to Kubie's perplexing questions on the relationship between creative and neurotic processes by stating the importance of those in the art therapeutic field to learn to distinguish between the two processes. That is

"...between symbolic configurations that are the result of largely unconscious, involuntary processes...and those that are formed when intuitive, unconscious, and preconscious processes and highly organized conscious thoughts and action complement one another (as in the arts)" (p. 228).

Rothenberg (1990) states his belief that the creative process involves achieving partial insights and that these

may relieve anxiety in part but may also increase anxiety. Engaging in the creative process can bring unconscious material into consciousness which in itself can be anxiety provoking, causing tension. However, bringing unconscious material into consciousness can produce some degree of psychological insight. Rothenberg (1990) cautions that

...unconscious processes cannot be fully revealed in this way, and the insight achieved is not of the complete type resulting from the work of psychotherapy... (t)he partial insight achieved, however, does represent a meaningful movement toward self-awareness, and the processes that produce such movements must be healthy ones. Because they are reality-oriented, insight-facilitating functions, they are healthy psychological operations (p.163).

The therapist may assist in achieving fuller insights by providing ego support in an attempt to facilitate the continuation of the creative process.

Talerico (1986) states that the creative arts enlighten, not cure. This enlightenment can encourage further exploration and expression of feelings and speculations as to the levels of personal meaning symbolically expressed.

Lewis (1991) summarises findings by E.P.Torrance which suggest that without proper guidance, the creative process can turn destructive. Lewis also states that if creative needs are strong and are repressed or suppressed over long periods of time, this stress on the individual may result in psychosis.

The literature referred to in this section highlights the need in art therapy treatment for identifying the difference between creative and psychotic processes; in attempting to assist the client in moving through to self-awareness and utilising the potential for healing in the creative process.

2.8 ART THERAPY AND ISSUES OF FORM AS RELATED TO CHILD ABUSE

In this section I will explore form as it relates to the creative process and product within art therapy. This will be followed by an exploration of issues of control as observed in form with attention to implications for those who have experienced abuse as infants.

Rose (1980) explores aesthetic form and links it to growth.

Growth is an organization of change in time; form makes explicit the dynamic nature of that organization...the need for form is manifest both in the development of a sense of self and in imagination...In learning to recognize what is self and what is not self, the infant gives form to his or her perceptions...Both imaginative play and the development of a sense of self arise from the initial blurring between infant and mother which we term primary narcissism...Little by little, satisfactions and disappointments repeat themselves; the idea of mother distinct from self begins to take shape, and with it the idea of a self and one's separateness in the world...The early sense of self, imaginative play, and aesthetic form all reflect the sense of self; setting up a dynamic equilibrium between

inside and outside" (p.2).

How might the experience of the abused infant effect this dynamic? How might the infant defend against real external attacks?

Rose (1980) makes reference to Dewey's (1934) concept of aesthetic experience as being continuous with the normal processes of living. Dewey (1934) suggests that aesthetic form is arrived at whenever a stable, though moving, equilibrium is reached, the harmonious interaction of a variety of changes in balanced movement. In the case of an abused infant, the inability to achieve this equilibrium might account for the infant's inability to grow.

The above refers to the final aesthetic form. However, the form created during the creative process can provide valuable information to both the creator and the therapist who are both present during the process of creation in an art therapeutic relationship. The form can reflect the relationship between therapist and client. Rose (1980) states that

...the art work externalizes the moment-by-moment mental activity of the mind in slow motion, magnified and abstracted. This fosters a sense of fusion with the art work. Subject, object, and interaction become interwoven in a dynamic system: a temporary sense of

fusion is followed by reseparation, a dissolution of inner boundaries is followed by a redelineation (p.13).

Rose (1980) continues to state that the art object stands for not only the working of the mind, but the mind idealized. As such, a partial fusion with the art object is a partial fusion with an idealized object which stands for the self. "The recurrent merging and reseparating from an art object (standing for the harmonized workings of the mind) enhances self esteem" (p.13).

Rose (1980) compares the alternation of partial fusion and reseparation to the rapprochement subphase where the toddler (around the age of fifteen to twenty-four months) both pushes away and seeks the mother. "This alternation of closeness and distancing corresponds to the balanced interplay of tension and release which has traditionally described the aesthetic experience" (p.14).

Rose (1980) identifies the danger for infants who do not receive "optimal instinctual gratification" during the emergence from the fusion of primary narcissism because at this point each infant is in danger of over-stimulation. "The vulnerability to trauma inherent in the emergence from narcissistic states may stimulate the creative impulse to efforts at mastery" (p.70). The person's ego, at a later point in their life, may scan back over unconscious memory traces of early fusion states, "...unconsciously reliving

these memories and re-forming early ego boundaries in an attempt at mastering the potential trauma of the original situation. It is often accompanied by unconscious birth fantasies" (p. 70) signifying re-emergence or rebirth from narcissistic fusion and the re-establishment of ego boundaries. This carries the possibility of altered arrangements of the "building blocks of reality" (p.70).

Rose (1980) explores aesthetic form as evolving in both id and ego according to their differing organizational principles; corresponding to the primary and secondary processes. Reference was made to Arieti's views on the primary and secondary processes on page 17 of this literature review and that "constructive combination" of these two processes could lead to creativity .

Rose (1980) states that

Mental contents arranged under the primary process are under high tension, seeking immediate discharge, and are subject to condensation and displacement without regard to logical separations. Mental contents arranged under the secondary process are under low tension, capable of delayed discharge, and follow logical principles of precise discrimination (p.9).

Rose (1980) suggests that the id and ego continually interact and feedback with one another rather than in a form

of mutual exclusion. This contributes to a way of understanding the relationship between content and form. "Modern ego psychology sees both ego and id developing out of an undifferentiated matrix rather than ego arising from id" (p.9). Rose (1980) states that in this sense form can be seen as evolving in both id and ego, according to the different organizing principles (primary and secondary processes).

Lillitos (1990) looks at the process of creativity and its relationship to the concepts of control and letting-go of control as applied to art therapy cases. Initially in the process of creating, there is a period which seems formless and chaotic. The creator has to be able to negotiate the anxiety about their ability to hold together all the unintegrated parts that will eventually form the whole. Lillitos explores creativity (giving form to that which is formless and chaotic) as having its prototype in some of our biological functions such as conception, pregnancy, birth and defecation.

Lillitos (1990) also compares Freud's three stages of psychosexual development to stages of creativity. The initial "oral phase" as applied to the creative process involves "drinking in", "spitting out" or realising that you have "bitten off more than you can chew". Ideas are chewed over and are without form. Some ideas are digested and some discarded. This period of chaos has to be worked through.

Next, during the "anal stage", the work takes form and becomes external to the creator. The work might come out not fully formed and in a rush, or the process blocked. Even though the ideas were formed inside, the creator had difficulty externalising the work. Once the formed "art" is outside the creator it is recognised as separate from the creator and containing elements of the creator. These formed ideas give rise to relationships and intercourse are likened to the "genital stage" of creativity.

Rose (1980) speaks of the importance of the body in testing reality through motor activity. "The body is the model according to which we construct the world as a whole. It provides the original set of coordinates to which we continually return and refer during the course of development" (p.98). For the abused infant, the body in this sense will hold the memories of the abuse.

CHAPTER 3: CASE STUDY

3.1 DANNY

I will now move from a review of the literature on child abuse and creativity in art therapy as treatment with children who have been abused. This will be followed by a description of a particular case involving "Danny". Danny is a child who suffered early abuse. Danny participated in individual art therapy once a week for 22 sessions by this author. As mentioned previously in the method section of this study, the length of this author's internship determined the number of sessions. Danny was twelve years old when I met him at the children's residential treatment centre that had been his home for the past four years. He had been placed in the residence on a court-ordered Youth Protection placement at eight years of age. This was in view of the seriousness of his behaviour disturbances and his inability to function in a regular community setting. At that time, Danny was reported to be out of control, unmanageable, and having violent temper tantrums.

Danny has two younger brothers who are one and two years younger than Danny. They have been in placements since the ages of three months and one month respectively. Danny and his siblings have been physically abused by their natural parents with suspicions of sexual abuse. Both parents suffer "character disorders" because of their own deprived backgrounds. Danny's mother was in foster care from age four

until she was thirteen years old. She was physically and sexually abused by her natural parents. Her mother was chronically depressed and mentally retarded. Her father, alcoholic. Danny's father is an alcoholic and had alcoholic parents.

Youth Protection Services received a signalement on Danny from the hospital when he was six months old. He had been admitted with two cranial fractures. Nine days later he was admitted to the hospital with bruises around his ears. Danny was then removed from his parents and placed with relatives. Six months later, when Danny was one year old, he was placed with a foster family and remained there for the next three years. At that time, when Danny was almost four years old, his two siblings were placed with him. The foster parents reported that sibling rivalry was extreme, the boys being very aggressive with each other. At this time, the boys' natural parent's would visit and the foster parents reported that this was very disruptive. Danny reportedly regressed to an infantile stage. At four years of age, in light of the seriousness of his disturbances, and the threat he posed to himself and his siblings, Danny was placed in a different foster home. However, one year later Danny's youngest brother was placed with him. When Danny was six years old, the foster parents divorced. Both Danny and his brother remained with the foster mother. Danny's aggressive behaviour and resentment towards his younger brother for being in "his home" escalated

to the point where Danny's sibling was removed. This occurred when Danny was seven. Danny settled temporarily, but then his outbursts grew to the point that he would accept authority from neither his foster mother nor teachers at school. Danny was then admitted to a hospital for children at eight years of age. From the hospital, Danny was put into placement in the residence where he currently resides.

During Danny's first year in the residence, he participated in individual art therapy weekly for 37 sessions. The following year he participated twice weekly for 29 sessions with an art therapy intern. Unfortunately, during Danny's third year, art therapy treatment was not available for him. This thesis pertains to Danny's art therapy treatment with this author during his fourth year in residence.

While in residential placement, Danny was encopretic, defecating often and vomiting or forcing himself to vomit after meals. He was experiencing night terrors and had become increasingly aggressive towards staff. Danny underwent psychological and neurological tests at this time to determine if there were any physiological or organic causes for his emotional and behavioral difficulties. No neurological or organic deficits had been identified. Danny was and continued to be treated with Ritalin for hyperactivity.

Under the Diagnostic and Statistical Manual of Mental

Disorders third edition revised (DSM-III-R), Danny was diagnosed with Axis I Conduct Disorder, solitary aggressive type. On Axis II, Danny was diagnosed with possible learning disorder or intellectual limitation, and possible emerging personality disorder. Axis IV stressors were assessed at level 6- extreme, due to divorce of parents, rejection by parents, neglect by parents, physical and possible sexual abuse, and many foster placements. Axis V functioning was assessed at level 6- very poor, based on poor performance in school, poor peer relations, and difficult relations with most but not all adults.

The Wechsler Intelligence Scale for Children- Revised (WISC-R) was administered. Test results obtained were: a verbal score of 70, performance score of 71, and a full scale score of 69 indicating that Danny is functioning within the mildly intellectually disabled range of intellectual achievement. Intra scatter scale was significant within both the verbal and performance scales, indicating that some skills were better developed than others. Strengths were found in verbal reasoning, understanding of social situations and an ability to understand pictorial information.

Danny was involved in the behavioral treatment plan of the residence. He had a primary child care worker assigned to him and was seen by a social worker for discussion of issues surrounding his natural father and visiting privileges. Art

therapy was Danny's primary therapy within the context of the behavioral treatment plan.

Art therapy goals were established by reviewing Danny's previous art therapy reports, his emotional and behavioral reports from residential staff, and academic reports. Based on the above information and observations made during my sessions with Danny, the following art therapy goals emerged:

1. To assist in developing a sense of safety and trust aided by the consistency and predictability of the art therapeutic setting.
2. To assist in reducing inappropriate behaviours and expression of emotion by fostering appropriate expression of affect within the art therapeutic setting.
3. To assist in the development of a sense of self and improve his sense of self-esteem through the production and exploration of his own art work.
4. To assist in the development of an awareness of needs through the balancing of gratifications and frustrations and the development of appropriate coping skills within the art therapeutic setting.
5. To foster the development of a positive relationship with exploration of feelings around subsequent termination to deal with loss within the therapeutic relationship.
6. To aid in personality development facilitated by expression and integration of inner conflicts thereby allowing greater freedom for normal development to continue.

3.2 SESSION DESCRIPTIONS INVOLVING CLIENT ARTWORK

Danny had been referred to art therapy by the residential treatment team. He was informed that art therapy would be available for him. There was an expectation that Danny would attend, however, Danny ultimately had the right to decline and was aware of this right. The sessions began in late September and were scheduled at a regular time in the afternoon when Danny returned from school.

In our first session, Danny introduced himself to me and re-acquainted himself with the art therapy room. Animatedly, Danny sniffed and touched the walls when he came in. He off-handedly asked me, "Did I have you last year?", quickly glancing at me. Without waiting for an answer, he continued his survey of the room by checking out the contents of the art supplies cupboards. Danny's means of negotiating his environment may be highly linked to his sense of smell and touch. He seemed unable to visually discriminate between myself and his previous therapist. However, this might have been an expression of his wish for continuity of therapists, as I was to be his third art therapist in four years.

in reference to object relations, this could be considered an expression of his wish for object constancy, or a consistent caregiver. The nature of the residential center is such that each child is assigned a primary child-care worker. However, due to staff scheduling, there is a

continuous rotation of staff, the effect being that the children experience multiple caregivers. Upon later reflection I was aware of the probability that Danny needed to symbolically mourn the loss of past therapists. We were now in the same art therapy room that Danny had been in over the past three years with his two previous art therapists.

Danny informed me that he usually likes to begin with a construction, cracking his knuckles in preparation and displaying his enthusiasm to engage. This cracking of knuckles or separation of joints, might symbolically reflect Danny's need to break ties with others. This might include previous art therapists and/or former relationships in order to begin to engage with me in a new relationship.

Danny announced that today he was constructing a space ship. The idea of creating a vessel for outer space travel might indicate Danny's desire to escape (into space) the beginning of this relationship. In the past Danny's art therapeutic relationships had ended. The form of the space ship can be seen in Figure 1, but at this stage it contained no paint. Danny taped together two plastic trays that formed a closed container, under which a third tray was added. I observed silently that Danny used considerably more tape than would be necessary to adequately stick the containers together. Without my verbalization of this thought, Danny explained that he had to be sure that his construction would be "secure and strong".



Figure 1 space ship

The beginning of Danny's art process had involved taping together the two trays to form a closed container. This would indicate his need to symbolically create a bond between two entities or people as in mother and child or presently, therapist and Danny. In light of the loss of his two previous art therapists, Danny might wonder why they had left him. He might wonder what he had done to cause them to leave and if I would leave. Perhaps the taping together reflects the Kleinian process of reparation if Danny felt he had destroyed or harmed the therapists. He might now feel the need to make repairs in the form of taping and repairing.

Danny's need for strength and security was a theme that ran throughout our sessions together. Perhaps this reflects Danny's need for a strong therapeutic holding environment for his intense expression of affect. Reference was made in the literature review (p. 47) to the contents of the primary process as being under high tension, seeking immediate release. Danny's need for a strong holding environment might reflect his need for ego support in defending against the emergence of primary process material.

Lilitos (1990) speaks of binding activity as a powerful statement for the need to have all the unintegrated fragments of the inner self bound and contained in a way that they had not been in infancy. It is not surprising then, to observe such a need for binding and containing coming from Danny when we consider the early ego's lack of cohesion in normal

development and additional fragmentation and anxiety resulting from abuse. Unfortunately, Danny's many different therapists, childcare workers and foster parents might contribute to lack of cohesion in his life.

Lilitos (1990) suggests that the experience of being contained, when recurrent, allows the child to internalise the process and eventually become more able to contain his or her own anxieties. It is hoped that the containment of the art therapeutic setting plus Danny's own experience of binding and containing through his art activities will facilitate this process.

In the literature review on page 37, C. Sagar was referred to as indicating that early losses, "...the deeply damaged inner parts of the self...", must first be worked through in order for treatment to be effective. In this case, this would also include the loss of previous therapists.

After creating the container seen in figure 1, Danny selected a box lid that was to become the base of the "mother space station". The base of the mother space station can be seen in Figures 2-4 inclusive. Danny began creating this base by mixing together large quantities of paint of different colors, creating black paint that he poured into the box lid. He explained that this would function as a landing strip for the space ship of figure 1. Perhaps this reflects Danny's desire for the therapist or mother in transference (mother space station) to receive (landing strip) Danny (space ship).



Figure 2 mother space station, side view



Figure 3 mother space station, side view



Figure 4 mother space station, side view

Danny seems to have symbolically expressed a desire for holding and containment that he would not have adequately received from his parents during his infancy.

The formless, black, base substance that Danny created for the base of his structure might also represent his primordial self and other in partial fusion, Danny not yet experiencing himself as differentiated from other. This would imply that in the therapeutic relationship, Danny might be experiencing the therapist in this way, in partial fusion. In a Kleinian sense, this would mean that Danny's early ego, operating in the paranoid-schizoid position, was using defense mechanisms of splitting, projection, identification and projective identification.

Danny was using great quantities of paint in this work. At the time, as an art therapy intern with minimal experience, I was exploring the limits of my ability to contain and control the expression of affect within the session. My anxiety over the great quantity of paint Danny used was defused somewhat by the container (box lid) that Danny had provided for himself. This indicated that Danny had some capacity for containing as well as possessing a degree of ego-strength. The fact that Danny chose to provide himself with a container might also indicate that he had to do so in infancy if his caregivers were unable to provide containment for him.

If the infant has not had the experience of being held by an attentive mother, because she was unable to perform this function, the infant attempts to do this for itself and dependence on the mother is replaced by a 'pseudo-independence' and the development of a 'second skin' (Lillitos, 1990, p.82).

Next Danny selected two identical pieces of styrofoam and placed them side by side. He expressed a desire to "stick them together" and created a glue and black paint mixture to join the seams, then left them to dry until the following week. This activity of adhering two pieces together is similar to Danny's creation of the spaceship, taping two trays together. Figure 5 indicates these two pieces later attached and on the top of the "mother space station" and operating as what Danny referred to as the "driver's throne". The creation of a driver's throne seems to indicate Danny's desire to be in a position of control in this relationship in light of the previous losses Danny has had and perhaps to indicate his desire that he control my behavior so that I too will not abandon him.

At the end of this session, Danny tried desperately to negotiate taking the pieces that he had created to his room, down on the residential unit. Danny was well aware of the "rules" of art therapy; that the children's artwork remain, for safe-keeping, until all the sessions are over.



Figure 5 mother space station, top view

Danny appeared to be testing my limits and boundaries, the therapeutic framework, perhaps to determine whether I would adhere to the rules. This would indicate if I was reliable, and consistent. This would also determine whether Danny could trust me and feel safe enough within the art therapeutic relationship. In this first session, Danny had demonstrated a capacity for maintaining control when using large quantities of paint that has the potential for over-stimulation, indicating that Danny had some degree of ego-strength. However, the theme of strength and security seemed to indicate an unconscious request for ego support in defending against overwhelming primary process material. Danny's ambivalence around engaging a new relationship was evident in both his enthusiasm and anxiety. Enthusiasm was evident in Danny's beginning and ending process of creating adhering and mirroring objects, indicating a desire for such activity to "stick", to work and to persist. Danny's anxiety was evident in the degree to which he sought this adhesion and security indicating his fears of abandonment and loss of control.

Danny arrived for his second session eager to resume working on his space ship and mother space station. He told me that he had been daydreaming about these constructions as well as dreaming at night about what they will look like. Danny was clear to emphasize that he had both daydreams and dreams at night. This seemed to be an indication of both his

investment in this process as well as uncertainties in terms of unconscious communications coming forth in his dreams. Danny's communication about his dreams could also have been explored in terms of asking him on a concrete level what his dreams, hopes and wishes are. In this sense, Danny might have been requesting answers to why his dreams pertaining to relationships do not come true.

Danny inspected his work from last session; the pieces of styrofoam that were glued together, and found, to his delight, that they had successfully adhered together with his paint-glue mixture. He reached out and slapped my hand saying, "Gimme five!", hooting with triumph. Perhaps this reflects Danny's attempt to create a symbiotic bond to the therapist as transference mother. In relation to the process of creativity, this might also indicate an attempt at partial fusion with the art object and myself as the object of fusion. As referred to on page 46 of the literature review, a partial fusion with the art object is a partial fusion with an idealized object that stands for the self. "The recurrent merging and re-separating from an art object...enhances self esteem" (Rose, 1980, p.13).

Danny began building up the mother space station from the base created last session. In this sense, he appeared to be literally reconstructing the mother-infant relations from the base up as if forming the building blocks of his relationship to mother. He taped a milk carton into the base at one end,

with a piece of styrofoam on either side of the carton, acting as supports (see Figure 2). This structure might also reflect Danny's creation of his family dynamics; his mother (milk carton) at one end and Danny and his father (as styrofoam supports) at either end. Again, excessive amounts of tape were used (see Figure 4). Danny sought continual confirmation from me that his construction was progressing as he hoped, frequently asking, "What is it looking like now?". The effect was that Danny secured constant attention and confirmation from me, as if seeking an "ever present" mother.

Danny's desire for strength and security of the therapeutic relationship and environment were reinforced during this second session. This is to be expected as it was only our second meeting and in light of Danny's seemingly positive experiences in former art therapy as indicated by his enthusiasm to engage.

Danny worked on the mother space station and space ship during the third session with continued investment and enthusiasm. He mixed up different colours of paint, creating brown paint. He cut an opening into the bottom section of the space ship, and poured the paint in, claiming, "This will dry and be the engine. Trust me, you'll see" (see Figures 1 & 6). Danny was confident that we would see a transformation from fluid to a solid form.

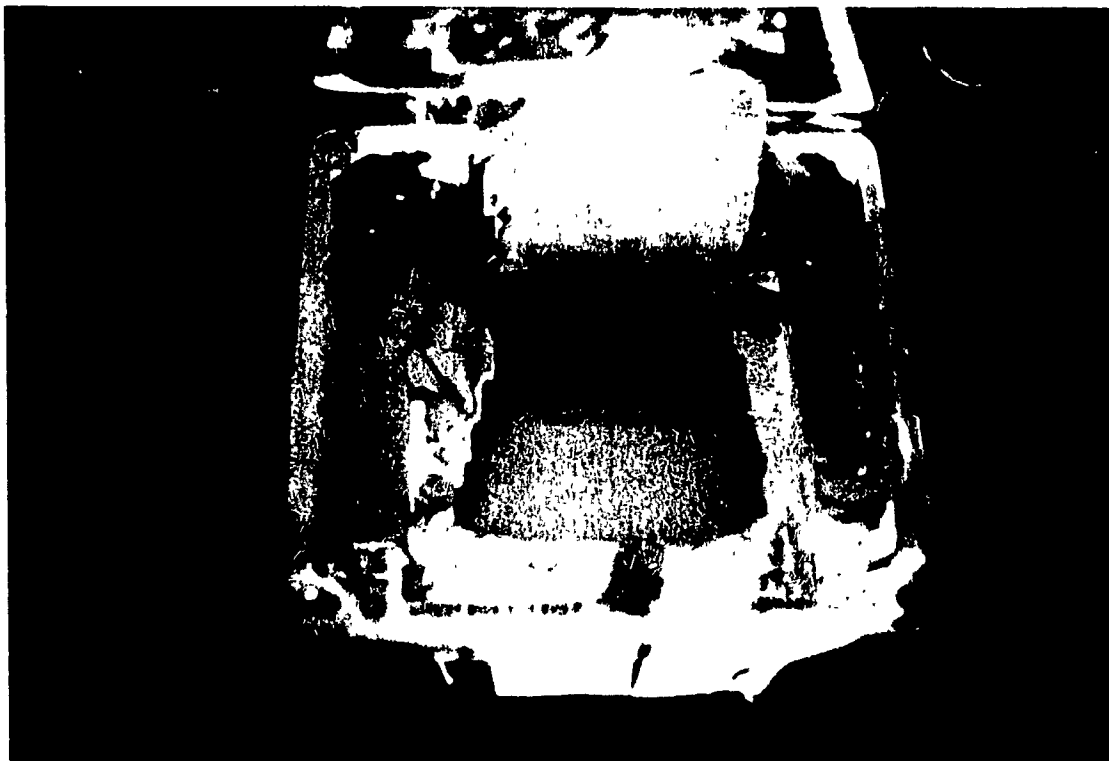


Figure 6 space ship, top view opened

The brown fluid paint resembled the color of faecal fluids, and the form of the container might symbolically represent a toilet. Danny has a history of faecal soiling. "Expulsive elimination is the prototype for emotional outbursts, temper tantrums, rages, and other primitive discharge reactions" (Hall, 1954, p.107). It appears that in this session Danny has symbolically discharged primitive affects and found a means of controlling or containing this expression in the form of the space ship. As indicated by Hall (1954), the anal stage of development, sometime around the second year of life or earlier, deals with the experience of tension-reduction from defecation. This expression then, might also reduce tension regarding issues of control within our relationship.

Danny filled the container completely to the top to the point that one more drop would overflow the paint. Danny wanted to completely utilize the container, perhaps symbolic of his desire to completely control and utilize the session and the therapist. Significantly, there had been no spilling over of paint, again indicating some ego strength. The tension involved in the process of filling the container to its limits was significant. I experienced it as a test of my capacity to symbolically hold and contain Danny's affect as a therapist and in transference, as "mother".

This work is also indicative of the anal stage of creativity. As stated by Lillitos (1990), the work, once

external to the creator, might not come out fully formed and might be in the process of forming. This fluid, Danny had explained, would later harden and become the engine. Perhaps the implication was that it would empower him to travel into outer space or to leave the relationship. Here, Danny indicates some level of awareness of the process of transformation.

At the beginning of this session, Danny had brought in his doll, Bruce Wayne, which he explained would later be used in play with the construction when it was down on the residential unit. He said that he had wanted to see if the doll fits in the driver's seats. At the end of the session, Danny expressed a desire to leave this toy in art therapy with his constructions, saying that "You could rescue him if he gets lonely." This expression of loneliness could have been further explored with regard to why the doll (or Danny) was lonely and what he needed rescuing from. Upon later reflection, I came to realize that Danny's expressed wish to be rescued might have resonated with rescue fantasies as a therapist and my desire to provide Danny with a safe and secure environment.

In light of the newness of the therapeutic relationship and the many losses Danny has endured, the doll operating as a self object for Danny, could explore the safety of the therapeutic environment thereby lessening the risk for himself. This again points to Danny's ambivalence around the

desire to engage in a new relationship and his hesitation due to his experiences of loss especially within the same art therapy room where he had previously engaged with two art therapists.

In terms of creativity, according to Rose (1980), the alternation of closeness and distancing corresponds to the aesthetic experience that involves the balanced interplay of tension and release. Perhaps the tension is too great for Danny to bear alone, hence unconsciously requesting the ego-support of the therapist.

Danny continued building the structure of the mother space station (the infant-mother relationship) by adding a side wall as shown in Figure 4. He cut a hole in the bottom of this wall and spent a considerable amount of time standing behind the hole and asking me whether or not I could see him. If so, what parts of him could I see? (see Figure 3). Danny put his ears and eyes up to the hole, as if to ask me what I hear and see of him. Danny also seemed to be asking me to literally "envision" him. It was as if by doing so, I was actually giving him an identity, piece by piece but that he was controlling how much of him I would be able to see at a time. He was controlling his interaction with me. Perhaps this was a means of testing the safety of my vision if he was operating in Klein's paranoid-schizoid position.

There was also a voyeuristic quality of looking through

the hole at Danny. Danny was twelve years old at the time, corresponding to pre-adolescence. This could have been a means of asking me to tell him about what to hear and see in terms of his sexuality in light of the suspicions that he had been sexually abused as an infant. Danny might now be seeking information in terms of how to proceed with his sexual feelings.

Danny's next step was to fill the milk carton that formed one wall, with paint. The milk carton can be seen in Figure 2. He then cut a hole into the base of the milk carton so that the paint would flow slowly from the milk carton onto the base of the mother space station. This might indicate an attempt at merger with "mother". Kestenberg (1971) refers to the establishment of symbiotic bonds that link the infant and object (mothering figure) through such bridges as body products as attempts at object unity. "During long separations, letting go and wetting will, in fantasy, bring back the mother of the past to receive the fluid and wipe the child dry" (p.81). Danny had been very careful to ensure that there would be no leaks in the structure, that nothing of this fluid would be wasted or lost. This might also relate to his desire to have nothing of his identity wasted or lost in light of the fact that I was to be his third art therapist. This seems to reveal again his encopretic behavior, in wanting to retain or to control.

Danny began a new project in the next session. He began

working on a garage for a toy jeep of his that he had recently received from his "big brother" and "big sister" who are community workers assigned to Danny (see Figure 7). The bottom box was given a controlled opening. Danny later added strings so that it functioned like a "drawbridge". This allowed Danny to control the opening and closing of the entrance to the space within the box. Perhaps this represents Danny's desire for control over himself and our interactions. This might also relate to a desire for control over access to his physical body in the case of sexual abuse through bodily penetration.

Danny informed me during this session that the possibility of a foster placement had come up which he was very excited about. Danny, having seen a number of children come and go during his stay in residence, expressed a desire to leave and live with a family.

A garage conventionally represents a place to store an automobile. Perhaps this reflects Danny's sense of self esteem; like the jeep, "stored" in placement, not worthy of residing in the house. However, the fact that Danny created a place for the jeep, which was a gift from his big brother and big sister, indicates his desire to encapsulate this gift and perhaps the care and attention they have given him. Danny's control over the openings to the garage might also indicate his desire to control his exit and entrance into a new home and a new school.

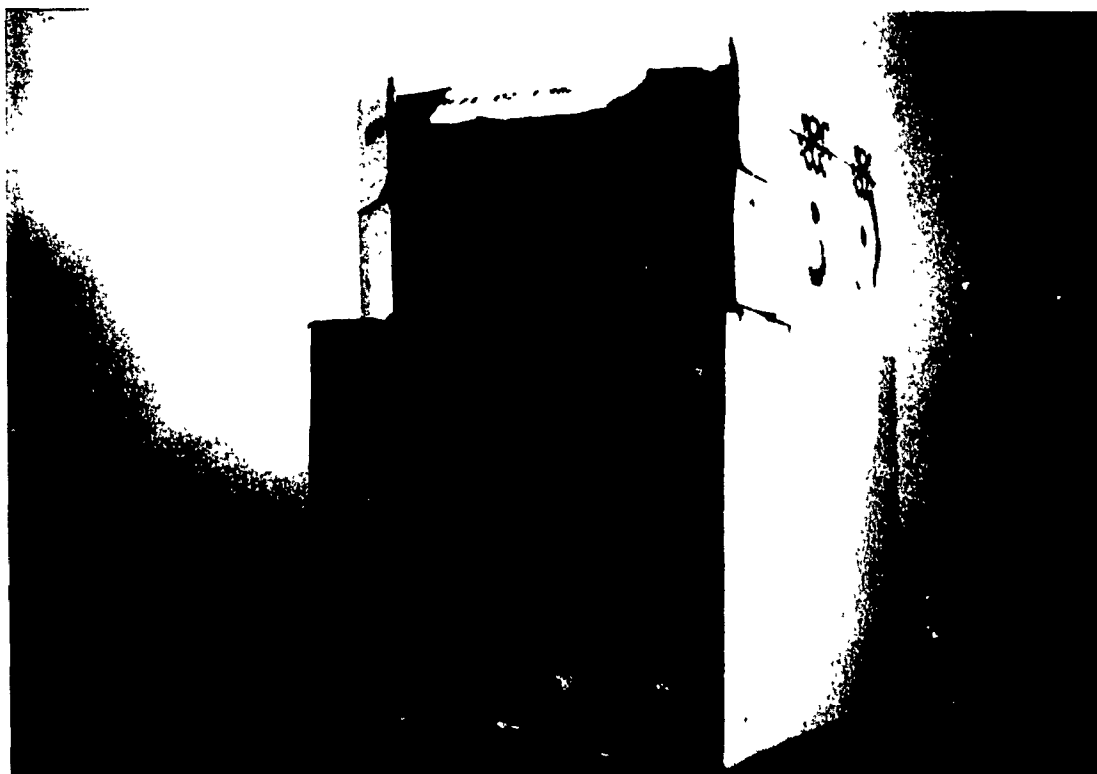


Figure 7 garage for jeep

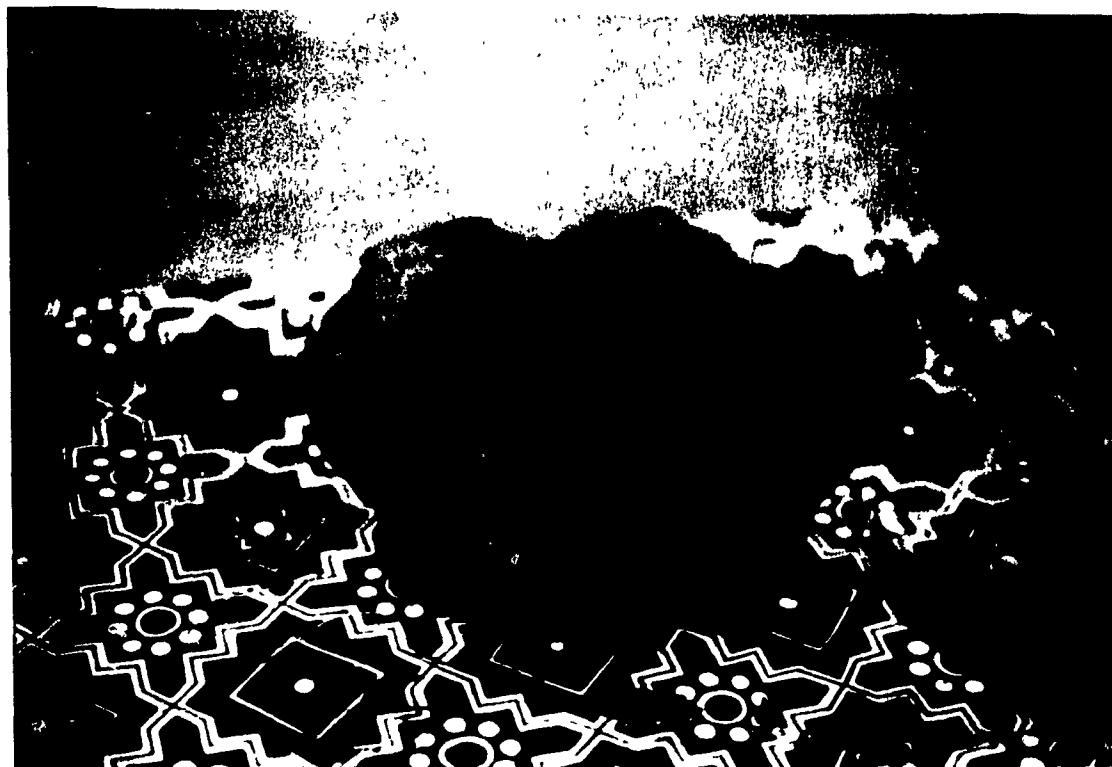


Figure 8 painted clay cup

Danny continued working on the garage during the next session, adding the drawbridge strings and creating a "trap door" from the top layer into the bottom layer. When the garage is closed, the trap door provides movement from one space of the garage into another. Danny indicated that only he knew about this trap door. It seemed to function as an escape route. The garage has the potential to operate as a closed system if the drawbridge is up, with an inner opening (the trap door). This reminds one of the concept of a castle as a fortified structure that would imply Danny's building of defenses in relation to his next move.

Danny asked to check on the fluid paint contents of the space ship engine (see Figures 1 & 6) to see if the paint had dried yet. As it was not yet dry, Danny asked me to pour the paint out into a milk container for later use. Perhaps for the safe keeping of Danny's unformed fluid state. Danny then begged and pleaded to be allowed to take the space ship away which was now without the paint contents. I was to hold the contents that would allow him to leave. This fluid paint originally was to dry and become the engine. As it did not change from fluid state, Danny was handing it over to me and I was to keep it as if my containment of Danny's unformed contents would allow him to move on.

Danny's social worker informed him that there was no available foster placement for Danny at this time. In the

following session Danny begged and pleaded with tenacity to be allowed to remove the garage. Danny's desire to take away his work could have been explored in terms of what Danny expected to do with his work, who would see it, where would he take it, would it last forever, did he want to take away a part of me? In terms of my countertransference response, I later realized that I wanted to function as the Kleinian "good breast" that would respond to Danny's needs and not frustrate him. I also empathized with his lack of family and felt guilty for holding back his artwork, and what belonged to him. As a result, I gave permission for him to take one of his artworks for the Christmas break feeling that I was giving him something. Danny immediately decided on taking the garage this session despite the fact that the Christmas break was still one month away.

Before taking the garage, Danny sealed the top opening then cut a door into the front of it stating that his toy airplane had to be able to land up on the top floor. Perhaps the sealing indicates a need for protection against perceived attacks if Danny, operating in the paranoid-schizoid position, feels that he is taking away something from "mother" and that she will retaliate.

I felt uneasy about the removal of the garage as we had been struggling over what I understood theoretically to be Danny's sense of safety within the art therapeutic relationship. However, as an art therapy intern with little

experience, I also felt that this removal would not do any harm. Just this one... A further description of what I did learn from this will follow.

I was soon to find out exactly what the removal of just one piece of Danny's art work meant. During the following session, Danny talked about taking away ALL his art works. I reminded Danny that this only happened at the end of his art therapy sessions, so Danny said that he wanted to end his sessions now, emphasizing that it was "his decision". Danny spent the session closing the mother space station. He secured a box lid to the remaining open side by firmly taping it in place. At this stage there were no openings and Danny then cut into the top creating what he called a "secret opening". He explained that it had to be big enough to enable the space ship to pass in and out of the mother space station. Again, the sealing and closing process, in preparation for leaving, might indicate that this required the mobilization of defenses.

I felt very anxious during this struggle of negotiating the removal of Danny's work. The anxiety that I felt related to the power struggle that Danny and I were involved in. I might also have been feeling Danny's anxiety, in terms of projective identification, in which case, Danny would need to find out how I was to process these anxious feelings. Would I retaliate? I began to realize just how the previous session

had influenced his increased determination to leave. As this was still the initial stages of the therapeutic relationship, and in light of the lack of consistency in Danny's life, Danny's sense of trust and safety are very difficult to establish. The experience of taking away the garage in the previous session seems to have jeopardized the development of Danny's perception of safety within our therapeutic relationship despite his persistent pleas to be able to remove his works.

Danny announced firmly in this next session that it was his last session. "I feel scared leaving my art work in art therapy. I should have told you at the beginning", he said. "I got what I came here for. I wanted to make this space ship and now I want to take it. It's my decision", he asserted. Again, upon later reflection, I realized that this could be further explored in terms of where he would take it and what he would want to do with the space ship.

I felt a sense of failure and frustration in not being able to persuade Danny to stay. At the time I was unsure as to what we were struggling about and sensed that Danny did not really want to stop attending his sessions. However, I later realized that I was involved in a power struggle in the relationship as a new therapist trying to determine an appropriate course of action.

As Danny's first attachments with his parents were never

resolved, I could empathize and identify how he had probably wanted to escape from many new relationships because they were often disappointing ones in that they were not resolved and many people left him. Now in this relationship, Danny is attempting to be the one to leave in order to save himself from being the one left behind.

Danny prepared the mother space station for departure by completely sealing the outside with a coat of paint. Again fearing retaliation for removing part of the mother. The opening at the top was left unpainted and unsealed. He put the space ship inside of the mother space station and left with a polite "Thank-you".

I felt that Danny had removed the mother (space station) and infant (space ship) prematurely. Danny had put the baby inside the mother, in a state not yet born. The space ship was not yet air borne. While I felt the need to honour his decision, I also felt that this was not a good point to end the sessions. Upon later reflection I wondered how often Danny had experienced these feelings of rejection, abandonment, and frustration that I was feeling. Danny wanted to leave before he got hurt again.

In consultation with my academic supervisor and the residential team members, it was agreed that Danny would continue to attend art therapy sessions if he wished to. The feeling was that Danny could benefit from the sessions and

that the "termination" was indeed premature in that we were not able to work through termination issues.

Danny did return the following week and apologized for having taken away all his work, saying, "Ya. Sorry about that. I messed up. I'm a real jerk." I asked how he thought that he had "messed up". His reply being, "I shouldn't have taken everything down...But they're doing fine!" I expressed my pleasure that he was back and that his work was fine.

In a Kleinian sense, Danny's use of the words "messed up" might refer to his unconscious phantasy to attack mother (myself in transference) by messing or soiling, hence the reparative indication of thanking me for taking him back.

Danny selected a new medium to work in during this session, clay. Without Danny's request, I demonstrated the clay coil pot technique. Danny began enthusiastically to incorporate it into his style of working. Upon later reflection I could see how my desire to demonstrate this technique was a desire to take back control over the therapeutic process.

The medium had changed, but Danny's process remained the same. He decided to make a cup (see Figure 8). He reinforced areas and checked diligently for holes. This cup had to be strong with no leaks so he could drink from it, he explained. He asked that I "sterilize" it so that he would be able to drink out of it.

Klein (1984) refers to a fear of being poisoned as among

those fears that the ego defends against in the paranoid-schizoid position, by the defense mechanism of splitting. Sterilization of the cup might indicate symbolically, a precaution against poisoning by creating a "good" breast (cup) to drink from that would not harm him.

Danny had also confided in this session that the cup was to be a gift for me. I had thanked him for this intention and reminded him that he could make his final decision at the end of art therapy. I had not wanted him to feel that he was obliged to give me a present. In reflection, I could have explored the reason why he would want to give this to me. I later realized that this could be an attempt at reparation if Danny was feeling guilty for having "taken away" from the relationship and was now symbolically giving back to "mother".

Rose (1980) speaks of creative activity as a form of reparation "...or a re-creating of a good personal object, usually the mother-image, which the artist has previously destroyed in unconscious fantasy" (p.64).

Melanie Klein saw reparation as the road to achieving the depressive position. Achieving the depressive position, Klein understood, was necessary for the infant to be able to symbolize, to re-create the image of mother.

It was important that this clay cup, which Danny had made, function outside of art therapy sessions. He had said that he wanted to use it to drink from. Danny had also stated initially that it would be as big as he, as if to say that the

cup would embody him. The metaphor was significant. Danny had explained that the cup would be for water, for drinking out of. Water is essential to life, to growth, and to his developmental growth.

Danny inverted the cup and began carefully shaving away pieces of clay. He asked, "Can you see how careful I am? Can you see how much I care for my work?" Again, perhaps indicating reparative processes.

Rose (1980) refers to the form of a creation as representing a "...restitution of the image of the parent destroyed in fantasy. The artist lavishes the same love on the new form that he or she once wished to win from the parents, and now yearns to gain from that part of the mind which, more than any other, comes from the parents- the ego ideal" (p.64).

Danny also righted the cup and carved his name into the outside as if to identify the part object (breast) as himself. In Figure 8, the letter D can be seen carved into the front of the cup. Danny worked on this piece as a cup and inverted as in Figure 9, which resembles a breast. As a cup or breast the implication is an object from which one is fed but at different stages of development.

This was our last session before Christmas. There had been an arrangement made that Danny's father would visit over the holidays but the father had cancelled. Our next session was also influenced by the news Danny had received that his

natural father and girlfriend had a new baby. Danny's father had planned to visit Danny on the weekend but cancelled at the last minute because the new baby was sick. Reports from the residential staff indicated that Danny was upset and crying, telling his childcare worker that he was sad because he wanted a family. Danny had received support from his social worker and childcare worker over the holidays over the lack of family visits and news of a new baby.

When Danny arrived to our session, he looked at his inverted clay piece and announced that it was now a volcano. He painted the inside of the cup then inverted it and poured paint over it as shown in Figure 9. The tray was to act as a container for the flow of lava. Perhaps the lava was symbolic of fiery, hot affect, and anger at his father for not being available for Danny, and at me for being away over the Christmas holidays. The volcano was not erupting at this point as Danny was sealing it over with paint. Danny said that he wanted it to explode later. He poured the excess paint into a container to use later when the volcano was to erupt. It seemed that Danny was not yet ready for the eruption of affect. He seemed to be practising control by saving the expression of affect (paint). However, the fact that the volcano was not erupting now meant there was the potential for build up of internal pressure and that Danny felt he might "blow", at father? myself?

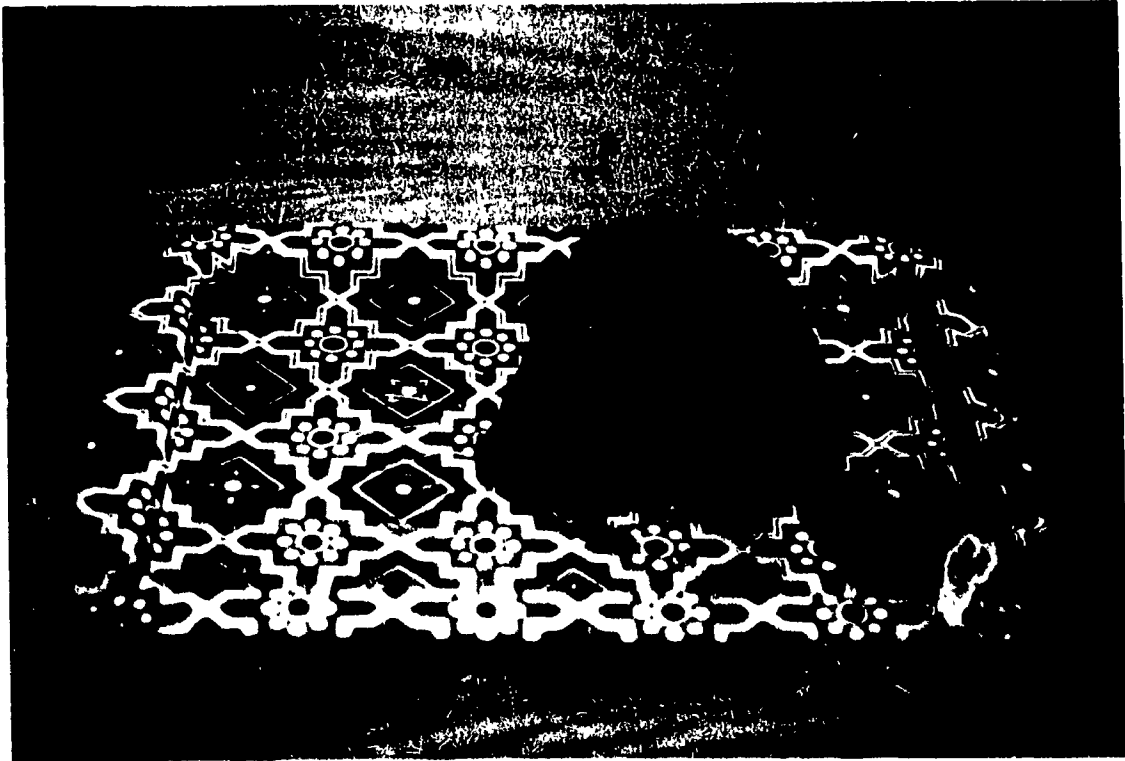


Figure 9 painted clay volcano

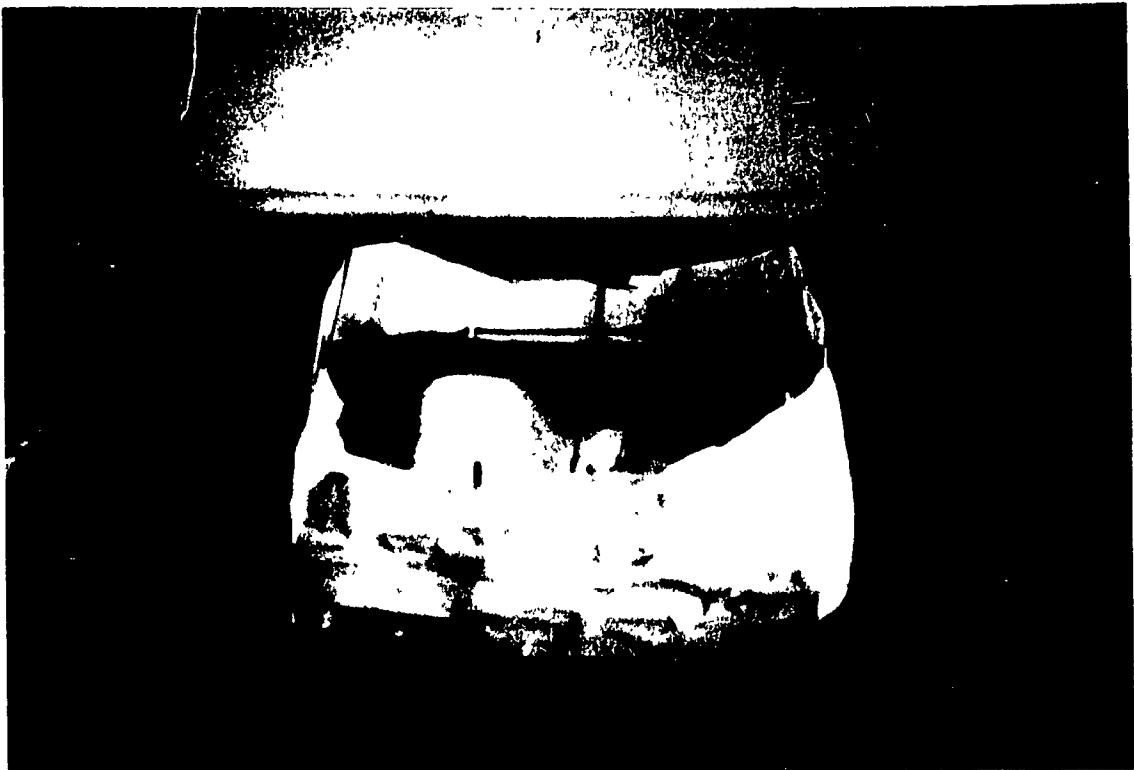


Figure 10 baby's crib

Regarding the literature on the creative process, a parallel could be drawn here between the desire to relax ego control enough to allow expression but the threat to the ego of being over whelmed by the primary process content. Danny's sealing over might indicate a fear of or defense against the intense primary process content emerging.

Danny left the volcano and began to work on a baby's crib (see Figure 10), taking great care to ensure that the baby would be both comfortable and safe. Comfort was provided by careful selection of soft blankets and safety was provided by creating a wall of masking tape and straws. Danny explained that the baby would not be able to fall out of the crib. This appeared to be a fortified crib structure, perhaps indicating Danny's need for a fortified ego structure in the face of perceived internal and actual external attacks. Danny found it very difficult to leave this baby crib behind, to separate from it. During our struggle to negotiate, and after Danny had left, I was aware of anxiety and tension within my stomach. Was this the volcanic affect Danny was referring to?

Klein (1984) speaks of projective identification when the infant's impulse is to control the mother because he feels her to be a persecutor. The early ego splits off and expels the bad parts of itself and projects them into the mother who is then perceived as bad because she contains the bad projections. In not "allowing" Danny to have his work, Danny might have felt that I was withholding just as his father was

in not visiting. I am perceived as bad and persecutory, containing volcanic affect within. Danny's fear of persecution is reinforced and in leaving behind his "baby crib" he is leaving behind his self to be devoured.

The form of this crib was more integrative, seeming to involve more secondary-process content than his previous work in that the form of the crib is a more defined object, under a lower tension, with less taping and concealing than previous structures, and following more logical patterns of discrimination.

Following Kleinian theory, reparative processes appear to be present in Danny's care of the baby in the crib, perhaps due to his unconscious fantasy of destroying his father, or me in transference as the "father" who was not giving or who was withholding. Danny might also fear his own destructive impulses towards his father and his father's new baby, feeling jealous of the baby.

However, the presence of persecutory anxiety is also strongly indicated in the fortified crib structure as if needing to defend against internal and external attacks. This points to the paranoid-schizoid position.

Bion (1965) was referred to in the literature as indicating that the movement from the paranoid-schizoid position to the depressive position is not a linear progression but an ongoing back and forth movement between the two. Grotstein (1992) had indicated that it was this movement

between the two which provided for the creative space, empty of persecution and ready for the gesture of imagination in the depressive position.

Danny continued to work on the baby crib during the next session. He painted one of the baby blankets, intending to decorate it. When he saw how much paint he had used, how thick and wet with paint the blanket had become, he decided to wash it. He thoroughly scrubbed the blanket with soap and let it soak over several sessions, checking it each time to see if it was "clean enough". This soiling and cleaning might reflect Danny's concerns around his difficulties with faecal soiling. Also, in relation to Kleinian theory, the soiling and cleaning might reflect phantasized attacks on the caregiver/mother followed by attempts at reparation, indicated by the cleaning.

Danny began stage two of the baby crib in the following session, the baby airport. Figure 11 shows the airport which later included another small box taped to the left side, and the baby crib of Figure 10 placed on top of the central box. Headlights were also added in front and back, "...so that the baby can see where it's going in the dark", Danny explained. Symbolically, the lights would enable the baby to negotiate through it's environment, to travel through the process of separating out from other.

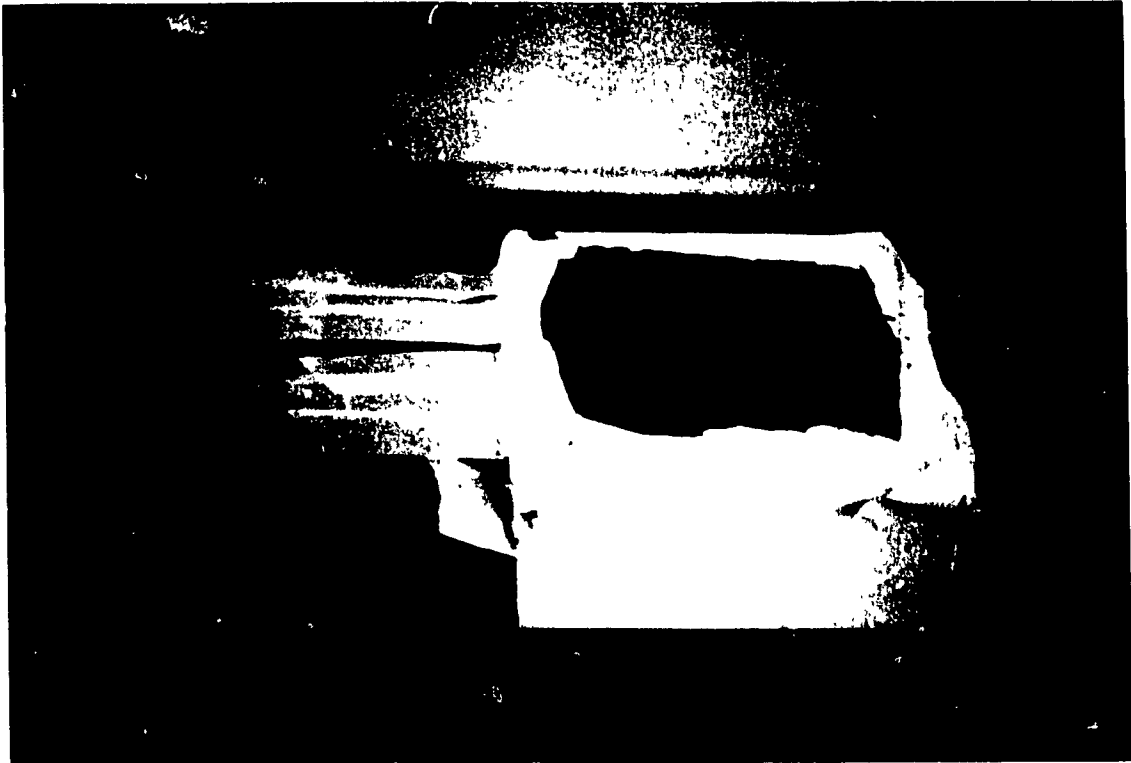


Figure 11 baby airport



Figure 12 vampire house

The headlights facilitated negotiation away from the therapist as transference mother.

If Danny was not able to successfully negotiate these steps as a child, he was now "in the dark" in terms of negotiating his developmental growth through this stage of separation and in need of illumination to guide and support him. The headlights might also indicate Danny's fear of attacks indicative of the paranoid-schizoid position.

This airport structure indicates secondary-process content in that the structure appears to follow more logical principles of discrimination, and less tension but with indications of defense mechanisms of the paranoid-schizoid position.

The baby airport might also indicate Danny's wish to send away his father's new baby.

During the next session Danny and I were again involved in the process of negotiating Danny's taking away of his artwork. Danny pleaded to be allowed to take "home" the baby crib/airport at the end of this session. During this negotiation with Danny, I decided, for reasons that were not clear to myself at the time, that I would allow Danny to take away his artwork. Communicating this with Danny, he stated, "You heard my answer this time." He had arrived to the session sighing heavily and stating, "I'm tired...I'm tired of coming to art therapy."

I empathically agreed by saying, "Yes. I understand how difficult it is for you, how you're tired of the struggle."

"What do you mean, struggle?" he enquired.

"You're tired of the struggle you go through, how difficult it is for you to leave your work behind", I said.

Danny quietly considered this while working on the crib. He then asked me if I could see how much he cared for his babies. He explained that his enthusiasm and care was evidence of how much he loved them.

Danny seemed to have been able to accept the interpretation given to him which dealt on one level with his struggle or difficulty in being able to trust leaving behind any part of him (art works) with the therapist (as transference mother). Danny's following statement regarding the care and love he had for his "babies" might indicate a shift to a new level of trust in the therapeutic relationship.

Danny might also have been telling me how much he would care for his babies and not abandon them like his parents did.

Danny began a new construction in the next session which he worked on over the remainder of his sessions with this author. He called this new work the "vampire house". This was not Halloween season, but late February, so the vampire house was not influenced by seasonal associations. Figure 12 is the vampire house in its second stage. Reference to vampires conjures up associations of blood relations, to

blood-sucking, to aggression. This could be associated to destructive phantasies surrounding Danny's blood relations; the father's new family. Initially, the vampire house was painted bright red inside and out. Danny had spent a great deal of time preparing the red paint by transferring it from one bottle to another. As he poured the paint from bottle to bottle, I was uncomfortably aware of a force-feeding quality to the process. Danny was uttering, "I'll give you a taste of your own medicine" as he tried to get ever more paint into the bottle opening. Perhaps Danny was re-enacting early infant experiences of a forceable nature, suggesting that his parents might not have been attuned to his early needs. It was important for Danny to experience that in the sessions he is allowed to be fed, to feed himself and relieve himself at his own pace and within his control.

Danny had, up until this point, been focusing on termination at which time he would "take everything away". In this session he expressed a desire to continue our sessions indefinitely. He asked me to be his "special tutor". I was pleased with his change in attitude and I experienced great relief in that we would not be struggling until the end over his removal of his works. However, Danny's wish to extend the sessions indefinitely indicated an avoidance of termination, of his inevitable disappointment.

Perhaps the unconscious content of Danny's experiences surrounding the nature of the vampire house were such that he

now felt the need for ego-support from this author in coping with this unconscious material, hence the special tutor. Danny's request for a tutor might also indicate his desire to learn new skills - perhaps skills for coping with his destructive impulses.

In the following session Danny added a second level to the vampire house (see Figure 13). This might indicate the construction of a new level in terms of his psychic development or level of psychic exploration.

Danny began covering the windows with tape claiming that "vampires do not like the light". Here, Danny identifies another use for taping. It was now important to block out the light. Cirlot (1990) refers to the symbolism of the word, light. "Psychologically speaking, to become illuminated is to become aware of a source of light, and, in consequence, of spiritual strength" (p.188). The inhabitants of this house were without light, without spiritual illumination and "in the dark" which resonates with Danny's earlier work, the baby airport which required lights to make its way in the dark, to negotiate developmental tasks.

Before the second layer of the house was added, a layer of glue was poured on the floor of the bottom level and sand on top of this.

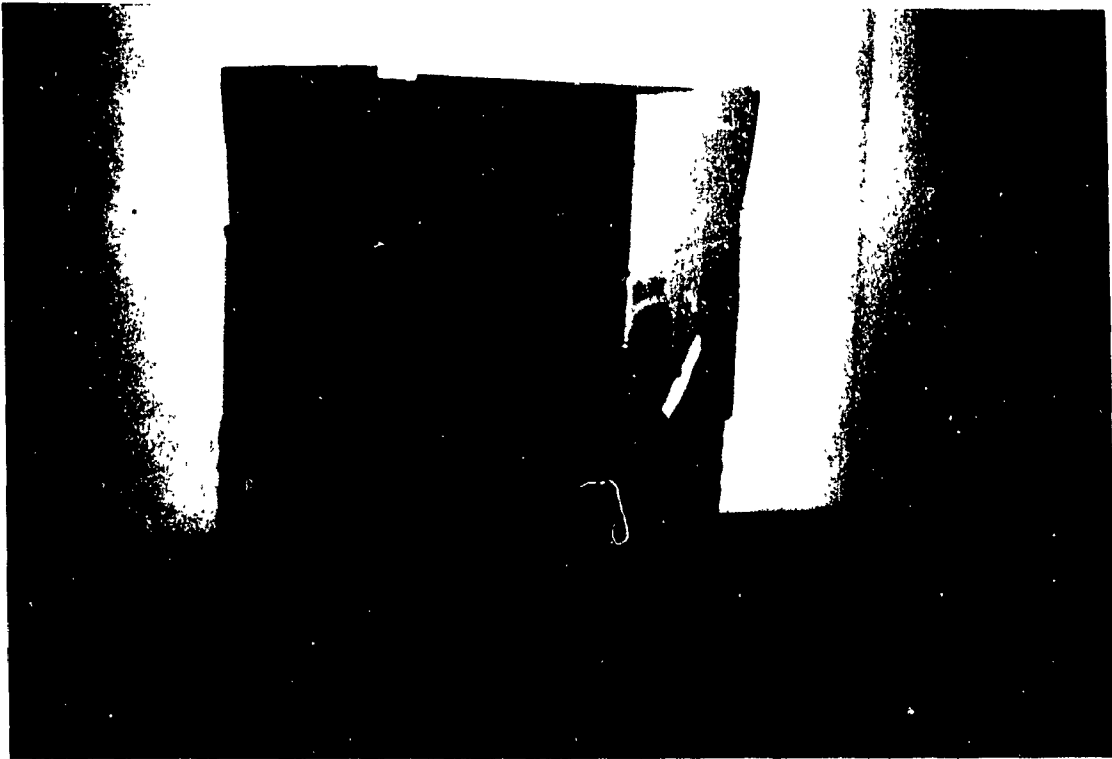


Figure 13 vampire house

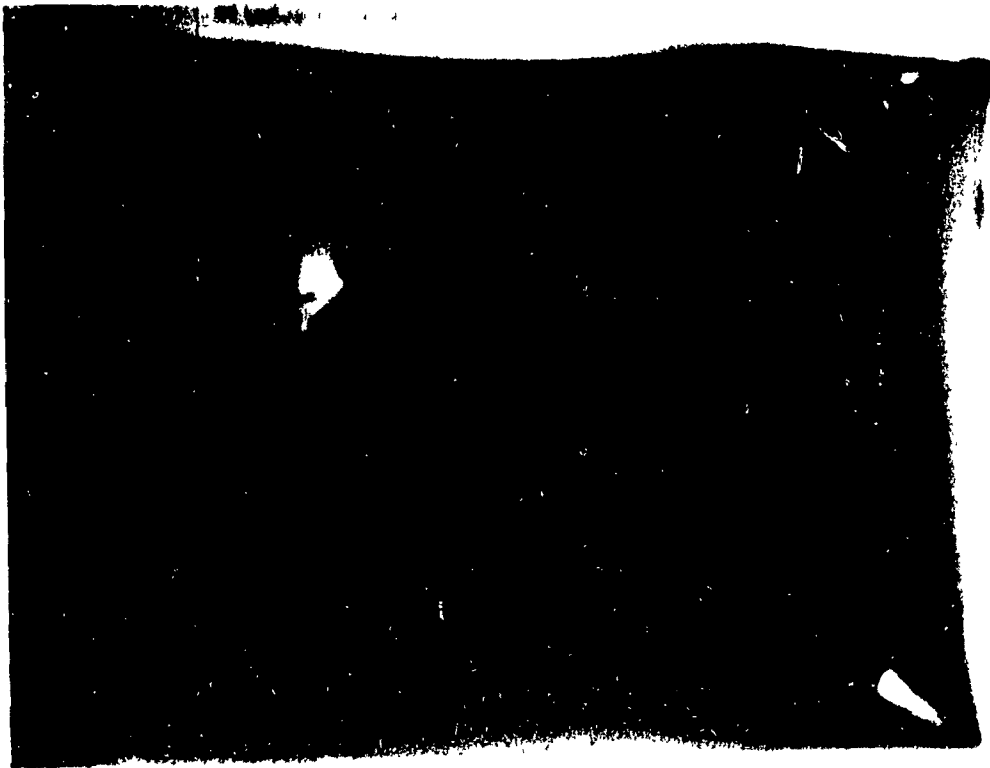


Figure 14 vampire house, top view into bottom sand layer

Danny explained that "vampires are messy and dirty". When the second floor had been added, Danny cut a "trap door" to access the sand level. Figure 14 is a top view down through the trap door into the bottom layer of sand and glue. Danny was creating a space for mess and dirt, for more primitive expression, in the lower level and access to this space. The lower level might be symbolic of lower levels of the body, the intestinal tract or lower, more primitive levels of the unconscious.

Danny casually mentioned that he was thinking of "quitting art therapy". I was surprised by the return of these feelings and silently considered my response. Danny responded to my silence by saying, "Actually, I just said that to bug you. I knew that you would ask me to stay."

I communicated to Danny that he knew that I wanted him to be here. Danny seemed to be expressing his acknowledgement of being understood or accepted and wanted.

Danny assured me that he did not want to quit, that he wanted me to keep helping him. "You know why?" he questioned. "Because you're the one who helps me with my art". Perhaps Danny is referring to help in terms of ego support which enables him to begin to cope on some level with the intensity of his affect and his destructive impulses.



Figure 15 vampire house

Danny informed me that he will continue with art therapy sessions when he is on his own. He explained that he will achieve this by attending "craft sessions". In light of termination, Danny seemed to be implying that he still had things he wanted to do - or create with assistance. As he was working on the vampire house at this point, perhaps he was indicating a desire for assistance in coping with his fears and destructive impulses.

While continuing with the vampire house, Danny expressed omnipotent fantasies, a desire to have his entire natural family together under his control. He explained that his family would reside in the vampire house. When his parents would fight, he would simply clap his hands and they would stop fighting. "They would love each other and their children", Danny said. "We'll start over, except for the baby part". This might have been a reference to the abuse he and his siblings suffered as infants. This reference to babies might also indicate a wish for his father to not have any new babies.

"If my parents won't listen to me, then I'll get a judge to tell them to love each other." Here, Danny acknowledged that he might not have omnipotent power and control over his family, indicating a degree of reality orientation.

Danny had taped the two floors of the house together (see Figure 15), then painted the outside walls black (Figure 16).

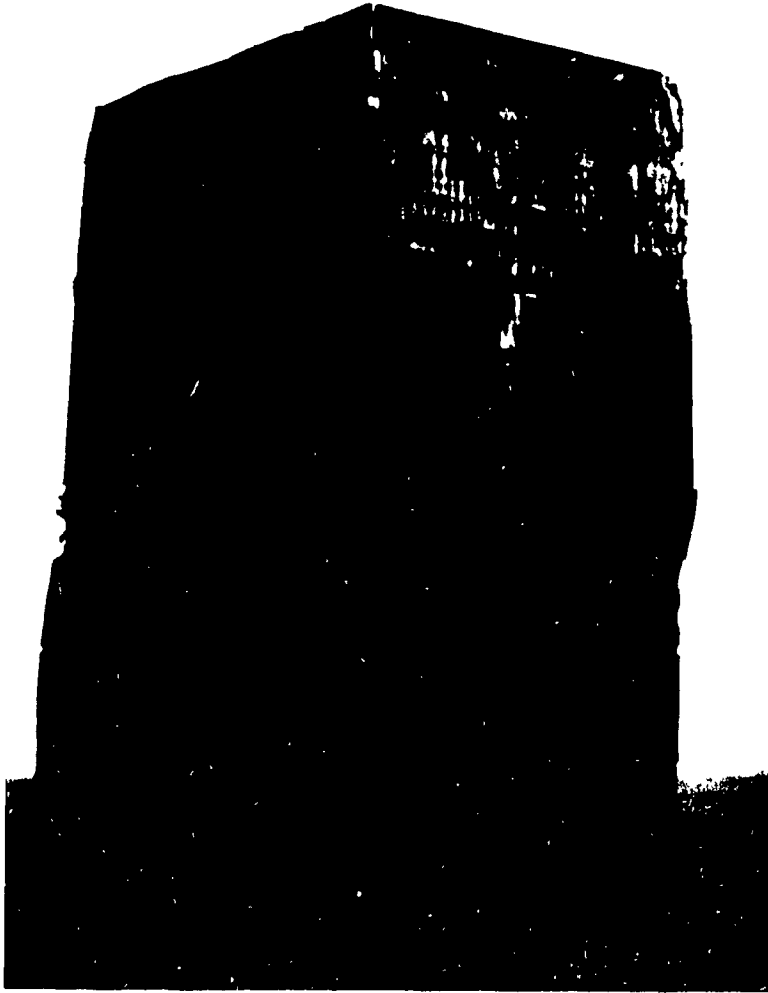


Figure 16 vampire house

There was only one "window" left on the outside. The purpose of this window, Danny explained was to enable the viewer to see what was happening inside. Perhaps Danny was acknowledging his provision of a window to his inner world. He was also providing the means for having someone (the art therapist) witness his experiences.

The art therapeutic process can provide the material for reconstructing or expressing what is occurring internally, as related to one's present, past, and future. By having the art therapist witness this process, in Danny's case, he receives the ego strength he needs to begin to tolerate the content of painful aspects of his past which he experiences in his present (emotional and behavioral difficulties).

During the next session, Danny created the glue - paint mixture, similar to that of the first session. This was also black but was poured onto the floor of the bottom layer of the vampire house, designated for his family of origin. Danny and I stood above the house, peering down through the trap door, watching together as he spread a thick glue-paint mixture over the sand layer. Danny looked at me, as if to acknowledge my role as witness to this process.

Gabbard (1990) refers to the defense mechanisms of projection and introjection which are characteristic of Klein's paranoid-schizoid position. These defense mechanisms are utilised in order to keep separate the "good" from the "bad". "After persecuting, or bad, objects have been

projected into the mother to separate them from the good, or idealised objects, they may be reintrojected...to gain mastery over them" (p.29).

Danny's struggle with this author over trust and safety appears to involve projection of negative aspects into this author, rendering me a threat. Gabbard (1990) quotes W. Meissner as follows; "Clinical experience suggests that intense attachment to an internalized hostile object may also be connected with the yearning for a more positive relationship with the object" (p.27).

Danny had stated that his family would reside in this space of glue, paint and sand. This seemed to be an expression of Danny and his family, adhered together by the same base substance, and that at this level Danny was trying to understand himself in relation to his family.

The reality of Danny's parents and their marital status was explored. The divorce seemed to be permanent. However, Danny held onto the phantasy he might go back to his family of origin and control his parent's relationship.

Danny spent the next two sessions bringing to a close the vampire house. He painted over the black exterior with a purple/blue paint which we both acknowledged as being the same color as the sweater I was wearing. Gabbard (1990) quotes R. Schafer who suggests that a main motivating factor in the introjection of the positive, loving aspects of the mother

seems to be the infant's fear of losing the mother. The painting of the house with the same color as my sweater might indicate Danny's unconscious phantasy of merging with me as transferential mother.

Danny attached what he called "radar detectors" to the outside of the house. He spoke of a woman at his school who he was going to have to say good-bye to and how sad he was about this. As we were in termination of our relationship, danny seemed to be expressing sadness over our good-byes. Separation from "mother" is also very threatening. As a result, Danny had to construct "radar" and seal up the house symbolic of ego-defense mechanisms.

During the last session, Danny created a gift for a girl at school who was going to be moving away. It was a box with the lid securely taped on and a hole in the center of the lid for viewing the inside of the box. Danny explained that the girl could view inside now and later she could remove the lid. As an art therapy intern, I found that much of the processing of the sessions, my understanding of Danny's "inner world" occurred retrospectively. It was as if I was only getting a glimpse of Danny and would later "open the box", and understand more fully the many levels of meaning.

Danny was able to express sadness at our sessions ending by saying, "I'm gonna miss ya". By acknowledging that I would be gone, Danny was acknowledging and accepting, on one level

that I existed as a separate other. He asked me to help him carry his artwork down to the residential unit. Once down there and I had handed them over to him, Danny said, "You can go now". This seemed to express Danny's phantasy of control over me which would enable him to cope more with the threat of separation. I would be less threatening if he phantasized control over me.

CHAPTER 4: CONCLUSIONS AND IMPLICATIONS

The purpose of this thesis was to explore how the process of art therapy, through supported creative expression, facilitates developmental growth.

The client referred to in this thesis, had a history of early child abuse of a physical nature. There are also suspicions of sexual abuse by his biological parents. Danny displays emotional and behavioral difficulties with a DSM III-R diagnosis of conduct disorder and possible emerging personality disorder. The numerous foster placements Danny had by age four, the many separations he has endured, and the absence of a central mothering figure has led to a lack of cohesion in his life. What I found most striking in working with Danny was his motivation and lively enthusiasm when engaging in the art therapeutic relationship. This led me to further explore the nature of the creative process within a therapeutic relationship in order to understand the processes at work.

The literature on motivation according to a psychoanalytic perspective highlights unconscious conflicts, originating in sexual drives, as motivating creativity. The act of creation would then function as sublimation of the drives and a channelling of the sexual energy into a socially acceptable form of expression.

A review of the literature that criticises the psychoanalytic perspective on motivation and creativity refers to unconscious processes as actually restricting creative potential and "straitjacketing" creative expression of the type that might be observed in psychopathology.

What I observed initially in Danny's case was a strong indication of the mobilization of ego defenses. This would indicate an attempt to defend the ego against the emergence of primary process material. Danny seemed to be literally creating repressive barriers in his creation of fortified structures with much sealing and binding activity. Danny's art process and products here, seemed to be used as control of unacceptable feelings and impulses. This might indicate the presence of psychotic processes that Danny is defending against and attempting to repress and control.

Perhaps my perception of Danny's enthusiasm to create, his motive power to create, is "...a way of bringing order out of chaos-chaotic feelings and impulses within..." (Ulman, 1975, p.13). Creating order out of chaos also resonates with being able to master traumatic events. Reference was made in the case study that Danny might be attempting to create phantasized fusion states with the art object and/or therapist as transferential mothering figure. If the process of emergence from the fusion of early narcissistic states was traumatic for Danny, we might now be seeing his attempt at mastery over this by "...unconsciously

reliving these memories and re-forming early ego boundaries in an attempt at mastering the potential trauma of the original situation..." (Rose, 1980, p.70).

A humanistic-existential perspective on creativity highlights the nature of the human condition to strive to reach one's potential. This perspective takes into consideration creativity as involving the whole person, the unconscious acting in unity with consciousness. In working with Danny I was impressed with his determination and liveliness despite his many losses. In light of Danny's history of aggressive behaviour, perhaps his need to create, as indicated in the literature review by Rothenberg (p.13), relates to an attempt to unearth and work through sources of destructive feelings in order to not destroy.

Reference was made in the literature review to the paradox that the creative process poses in that to engage in the creative process requires a flexible ego, one that is able to tolerate the release of control, to merge with the art object and to be able to separate all while having easy access to ego control. Danny appeared to be anxious, as if responding to impulses in a defensive manner. He appeared to fuse with his art objects which would create great anxiety for him at the close of each session as he would not be able to then "separate" from them.

Danny's art products, the results of his process, did not consist wholly of psychotic indications. As outlined in

the literature review section of this study on page 19, R. H. Klein suggests that the result in psychosis is typically lacking in form and control. Danny seemed to be repeatedly attempting to create form and control, to find a way to hold and contain primary process material. This was observed in his structures that had to be strong and secure enough to contain the fluid, formless states. In this sense, perhaps Danny was utilizing the art process as a means of achieving mastery over or developing ego strength to cope with anxiety-laden primary process material such as infant abuse.

As a way of further understanding Danny's internal world, Kleinian theory was referred to. Kleinian theory outlines two main developmental positions to explain the way in which the child relates to both internalized and external objects; the paranoid-schizoid and depressive position which are passed through in a linear progression from the former to the latter.

Klein studied creativity as being linked to the infant's capacity to achieve the depressive position through reparations. Achieving the depressive position is required for the infant to be able to re-create the imaginal experience of the mother in her absence. The necessity of being able to tolerate the mother's absence is a first requirement. The mother's absence is felt as a bad presence in that the infant experiences internalized persecutory feelings (paranoid-schizoid position) when experiencing

bodily discomforts of hunger etc. The infant needs to develop a growing sense of trust that the mother will eventually return to tend to its needs. Toleration of the anxieties characteristic of the paranoid-schizoid position, and empty of persecution, allows for development of the creative space, ready for re-creation of mother. Danny seemed to attempt symbolic recreation of mother in his art works and to begin to internalize me at the point in the case study when he indicated his wish that I become his special tutor. It was as if by witnessing and being present with Danny through his art process, he was able to begin to internalise ego strength that would enable him to begin to cope with the affect associated with his early abusive environment.

We imagine that Danny's parents were not well equipped to cope with the demands of an infant in light of the deprivation and abuse of their own backgrounds. It is then possible that Danny was not able to develop the trust that his parents would consistently tend to his needs and provide sufficient holding and containment for him. It is probable that Danny did not receive the empathic responding and mirroring necessary to acknowledge his affects and to gain a sense of self.

Danny's toleration of the fact that he would not destroy me, that I would return to tend to his needs within the art therapeutic relationship was a primary issue in our

sessions. Danny's aggressive behaviour might relate to rage at not having had narcissistic needs met as an infant. Through Danny's art process, symbolic indications of aggression directed towards "mother" in the form of faecal-like substances were present. This might indicate Danny's ability to express his aggression in an acceptable manner through his art process. Importantly, in terms of Kleinian theory, Danny was able to experience that he did not destroy "mother" through his phantasized attacks. Our art therapy sessions continued.

A move into the depressive position seemed to be indicated in Danny's process, in his stated and observed care and concern during the creation of his artwork. Progress into the depressive position might have been facilitated by Danny's ability to repeatedly express symbolically, through his creations, issues of phantasized attack and control over mother. As indicated by Rose (1980) in the literature review, "(t)he very act of repetition transforms an experience that was originally endured passively into one now actively perpetrated. This turning of the tables represents a step towards psychological mastery (p. 182).

A review of the literature on the impact of sexual abuse on boys indicates that boys often manifest externalizing symptomatology such as aggressiveness, which was the case for Danny. Reviewing the symptomatology cited

as categorized by age group, finds that Danny displayed most of the symptoms listed for his age group such as hyperactivity, school problems, aggression, regressive behaviour and nightmares. While Danny's symptomatology has improved considerably over the course of his four-year placement in residence, he still requires a considerable amount of specialized care to meet his specific needs.

The literature indicates that the child suffering abuse at an early age has difficulty developing a coherent sense of self, not having had inner experiences validated. Body violations also contribute to difficulty with boundary issues that translate later into problems in relational functioning. Indications of boundary issues were present through Danny's creation of structures with controlled openings and closings, and trap doors. Perhaps this indicated Danny's desire for control over his self, his body, and his relationships.

Literature referring to intestinal motility issues with children points to elements of control, order and chaos. Danny's history of encopresis and faecal soiling might be related to his need for control over his environment and his body. As related to the art therapy, Danny's emphasis on faecal-like materials indicated his need to control the therapeutic relationship, his body, and to create order out of his chaotic internal feelings and impulses. Danny was withholding and letting go symbolically in the art materials

rather than through bodily functions in a developmentally inappropriate way.

Danny seemed to require the support of the therapist to be able to hold, reflect and acknowledge his affective experience. This is where the art therapeutic process differs from the art process. Danny's relationship to the therapist was essential in facilitating ego strength. Danny could begin to tolerate the strong affect emerging. This might then eventually lead to further understanding of the associated emotions and content and lessen the grip of the unconscious control.

I have found an overlap of theory pertaining to creativity and Kleinian theory helpful; in examining the uncovering of anxiety-producing primary process material and the ego's subsequent need for strong defense mechanisms in order to cope with the associated anxiety. This has the potential of arresting one's development at Klein's paranoid-schizoid position if the ego is too overwhelmed. In the therapeutic environment, if enough ego-support and containment is provided, the possibility might exist to work through the persecutory anxieties of the paranoid-schizoid position to enable a shift into the depressive position.

For the most part, transference and countertransference issues were not explored verbally within the sessions, however, Danny appeared able to utilize the art process for symbolic expression of projected issues of transference

conflict, which supports the potential for the art therapeutic process to be an effective therapy.

Countertransference reactions that I was aware of involved feelings of maternal care, wanting to contain Danny in a maternal capacity as well as fantasies of rescuing Danny from his life without a family and to provide him with a family. Danny showed great enthusiasm and liveliness when engaging in the art therapeutic process. However, tension was created around control issues. My countertransference reaction was a desire to care for Danny yet I felt his fear and anxiety perhaps related to engaging in yet another new relationship that would end. By evoking a rescue fantasy within myself and possibly within his previous childcare worker who was now his "big brother", Danny was able to ensure continued empathic responding with the possibility of being rescued into a "family".

Feelings of guilt around issues of withholding Danny's art works as well as ending our relationship were also present countertransference reactions. The "premature" ending while not intentional, seemed to have provided an early opportunity to look at termination. Danny was able to experience the fact that he did not destroy me, that I did not abandon him, that our relationship did continue to an ending point that we both were aware of and were able to begin to explore feelings around. Danny was able to acknowledge feelings of sadness around my leaving by saying

"I'm gonna miss ya". In previous therapies Danny was denying any feelings of sadness around termination. As indicated by Segal in the literature review, mourning, the giving up of an object, is a repetition of giving up the breast. This can be successful if the object to be given up is assimilated in the ego by the process of loss and internal restoration.

The scope of this study has encompassed Danny's involvement in his art therapeutic process which was his primary individual therapy at the time but was a component of his residential treatment. It is necessary then, to acknowledge that Danny's indications of a shift into the depressive position were due to the total climate within which he was being supported plus the cumulative effects of previous therapies that he had experienced over the past years.

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APPENDIX**COPY OF CONSENT FORM****ART THERAPY PROGRAM**

I hereby give consent that art produced in evaluation and/or on-going therapy may be photographed and used along with case material by _____ for any of the following purposes:

1. Consultation with mental health professionals intended for the client's benefit;
2. On-going training of other mental health students or professionals;
3. Publication or presentation at professional conferences;
4. Educational purposes.

No reference will be made to the identity of the client and confidentiality will be maintained.

signature of client or guardian

date