AN ARTS-BASED INQUIRY: THE SPACE OF LABYRINTH IN ART THERAPY

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ABSTRACT

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Labyrinths are historical and cultural symbols that have existed for approximately 4,000 years. They are represented as both physical structures and in theories of the mind. Art Therapy practices can also be traced throughout the passage of time and often make use of symbols, archetypes, and the "unknown" in order to go deep into the psyche of individuals and groups. Many parallels thus exist between labyrinths and Art Therapy.

Considering the material nature of labyrinths and art therapy, an arts-based research approach seemed to be the most suitable method for deepening and expanding on my personal and therapeutic investigation. The results pointed to potential ways of using labyrinths metaphorically, symbolically, and practically in an Art Therapy context. The labyrinth exploration made use of numerous art materials and included four labyrinth visits and two approximately 20 x 30 ft labyrinth creations. The arts-based data resulted in the production of six 20 x 28 in. collages and one visual arts journal. The final exhibition, which included an outdoor labyrinth made with rope fixed into the grass, took place at Montreal West United Church on June 21, 2015, in honour of the Summer Solstice and as a way of sharing my research findings with the community. This paper focuses on an arts-based methodology and process-oriented investigation in order to look at the following question: How can an Arts-based exploration inform the use of labyrinths in Art Therapy?

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Introduction

The following is a contextual essay examining my arts-based research on labyrinths. The research looked at the question of how an arts-based exploration can inform the use of labyrinths in art therapy. By involving myself directly in the inquiry, I was able to deepen my understanding of art therapy and to represent the voice of someone who is entering the art therapy field. In this paper, I review labyrinth literature from a more global perspective and identify the types of therapeutic interventions that have involved labyrinths. Throughout the paper, there is a focus on materials, which in large part ties together many aspects of the research. The section on methodology seeks to define or explain the practice of arts-based research and the ways that it can be an extremely useful form of research. After I examine the steps that I took in my art and related processes, I outline my findings and end with a discussion of the discoveries that I made about myself personally, the possible applications of the findings with clients and other art therapists, and the limitations of my investigation. In my personal artistic exploration, the labyrinth was found to be a transformative structure representing paths to the unknown, reoccurring patterns, and places of significance.

Literature Review

Labyrinths have appeared throughout history as ancient symbols and structures named in mythology and spiritual practices. A review of the therapeutic uses of labyrinths reveals many possibilities for combining labyrinths with other types of interventions or treatment. However, there is a gap in the literature that investigates how labyrinths can be applied in particular to art therapy.

This literature review contextualizes labyrinths in history and explores some of the symbolism invested in labyrinths. The review then describes some of the materials involved in the creation of labyrinths and the ways that they might be applied in art therapy. Following this discussion, I provide examples of alternative practices involving labyrinths, including studies that demonstrate effective outcomes of the use of labyrinths, for example, in mindfulness techniques. This literature review also takes a brief look at the importance of brain processes, movement, and experiential learning in the context of labyrinth practices.

According to West (2001) "[t]he labyrinth is one of the oldest contemplative and transformational tools known to humankind, used for centuries for prayer, ritual, initiation, and personal and spiritual growth" (West, 2011, p. 4-5). Although several authors make the distinction between labyrinths and mazes, other authors such as Matthews (1970) use the terms *maze* and *labyrinth* synonymously (Artress, 1995; Bloos & O'Connor, 2002; Compton, 2007; Sternberg, 2009; West, 2001). Sternberg (2009) says, "Unlike a maze, with many choice points and many paths, a true labyrinth has only one path in and one path out"; as well, the labyrinth differs from the maze in that it "[d]oes not inspire fear or the stress response. It calms" (p. 103). Some of the confusion between mazes and labyrinths may be a related to the mythological Cretan labyrinth, which contained a ferocious Minotaur. Nonetheless, it is one of the most well known labyrinth designs. West (2011) states:

> The Cretan labyrinth, named after the island of Crete, home of the mythical labyrinth in which dwelled the Minotaur, takes the walker through seven circuits before reaching the center. It is the oldest and most universal form of the labyrinth, dating back at least 3,500 years. Almost all other forms of the labyrinth are a variation of this classic model, save for the Chartres labyrinth. (p. 6)

The Chartres labyrinth, located in France, and the Cretan labyrinth are the forms that are focused on in this research.

The labyrinth has come to represent more than its physical structure. Some authors have described the labyrinth archetypically and symbolically (Artress, 1995; Curry, 2002, Ronnberg & Martin, 2010). Ronnberg and Martin (2010) state that, "labyrinths are ancient designs often created using stone that have been compared to the 'imagination' and have been linked to the 'divine'" (p. 714) and that "[i]n Mercurial fashion, the movement through the labyrinth veers back and forth, round and round, creating a dance whose steps eventually weave a vessel strong enough to hold what was at first intolerable experience" (p. 714). Bloos and O'Connor (2002) affirm that "cross-culturally, the meandering symbolic spiral elicits and reflects something deeper that moves an aspect of self" (p. 222). Curry (2000) proposes that "[w]ith roots that extend deep into prehistory, and transcending geographic and cultural boundaries, the labyrinth is believed by some to be the manifestation of Jung's theory of the collective unconscious, the sacred circle of unity. Some consider them to be magical" (p. 4). Such statements associate labyrinths with embodied movement as well as with movement of the psyche, making the labyrinth a meaningful symbol for the processes involved in a therapeutic situation.

Many materials can be used in constructing labyrinths in diverse locations (Griffith, 2002; Vellenga, 2001; West, 2011). Vellenga (2001) states "[f]rom the internal space of ancient cathedral floors to the external space of seashores and various landscapes, the labyrinth has been designed, created, and built by a meshing of materials and human construction practices. The labyrinth in these terms is an architectural element that tells the narrative of the culture that built it. It could be seen as a cultural and anthropological artifact" (p. 6). Larger outdoor labyrinths can be constructed from materials such as stone, plants, rope, and turf, while temporary

labyrinths can be made from cornmeal, sand, or snow, or paint on pavement, for example (West, 2011).

West (2011) states in reference to temporary labyrinths that "there are two types of labyrinths: constructed ones that can be dismantled easily and portable ones painted on a variety of fabrics, which can be laid down for walking and stored until the next use" (p. 67). Temporary indoor labyrinths can be created with simple materials such as yarn or electrical tape (West, 2011). Griffith identifies a range of possible materials for constructing indoor labyrinths such as "portable canvas labyrinths, permanent tapestry or carpet labyrinths perhaps installed in lobbies; labyrinths made of tile, wood parquet, or other materials and permanently set in the flooring; and small stones arranged accordingly (Griffith, 2002, p. 297).

Labyrinths can also be made on a small scale for individual use. *Finger labyrinths* are portable and can be created using materials such as wood. West (2011) states that "[f]inger labyrinths are small labyrinths meant to be 'walked' with a finger tracing the circuits, preferably a finger from your non-dominate hand (p. 53). Susan Upman sews labyrinth designs on soft fabric that can be traced with one's finger (S. Upman, personal communication, October 28, 2014). Upman owns a small wooden finger labyrinth that is filled with sand, and the imprint of the labyrinth appears as the sand parts when one traces the design with their finger. The use of various types of materials in the construction of labyrinths illustrates potential art therapy applications.

The materials used in Art Therapy, and the presence of the therapist as witness during the process of working with the materials play an important role in differentiating Art Therapy from other forms of therapy. Watkins and Shulman (2008) examine the significance of the therapist's role: "The role of the psychologist becomes that of a convener, a witness, a co-participant, a

mirror and a holder of faith for a process through which those who have been silenced may discover their own capacities for historical memory, critical analysis, utopian imagination and transformative social action" (p. 26). One theoretical framework that art therapists may draw from is the Expressive Therapies Continuum. Hinz (2009) explains that the framework "organizes media interactions into a developmental sequence of information processing and image formation from simple to complex" (p. 4). Penzes, van Hooren, Dokter, Smeijsters and Hutschemaekers (2014) explain that art therapists "methodically apply the properties of art materials to gain insight into the client's art making. Especially the client's material interaction is valuable in providing information about the client's characteristics" (p. 26). Snir and Regev (2013) concur by explaining that "emphasis should be placed on examination of the interaction between the characteristics of the artist and those of the materials" (p. 100).

Similar to how a therapist helps to define or contain a space, the structure of a labyrinth may have therapeutic effects due to the way it contains space and forms an organized structure that frequently uses solid material such as wood or rock. According to Hinz (2008), "the structural qualities of media with a high degree of form potential such as mosaic or wood can be transferred to individuals through a process called *isomorphism*" which "refers to the correspondence between an external state and its internal manifestation, or vice versa" (p. 80). "Consequently," says Lusebrink (1990), "working with highly structured media or creating structures perceptual images allows the individual to internalize a sense of structure, which often has a calming effect" (in Hinz, 2009, p. 80). The literature suggests that when art therapists investigate the inherent potentials in art materials such as those that are involved in creating a labyrinth or in its structural design, there can be therapeutic benefits for the client by assisting them in feeling internally and externally organized.

Labyrinths are versatile in terms of the settings in which they are created. While they are found in sacred sites around the world, increasingly they are being adapted for use in therapeutic and educational locations such as hospitals and schools. Sternberg (2009) states, "Walking the labyrinth is becoming an accepted practice in complementary and alternative medicine" (p. 121). According to Vellenga (2001):

> The labyrinth has experienced a certain revival in modern times as a 'healing walk.' Beyond its placement in healing gardens, there are currently labyrinths in prisons, drug rehabilitation centers, medical facilities, and numerous backyards and landscapes across this country. Modern life has alienated many from that which centers us, and the labyrinth has emerged as a form that can help humans find their internal center and place of emotional stability. (p. 6)

Vanessa Compton, a member of the Canadian Labyrinth Society and a labyrinth researcher herself, uses labyrinths with her students and is currently launching a program for a care-for-caregivers program, *From Overwhelmed To Overflowing*, combining art, labyrinths, yoga, and writing (V. Compton, personal communication, May 19, 2014). Upman, the Keeper of the Labyrinth at Montreal West United Church, has been setting up labyrinths, about one per month, since 2000. Upman (2014) states, "our Labyrinth is the Chartres Cathedral design and is painted on a paper-like surface which we lay in Wadsworth Hall. It is 32 feet in diameter" (S. Upman, personal communication, October 17, 2014). The labyrinth in Wadsworth Hall is set up and open to the public for meditative walks once per month. At the Alberta Children's Hospital, a labyrinth using projected light is "currently being used therapeutically with mental health patients at the hospital" (Mezzarobba, 2013, p. 2). In an interview with Dr. Philip Behman, senior Chaplain at the Alberta Children's Hospital, he is quoted as saying that "Walking a

labyrinth is a right-brain activity that can induce a meditative state of mind," and that "Mindful meditation is ultimately tied to brain health and is a tool to enhance traditional medicine" (Mezzarobba, 2013, p. 2).

Labyrinths have been described to be meditative or as a way to practice mindfulness, which many studies have found to be an effective approach when combined with other methods of therapy (Fjorback, Arendt, Ornbøl, Fink, & Walach, 2011; Hong and Jacinto, 2012; Brown & Ryan, 2003; Bloos & O'Connor, 2002). Mindfulness has been associated with reducing symptoms of stress and anxiety (Fjorback et al., 2011; Monti, Peterson, Kunkel, Hauck, Pequignot, Rhodes & Brainard, 2006; Karkou & Glasman, 2004). "Mindfulness-Based Stress Reduction (MBSR) is recommended as a useful method for improving mental health and reducing symptoms of stress, anxiety, and depression. MBSR is recommended in medical disease management to improve health-related quality of life" (Fjorback et al., 2011, p. 1). Some researchers have found labyrinths to be effective when combined with other types of therapy (Bloos & O'Connor, 2002, Hong & Jacinto, 2012). Bloos and O'Connor (2002) pointed out "[t]he combined use of the labyrinth and narrative therapy provides a kinesthetic approach to the exploration of challenges toward alternative practice" (p. 228). Hong and Jacinto (2012) found that "[w]hile labyrinth walking is an adjunctive method that may be used with a number of therapy methods, the questions of RT [Reality Therapy] fit well with the stages encountered in the labyrinth walk" (p. 633). Monti et al. (2006) found in their randomized, controlled investigation of mindfulness-based art therapy that there was "encouraging initial data regarding the intervention's potential for reducing symptoms of distress and improving key aspects of quality of life in women with cancer" (p. 371). Numerous studies uncovered significant evidence and support for mindfulness in various areas of mental health, which encouraged researchers to

point out the need for further inquiry (Monti et al., 2006; Brown & Ryan, 2003).

Another area for further development into the application of labyrinths relates to brain research and perceptions in conjunction with movement, such as walking or fine motor movements, especially because labyrinth walking and making art are often nonverbal processes. Sandor (2005) explains, “Walking the labyrinth is a nonlinear, whole-brain process. There are many problems that cannot be solved in the same level in which they were created, and the labyrinth can move one to a nonverbal, nonlinear level in which solutions may just appear” (p. 1). For example, Dosamentes-Alpeherson and Merrill (1980) found that in their study there was:

> empirical support to the clinical observations which have been made of this movement-based process therapy. They indicate that experiential movement psychotherapy, an approach which integrates felt-movement, imagery and verbalization through a single unified process, can promote participants' physical and psychological personal growth. (p. 67).

The experiential implications of the labyrinth are often revealed when the subject is in the presence of others, whether labyrinth walkers or therapists, indicating other potential areas for developing research. “Since labyrinth walking is largely a nonverbal activity that can be shared by many people at the same time, it allows people to connect through the activity of walking rather than talking” (Artress, 1995). Research is ongoing in both educational settings and in more non-conventional settings such as interactive art installations. Ziff and Beamish (2004) consider that “more detailed exploration and documentation of the role of an experiential learning environment in teaching the arts in counseling would be a useful contribution to the pedagogy of the arts in counseling” (p. 158); and they contend that a “growing body of research has demonstrated the effectiveness of using arts across a broad spectrum of mental health treatment

practice" (p. 147).

Methodology

Arts-based methodology is the basis of my research. Although I used a process founded primarily in art-based theory and practices, I have included heuristic inquiry in order to gain deeper insights into the research. Moustakas (1990) describes heuristics as "a way of engaging in scientific search through methods and processes aimed at discovery; a way of self-inquiry and dialogue with others aimed at finding the underlying meanings of important human experiences. The deepest currents of meaning and knowledge take place within the individual through one's senses, perceptions, beliefs, and judgments" (p.15). According to McNiff (2008), "Since artistic expression is essentially heuristic, introspective, and deeply personal, there needs to be a complementary focus in art-based research on how the work can be of use to others and how it connects to practices in the discipline" (p. 34). Using the underpinnings of a heuristic arts-based inquiry suggested by McNiff and Moustakas is one way to describe my exploration in the use of labyrinths in art therapy. This paper presents methods from an art-based perspective to inquire into how labyrinths can be used within the context of art therapy.

One of the reasons I favour an arts-based approach is due to the nature of my question: How can an arts-based exploration inform the use of labyrinths in art therapy? I am interested in how human experience and other forms of knowledge can be found in art, provoked by aesthetic considerations, and transformed in art processes. By involving myself in the inquiry, I explicitly make connections to art therapy. Some authors point out the importance of the heuristic element in Arts-Based Research (ABR) (Barone and Eisner, 2010; Kapitan, 2010; McNiff, 2008). "The 'hermeneutic circle' lends itself as a useful structure for guiding artistic inquiry as is heuristic inquiry's cycling through the stages of the creative process" (Kapitan, 2010, p.175). Coming

from an art-school background into the world of an art therapy internship places me in a unique position. From this position, I find it important to include myself in the research creation process, and by using the heuristic process deeper meanings about the art and how it can be used in art therapy work can be achieved.

McNiff (2008) defines art-based research "as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies" (p. 29). Schwandt (2007) adds, "this kind of inquiry explores the arts as performance and mode of persuasion, as a means of self-exploration, as a form of pedagogy, and as a mode of representing knowledge" (p. 9). Arts-based research is ultimately a rejection of positivist notions that there is a meta-truth and many arts-based writers point out the difficulties that researchers who are scientifically based, in particular, have in understanding this form of research because art process and procedures are so different (Barone and Eisner, 2011; McNiff, 2011, 2008; Kapitan, 2010). Barone (2008) states:

> Elliot Eisner, an educationist scholar who coined the term *arts-based research* during the 1980s, has articulated this aim most forcefully. Eisner, a self-identified cognitive pluralist, advocated a kind of binocular vision that results from investigating educational (and other social) phenomena through both scientific and artistic lenses" (p. 28).

Finley (2008) furthers this idea by declaring, "To claim art and aesthetic ways of knowing as research is an act of rebellion against the monolithic 'truth' that science is supposed to entail" (p. 73). Finley (2008) adds, "In addition, arts-based methodologies bring both arts and social inquiry out of the elitist institutions of academe and art museums, and relocate inquiry within the realm of local, personal, everyday places and events" (p. 73). It is from this location that my research is

situated.

Framing Arts-Based Research

The re-contextualization of typical sites in which research is located is an important aspect of ABR. Hervey (2000) developed a framework for arts-based projects that includes the following steps: initial awareness, de-contextualization and intentional re-creation, appreciation and discrimination, refinement and transformation, and re-contextualization (Kapitan, 2010, p. 167). I followed these steps as I investigated the meanings of and possibilities in using a labyrinth within the context of art therapy. I re-created the labyrinth through art, constantly exploring which parts of it held significant meaning and might be applied to art therapy. The process was continual as I refined and transformed the meaningful parts of the labyrinth and eventually the work of art was "placed in the appropriate location" (Kapitan, 2010, p.167) as a means of re-contextualization. Because there is often a social impact element in ABR, I was open to the development of a community aspect of my research.

The use of an arts-based method was appropriate to my question because there are many parallels between art therapy and arts-based inquiry, as Kapitain (2010) points out, one being that they both make use of visual language (p.164). In art therapy there are three voices: the client, the therapist, and the image (Dalley, Rifkind and Terry, 2013, p. 1). By extracting the key features of art therapy into a research method, I have gained personal insight into my role in therapy and materials that could be used to help participants in art therapy. Art therapy can be used as a tool to help people see and perceive in different ways. My arts-based exploration experimented with perception. I was able to play with scale, settings, and mediums in order to find novel ways of experiencing labyrinths and materials.

The unique blend of science and art found within art therapy makes it a suitable complement for structuring ABR. McNiff (2008) points out important ways to approach data and processes in ABR when he says, "[e]mphasis on method helps the researcher avoid the confusion that may develop when the internal inquiry is not informed by clear, purposeful, and consistent organization. As with artistic expression, structure often liberates and informs the art-based researcher" (p. 34). While McNiff (2008) stresses the possibilities and potential ABR can ignite, he says that when making personal art expressions, he attempts to look at his art "with as much objectivity as possible" (p. 31). I followed a similar protocol as I attempted to be both structured and open in data collection and art processes.

Data Collection and Analysis

The methods of data collection used in this research were experimental and include arts-based interpretations, document analysis, and arts-based creations. My data was collected following two main procedures: ritual and experiment. What I mean by ritual is that I had a specific practice and steps that I followed in the process of creating art related to labyrinths. The experimental aspect involved the use of several versions of the same style of labyrinths or labyrinth-inspired designs in various materials that are not necessarily associated with labyrinths. My experiments were collected in conjunction with the recording of journal entries, and the art and writing was then used to produce six collages. Butler-Kisber (2008) endorses the use of collage as inquiry, stating that collage can "mediate understanding in new and interesting ways both for the creator and viewer because of its partial, embodied, multivocal, and nonlinear representational potential" (p. 265).

My findings were recorded in a journal, re-purposed from an old music book, in which I gathered information from labyrinths that I had visited over the course of a year and documented my experience of integrating and setting up a labyrinth using painter's tape in my Dance-Movement-Therapy class. I collected photo documentation from these visits and included other material such as pamphlets, doodles, quotations, notes, sketches, magazine images, and poems. The final product was manifested in the artwork, which came in the form of six large-scale collages on 20 x 28 in. coloured paper that were each accompanied by methodologies from Pat Allen's (1995) intention-witness writing process recorded in the journal.

The spontaneous art-responses that I created in order to complete the collages formed another aspect of the project. I completed the collages by adding finishing touches using predominately paint, glaze and charcoal to each collage based on what I felt was needed at that particular moment. Poems were then written in a similar fashion, directly after completing the art. I wrote one poem for each collage as a part of the intention-witness-writing process. I read the poems out loud. McNiff (2008) stated, "[i]n most art media, with the exception of playing musical instruments where expression requires technical ability, the absence of experience may even be viewed in a positive way as limiting bias" (p. 32). By exploring the poetry art form and by creating two large-scale walking labyrinths (approx. 20 x 23 ft and 10 x 30 ft) with relatively little experience in such a form, I attempted to deepen my understandings of my visually focused creations, thereby tapping into my bodily sensations and reactions through a variety of senses.

Analysis

Hesse-Biber and Leavy (2011) state: "You do not have to have a predefined set of coding categories; the analysis procedure is primarily inductive and requires an immersion of yourself in the text until themes, concepts, or dimensions of concepts arise from the data" (p. 309). I found

this statement to be pertinent as I immersed myself in my written and visual work noticing that themes were organically appearing from diverse locations. My writing process focused on particular aspects of my labyrinth research, and my intention for making artwork was related to my research question on a personal and more global level. Because my question looks at art therapy and art materials, I paid special attention to the qualities of the materials. Each time I analyzed a collage, I recorded as objectively as possible the materials used, the qualities of the materials, my creation processes/steps in the form of action words, the ways that I felt in relation to the materials, process and product, and a brief title for the collage that was no longer than six key words in order to add structure to my process. My subjective, spontaneous response poems were created in no longer than six minutes – six is a number associated with labyrinths (Ronnberg and Martin, 2010). Likewise, the final touches of paint/glaze and drawing materials were added over a limited period of time. Finally, the artwork and journal, along with the process of setting up a labyrinth in order to celebrate the summer solstice, assisted in de-centralizing the typical ways in which a labyrinth is viewed and experienced.

Ethical Considerations and Biases

I was the only person directly involved in this research, so I needed to be aware of difficult emotions and responses that my process elicited. One major area of ethical concern involved the spaces and environments that were used. For instance, I had to ensure that I did not cause any damage to the environments that I was working in or cause any physical harm by using materials that may be potentially dangerous.

Dissemination of my research results raised concerns related to access. Although some labyrinths are accessible to those using a wheelchair, the outdoor versions are not always accessible for people with differing physical abilities. At the final exhibition, the people in the

church could look at my work. However, the outdoor labyrinth that I helped the church set up was not necessarily accessible for all. I also had to consider how much of my writing and process I felt comfortable sharing. I had my art and journals on display. I had to speculate on who might view the art and who might have access to technology such as the computer, if they wished to read about my research paper beyond the exhibition. Those who wish to see my work at a later date, they will have some choice on how they want to read my artwork through the photographs included with my paper, but perhaps being removed from the experience of seeing the materials directly will have implications. I contemplate and sometimes struggle with the ways that people outside of the art therapy field might understand my process and products, and by having the show in a public space, I could answer any questions that arose. O'Donoghue (2009) asks, "[w]ho is in a position to access the outcomes of research inquiries conducted in and through art in ways that are meaningful and generative?" (p. 365). I wish to reach people who do not typically have contact with arts-based research or those who may live in a different part of the world; however, I do need to be cognizant of what is reasonable and acceptable to the public in generating meaningful responses.

I assume that if I pay attention to my own art processes and study materials, I can gain a better understanding of art therapy. It is my bias that arts-based research has the potential to offer a type of knowledge through experience that many other quantitative forms of research cannot completely obtain. I see the importance in examining what we believe to be true, and agree with McNiff (2008) that "the search for a method, in art and research, is invariably characterized by a crucible of tensions, struggles, a certain degree of chaos, and even the destruction of cherished assumptions" (p. 39). Perhaps I question if a labyrinth could be used as a mindfulness technique or lead to a new way of seeing a particular problem in art therapy? My fascination with

labyrinths represents my own internal struggle to make sense of internal and external chaos, and my efforts to see how the idea of perception can be played out in a therapeutic setting. It is my assertion that therapists can benefit personally and professionally from using art processes in order to expand their knowledge and identify new ways of seeing.

Reliability and Validity

Validity and reliability in qualitative research can take on different meanings and as Leavy (2009) points out, qualitative research has received much criticism around issues of reliability and validity. Leavy states, "Traditional conceptions of validity and reliability which developed out of positivism, are inappropriate for evaluating artistic inquiry" (p. 15). Moustakas (1990) discusses the subjective role of the researcher in judging, determining, and analyzing data. McNiff (2011) argues that "arts-based research clearly distinguishes itself from science, rather than trying to make studies that are not appropriate to the experimental conditions of scientific inquiry into science" (p. 387). McNiff confirms that there are still similarities in scientific and arts methods as "both involve disciplined, creative, and systematic exploration of problems and natural phenomena" (p. 387). Kapitan (2010) points out the importance for art therapists to use tools appropriate to their method: "[y]ou want to find and use reliable instruments that will give you similar results consistently over time; your choice of a valid instrument is one that measures what it is supposed to measure. It should measure what you are looking for based on the criteria set forth in your study" (p. 21). Keeping this information in mind, it was important for me to consistently and methodically record my results each time I created a collage. I documented my bodily sensations and feelings evoked in response to the materials I used each time I made or visited a labyrinth. I created a scale that related to

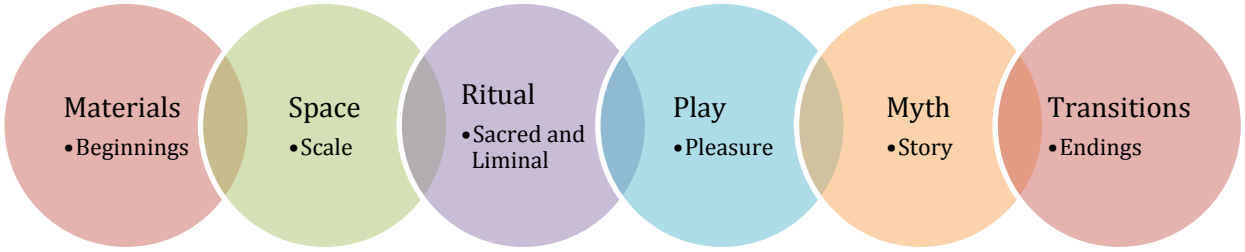
satisfaction and comfort levels in my emotional responses according to the materials and processes. In addition, I used a camera as a tool to take photographs. My study was limited by the period of time that I had to complete my research and by the fact that the labyrinth I visited was only set-up once per month. Due to those limitations, I had to adjust my method.

Tracy (2010) stresses the criteria of rich rigor in qualitative practices. The ways I addressed rich rigor were by constantly reviewing the data and literature, and by evaluating whether my method was appropriate to my inquiries. I adjusted my method from creating several large-scale labyrinths to a smaller, more manageable scale. I considered possible art therapy locations and the various ways labyrinths could be used in smaller spaces. "Reflexive writing practices," says de Freitas (2008), "dispute the positivist claim that researchers should maintain an objective distance between subject and object" (p. 470). By using art and writing, I have been able to look at my questions in a different way. In order to address triangulation, which, according to Tracy (2010), relates to gathering data from multiple sources and crystallization, and using different methods and addressing various frameworks, I consulted with my supervisor, other professionals, and people who could provide different perspectives. The people working directly with labyrinths in various capacities were valuable sources of information and an important voice as were those who knew very little about labyrinths. I find it important to consider the idea of "multivocality" which "includes multiple and varied voices in qualitative reports and analysis" (Tracy, 2010, p. 844). For example, I visited a labyrinth with a friend, and he experienced the labyrinth in a much different way than I did, which forced me to re-evaluate my own bias that a labyrinth promotes relaxation. When I built an indoor labyrinth in a Dance-Movement therapy class, my bias related to relaxation was challenged yet again. I found collage

to be a useful medium for addressing multivocality as each image/material is replete with associations and the multiple histories and contexts from which it came.

Findings

After the data and individual art pieces were collected, I pinned everything to the wall. What emerged from all of the individual pieces were six larger themes that would each be presented in a collage. As I placed the artwork into one of the six themes, the intention behind each collage became more apparent. The six intentions occurred in a sequence similar to my research "journey" and were intended to explore: materials (beginnings), space (scale), ritual (sacred and liminal), play (pleasure), myth (story), and transitions (endings). I engaged in a dialogue with each collage in subjective and objective ways, and analyzed the imagery, process, and materials systematically and found the following emergent themes.



The images repeated included natural elements and geometric abstraction. Animal imagery included horses, caribou, and wings. Figurative imagery was primarily female except for the "man flower" (Fig. 5) and the "sand raker" (Fig. 6). There was an abundance of natural imagery that was often paired with more synthetic material such as plastic. Some of the natural imagery included pine trees, wood and bark, roses, flowers, snow, mountains, jewels (shiny rocks), sand, and webs. Lines and geometric forms (spirals, circles, squares, etc.) were

represented in all of the collages. Each collage played with imagery of light and darkness whether represented by colour, or images of candles and windows.

A wide range of materials and techniques were employed in each collage. The first part of the process primarily involved the arrangement and cutting of existing images and pieces, while the second part of the process was more about working with the entire paper surface and transforming what had already adhered to the paper. Materials were analyzed in terms of their qualities and method, and the emotions they elicited. The materials that were frequently used included images (from magazines, photographs, and newspapers), paper products (cardboard, cutouts) fibers (fabric, string) and found objects such as flowers and scraps. The process for each collage was described using action words. Some of the verbs (or gerunds) that emerged included cutting, grouping, (re)tracing, spitting, sewing, piercing, layering, weaving, and contrasting. Recurring verbs were re-grouped into categories of relating, grouping, separating, and projecting.

Both the process and the product elicited emotional responses. There was a relationship between the qualities of the materials and the form of the process, in terms of evoking an emotion. The end product also had a role in determining the kind of feelings that were evoked. Materials and linked processes were divided into a spectrum ranging from greatest satisfaction/ comforting feelings to least satisfaction/ uncomfortable feelings. The images that produced the greatest satisfaction were comprised of images that were paired/matched together, and that encased or surrounded other images. Images that led to the least amount of satisfaction included chaotic, non-symmetrical imagery that had contrasting angles and bright or unpleasant colour combinations. Most of these factors I changed and transformed through a secondary painting process; however, there are traces of the changes made in Fig. 2 and Fig. 6. I left the Myth collage (Fig. 5) in a chaotic state in order to represent some of the uncomfortable emotions

related to not undergoing the transformational process to its full extent as a means of evaluating what correlation there might be between materials, product, and emotions. Images that were projected and that implied elements of movement ranged on the scale from great satisfaction in the *Ritual* collage (Fig. 3) to least satisfaction in the *Mythology and Story* collage (Fig. 5). I felt that the materials that brought satisfactory feelings had just as much to say as the opposite feelings that came from others.

Images that displayed a relationship included the horses (Fig. 1); the horse and the felted wool (Fig. 1); the moss and the jewels (Fig. 2); the woman and snaky altar window (Fig. 3); the girl and the watery paper (Fig. 4); the sequins, the orange shapes, and unicorn (Fig. 4); and the figures creating a flower (Fig. 5). Images that enclosed other images such as the caterpillar bean image (Fig. 1), the flower in the white hand-like paper (Fig. 2) and the woman surrounded by snakes brought about emotions of safety and verbs relating to protection.

The materials that produced the highest degree of satisfaction were correlated with textiles, pre-cut imagery (eg. horses), and immediately available photographs. Results were mixed when I had to cut up drawings, whereas, singular or independently existing images tended to be easier or more satisfying to work with. The images of textiles and actual fabrics brought the highest degree of satisfaction and feelings of comfort. However, the fluidity of the string brought feelings of loss of control or and process-related issues due to difficulties of gluing in place. In contrast to the string, drawing and painting utensils were not necessarily correlated with the same types of feelings, in that drawing materials such as watercolour pencil crayons brought high levels of satisfaction.

Finally, the most engaging and satisfying processes involved anything to do with piercing, tracing, and blending. For example, a simple pin through paper brought satisfaction as

seen in Fig. 1 as did sewing through tracing paper in Fig. 5. Tracing and outlining images were relaxing and calming. Adding black charcoal also brought similar feelings in satisfaction. The final transformation processes employed in each collage brought high levels of satisfaction. The processes included tracing/contouring with markers, paint, and glaze. Through these processes I was able to engage in a simplifying or uniting process of the entire paper by eliminating unsatisfying imagery, angles, and unpleasant colours.

Discussion

My original intentions and methods of working shifted in my labyrinth investigation. I finally realized that through personal work with a variety of materials I could use the main themes that came out of the first individual art pieces in order to deepen the symbolic meaning of the images and to learn more about what could happen by mixing spontaneous movements with more calculated and intentional placement of images. Throughout the inquiry, the art materials influenced my decision-making process. My original intention was to involve several large-scale structures and multi-media art responses. Although I did visit large labyrinths, I only made two large labyrinths using simple masking tape technique (approx. 20 x 23 ft) and one outdoor labyrinth using rope and nails (approx. 10 x 30 ft) as my part of my final exhibit.

Findings from my labyrinth visits worked their way into the themes explored in the collages. My journey became more introspective and less literal. The labyrinths became smaller, and I experimented with scale. Using a smaller format informed my practice of how a labyrinth could be used in an art therapy room with a client. In retrospect, I learned more about art materials, in general. Some literature suggests that certain arts media produce different affects. For example, I was interested in fluid versus solid materials. Hinz (2009) has written about an

expressive art therapy continuum in which diverse art materials can evoke different states within a person, and she suggests that in the development of the continuum "media were identified as fluid and likely to evoke emotions, and solid and likely to evoke internal structure during the creative act" (p. 30). My feelings of having varying degrees of satisfaction were motivating forces that brought elements of transformation. When I got into a flow when using pleasurable materials, I would feel content and make new connections. When I found myself engaged in a less pleasurable experience, I was able to come out of it again with new insight and a feeling of transformation because I could work with it until I felt a change in my response to the medium or the product. Finally, I ended up using collage, layering images in which I explored multiple stories about labyrinths through the lens of my journey into becoming an Art Therapist.

The final art products comprise six 20 x 28 in. collages, which chronicle my journey and discoveries. I chose to do six because it became a symbolic number for me personally and for the labyrinth. I represent six main themes in the collages that grew out of my original data and artworks; however, they are layered with meaning that stretches beyond the general idea. The collages include personal material, as well as mythology related to labyrinths and data I collected about possible art material implications and ways of using labyrinths in Art Therapy.

The first collage is the entry into the labyrinth: it represents the place where I gather what I will need for my exploration. The main theme or intention of this collage was to explore materials. New themes that emerged in this collage included animal symbols and experimentation. This piece reflects how I came to my interest in labyrinths, which originally began by an investigation into the symbolism of the horse. The first labyrinth walk that I remember taking came about as a surprise because I was told that I would be going horseback riding. The site turned out to have a labyrinth, which initiated the walk. This experience stayed

with me, and when I began my first year of as an Art Therapy student, the labyrinth symbol arose again. Upon reviewing my artwork, I began to realize how prominent the symbolism associated with the labyrinth really is in so much of my artwork, especially the art that is done unconsciously and while doodling. My doodling often involves spirals in the form of roses, shapes, and biology-related images. The first collage reflects spontaneous drawings and a variety of materials. I gathered several samples of materials and played with them as a way of figuring out which materials I might want to try using in order to create a larger structure. I started to gravitate towards the softness of textiles, which also seemed to make sense in terms of gathering a larger quantity that would be easily portable for set-up in a new milieu or for transporting to a new location.

By collecting and studying materials, a second theme of space emerged. I began to notice through my research that a labyrinth could be more than a stone structure in grass. The realization of the space theme led to the protective layers and the softness of fabric. This collage also had imagery relating to community and experiential learning. The shift in materiality was perhaps related to the labyrinth I visited three times throughout the year, which was constructed using a special paper and paint. The church basement provided a darkness that was lit with candles to create a peaceful atmosphere. At this site I learned about finger and sand labyrinths, which led me to the realization that small-scale labyrinths could be very useful in an art therapy setting where space is often indoors and/or limited in size. Brain health is linked with sensory experiences, and as Masterson, Findlay, Kaplan, Bridgham, Christian, Galbraith and Ross (2008) indicate "expressing, experiencing and learning how to regulate affects can perhaps happen more easily through sensory integration activities and kinesthetic movement associated with art therapy activities" (p. 35).

I am very interested in environmental installation art such as the kind of artworks and earthscapes of Anthony Goldsworthy seen in the documentary film *Rivers and Tides* (2001). There he plays with time, bending items in nature often in very cold conditions, which inspired me to consider making labyrinths in snow and to play with the potentialities inherent in nature and art materials. I was not afraid to work outdoors, but instead I found myself indoors, making art at the community open art studio. At that stage, I was not always fully conscious of all of the labyrinth-inspired spontaneous designs I had made until reviewing them sometime later.

The winter brought out an important theme of Ritual, which surrounded the concept of having transitions in time and making special use of time, conjuring imagery of light and darkness, and calling attention to the space between being asleep and awake. When considering ritual, I often think about the places where one can experience a sense of community and/or celebration. I find it important, for example, to acknowledge changes within nature. For this reasons, I held my final exhibition on the Summer Solstice, which responds to the significance of gathering with others at a time of transition. Watkins and Shulman (2008) suggest that losing ritual and liminal spaces contributes to stress and mental illness (p. 137). Conversely, the liminality of ritual creates possibilities for renewal, growth, and transformation. Viktor Turner (1987) discusses the work of Arnold Van Gennep who coined the term "rites of passage" and identified the transitional time that occurs at these moments as the "liminal period." In the opening statement of his book, Turner declares that "no recurrent events in human culture give clearer evidence of the archetypal structure of the human psyche than the initiation rituals or ceremonies that accompany the transition from one social status to another" (p. 1).

Within the art therapy setting, I find ritual to be an important part of each session. It can be incorporated in simple ways and shift depending on the needs of each person or group.

Higgens (2001) states, “Autumn, Spring, dawn, dusk, birth, adolescence and death are all transitions. They are bridges that connect the two states, ways of being or places” (n/a). Ritual can help ease the anxiety often found in the experience of making transitions. I have found that each person has his or her own way of developing ritual within the therapeutic space, just as each of us has his or her own ways of coping with change. What do we lose and what do we gain as we move through the labyrinth of life? This year as I completed my final internship, the changing seasons and the ways in which they were experienced were relevant to those around me and to my own shifting experience. I felt myself letting go of the parts of myself I no longer needed while developing a new sense of self that was coming from multiple internal and external sources. The transitions did not always happen at my preferred pace, however, I found that walking through the labyrinth to be a very beneficial way to slow down and reflect on loss and rebirth.

Adolescents go through transitions in particular ways, and often quickly. Nez (1991) made use of a myth about the youthful Persephone that involves a rape and a labyrinth in order to help his adolescent client process sexual abuse and to prepare her, for her own transformative process. Nez states, “By placing her artwork within this mythical "container" I attempted to provide a broader perspective from which she could view her personal experience, perceiving her imagery as part of a coherent and meaningful pattern” (p. 123).

One symbol that repeatedly came up in my collages was that of the rose. For greater understanding of the rose and its imagery, I consulted Sandor (2005) who describes that at the Chartres Cathedral, “[t]he center and the petals are often called the *rosette*. It is made up of six petals, and they may represent the six days of creation or the stages of evolution of the spirit—mineral, vegetable, animal, human, angelic, and the unknown” (p. 480). Synchronically, when I

went for my first labyrinth visit at the Montreal West United Church, I sat in the centre on one of the circles, not realizing at the time that the circle represented a petal. When I was ready to leave, I intentionally took six deep and slow breaths before standing up and retracing the path outwards. When observing the labyrinth from the outside, I then noticed there were six circles in the centre. Reading about the labyrinth in the lobby, I realized that the six circles represented the petals of a flower, which could be considered a lotus in some cultures and a rose in others. I was told that when the sun shines through the stained glass window at Chartres at just the right moment the flower at the centre lights up. Compton (2007) states:

> Thus the labyrinth in its architectural setting supports the individuation process in the traveller (often a catechumen) by directing the gaze upwards, upon turning to the exit to retrace the path back 'up' and out, there to see the twelve-fold rose window set directly above the labyrinth in the western wall, its brilliant light symbolizing the inner experience of illumination. (p. 39)

The relationship between external and internal symbolism is significant when considering labyrinths. Ronnberg and Martin (2010) state, "for alchemists, the entire process of psychic transformation takes place sub rosa (under the rose)" (p. 162). Looking further into the symbol of the rose connected me to important themes that came out in my research, especially the themes of patterns and paths, the unknown and inner illumination.

When I created the temporary floor labyrinth in my Dance Movement therapy class, I explored themes of time and space, in relation to the paths and patterns one moves through everyday. With two other classmates, we explored our society's notion of time and the pressures associated with time. We tried walking the labyrinth very quickly and found it to be an unsettling experience, partly because we had made the transition from moving quickly to the centre of the

labyrinth where we stopped suddenly, then we moved slowly out again. The sudden changes in movement were jolting.

Anxiety can be an emotion that accompanies transition. I found through my study of labyrinths that people often misunderstand labyrinths to be the same as mazes. When I make reference to a labyrinth, their reaction is often strong and sometimes accompanied by an anxiety-provoking story that involves elements of stress or confusion. At other times people are just excited by the image of the labyrinth, which led me to the idea of exploring themes of joy, pleasure, and spontaneity.

The collage where I intended to explore "Play (pleasure)" featured nineties colours and doodles that were done in a very loose, absent-minded yet focused state. The emerging themes in this collage were: surprises, stories and loss. One example relating to the themes was an imaginary story that I remembered from childhood, that my father would tell me at bedtime about a little boy and a girl who enter a mountain with a city of goblins. Labyrinths can be related to childhood, games, and fun. Timm-Bottos (2006) states that "by being somewhat distracted, the conscious mind relaxes while the brain is also taking in information through the playful manipulation of the novel art materials" (p. 19). Robbins (2001) states that "play in therapy involves the capacity to relax intellectual controls, and to become non-goal oriented and open-ended, in experiencing and in working with psychological space" (p. 62). Play is an important part of life and very important in the therapeutic setting. According to Eckler-Hart (1987), ""Playing" embodies the activity of what Winnicott has called the 'True Self'—the creative, spontaneous, original qualities of all persons which are always present but which, for various reasons, can become obscured by an often rigid, protective part of the self which he called the 'False Self' or the 'Caretaker Self'" (p. 684).

What came out of some of my playful doodles were moments of relaxation, the release of intellectual control, sometimes ‘silly’ or humourous imagery, and sometimes a product that gave me pleasure to look at. The act of making mandalas while doodling has been looked at for possible benefits, and some studies suggest that colouring in structured geometric forms may reduce symptoms of anxiety (Curry & Kasser, 2005). I was surprised when making my play-themed collage that I often felt serious or uncomfortable emotions, which I think may have to do with experiences when I felt that I could not act as my “true-self”. There was one female figure that appeared who represented anger and fear. She is hidden in Fig. 5 behind some rocks, yet the harshness of the image is juxtapositioned by lively colours and child-like imagery.

The mythological and narrative titled collage gave way to new themes of cosmos, space and paradise which allowed me to deepen my symbolic investigation and explore stories that are latent in the collective unconscious. Moon (2007) names many advantages to using artistic metaphors in art therapy. They can be less confrontational, for example, than direct statements. Clients can gain access to “the many layers of meaning contained in the metaphor at both conscious and unconscious levels” and “artistic metaphors provide opportunities for clients to re-frame their experiences by looking at situations from new perspectives and making them visible” (Moon, 2007, p. 11). Art therapy can serve as a beneficial way of learning about oneself and one’s personal story.

The Greek myth, which involved Daedalus and Minos, was told in many different versions over the years. In my creative process, Daedalus came to represent a magical inventor with the power to fly away with wings, and thread floss to an ant so it could crawl through a shell. The string and weaving action became significant perhaps, because thread and textiles have often been one of my preferred mediums. Becoming familiar with the myth, I can now use

aspects of this character in my Art Therapy persona. In therapy having tools and the ability to be creative is certainly an asset. I have explored shells throughout my life and even used them as the basis of my undergraduate work, so I was delighted when the shell came up again through the labyrinth myth. I connect shells to ears and birth canals. The sound of music brings me peace and the watery warmth of a womb is symbolic of a comforting and containing place.

Science and Art, in the form of the rational and the subjective, emerged as a theme in all of my collages. My final collage confronted the theme of the 'unknown' and webs/weaving/deepening. Perhaps my own initial anxiety was related to using an arts-based method as well as my struggles working as an intern in a field that people often question or find difficult to understand. My art reflected my confusion, and sometimes the uncomfortable feelings of contemplating the unknown came up through my writing. However, my passion for science and art surpassed these feelings, and the labyrinth came to represent a laboratory or "lab," which originally started a shorthand way of writing labyrinth. Like Daedalus, an inventor, I love the idea of experimenting like a scientist with art materials. Timm-Bottos (2011) finds that "artistic inquiry within the art studio laboratory provides a reliable way to investigate, extend and enrich traditional scientific methods while honouring an inherent ambiguity" (p. 110).

A major strength in Art Therapy is that the art significantly adds to the *holding environment* and makes ambiguity more tolerable. The therapeutic container is at the essence of the therapeutic space. Towards the end of my journey, I began to look at labyrinth as a sacred space where one knows the way in and has room and flexibility on one's journey, yet the lines can be looked at as support or as a guide to reaching the middle. The middle of the labyrinth is a space of its own and a place to rest, reflect, and breathe. In my own labyrinth journeys, I often found that I entered with confusion or did not really know what I was doing. The containing

space of the labyrinth assisted me to feel that it was fine to feel this way. I subsequently followed thoughts weaving in and out of my mind. Confronting the discomfort of the unknown was one of the most prominent challenges in my art therapy journey, and becoming more comfortable not knowing, has helped me in many aspects of my life and in the therapeutic realm.

Coming out of the labyrinth the same way that I came in brought an element of ease and the theme of patterns, paths, and movement emerged. When I noticed the repetition of patterns, themes and interests that have come up in new ways over the years, it has helped me to trust that the process is happening beyond my conscious mind. The final re-tracing theme led me to notice patterns and movement. Re-tracing steps in the labyrinth can be relaxing, as equally relaxing as following the same trajectory with my drawing and painting utensils. The art materials helped to add structure and organization to any areas in my art that demonstrated dissatisfaction or confusion.

In the book *Rosegarden and Labyrinth*, Robertson (1963), an art educator who is inspired by a child's clay rose garden sculpture that resembles a labyrinth writes, "The labyrinth has served as an apt image of life's confusions. Dante has described the journey, which was certainly tortuous, starting with the dark Wood, to "That valley's wandering maze / Whose dread had pierced me to the heart root deep" (p. 189). Robertson describes Dante heading into the "womb of earth herself—the traditional place for initiation and illumination" (p. 189). Finally, poetry and writing brought me into a reflective phase of bliss where I could let the images created by language speak to my heart and sing to my soul. I craved the darkness in Dante's *The Divine Comedy* and it soothed something inside of me.

Hillman (1992) writes about the heart as the organ of the imagination: "But Greek 'sense –perception' cannot be understood without taking into account the Greek Goddess of senses or

the organ of Greek sensation the heart, and the root of the world—the sniffing, grasping breathing of the world" (p. 47). When I return to the heart and the imagination, I take in something new. The final theme that emerged from my arts-based exploration of labyrinths was "the illumination of the imagination."

Limitations

My research was limited by time, in particular the seasons, which influenced my decision to use outdoor environments minimally. As I developed my research, I discovered more ways to use materials in order to create labyrinths or personal response work. I found that I wanted to involve the community more but was limited by ethics protocol. My personal limitation of not knowing how to create certain types of large walking labyrinths led to involvement with Susan Upman at Montreal West United Church, who guided me through the process. I could see possibilities in using labyrinth interventions with groups or using labyrinth-related narratives/mythologies with individuals, for example, as a way to look at a problem from another perspective. I was curious about using textiles and sewing to create finger labyrinths with various populations or even making wood labyrinths as a way of introducing more structured materials to Art Therapy. A number of discoveries surrounding materials took place during the final phase of my research dissemination,suggesting further research possibilities for the future. The limitation of time and adhering to ethical protocal, in other words, had the effect of keeping my inquiry more personal.

Recommendations

Using the labyrinth as a personal and experiential tool for relaxation, inquiry, and reflection proved to be eminently valuable. I would encourage art therapists and those in the helping professions to consider using labyrinths or related processes as a form of self-care. Sandor (2005) encourages health-care practitioners to use labyrinths for self-care and provides ideas for how to use them (p. 483). Adding the use of diverse art materials to explore meaningful symbols and stories, and to consider questions they may have could significantly expand self-care activity, as would mindful movement and breathing techniques in conjunction with art therapy.

Lastly, I can see play being developed within public art spaces as pushing the boundaries of what a therapeutic space could be. Beaudoin, Brdar, Marier, Morand and Pape (2006) describe:

> 'Parallax Boogie-Woogie' as a playful construction based on the labyrinth and its complex geometrical patterns. As we walk into it, our bodies and minds trace and retrace these patterns. While we explore a labyrinth, we call upon our intuition and imagination rather than our sense of logic. We take a leap of faith, let go of all assumptions, and take pleasure in becoming a wanderer. (p. 1)

Future research might consider the possible applications of labyrinth designs, processes and materials involved in creating large and smaller scale labyrinths.

Conclusion

By maintaining a reflexive and open practice, while at the same time remaining committed to structured procedures, I developed new insights into how labyrinths can be useful

in an art therapy practice. Art-based methods combining art and science in a pleasurable way helped me to explore various forms of knowing by attending to places internally and externally in a systematic and simultaneously open way. By familiarizing myself with the methods and materials I could use in therapy, I have expanded my material repertoire and de-contextualized the typical art therapy environment to find new ways of working. Through art-based research, the rendering of a series of collages, I extended my learning of the physical-emotional experience of the labyrinth. The metaphor and symbolism of the labyrinth became tangible. By implicating myself in the research, I gained insight into how clients of art therapy might experience a particular type of space and associated materials. One benefit of this inquiry has been that I experienced creative new ways of working with people that could be adapted to art therapy settings. By using the image of the labyrinth as a metaphor and through the manipulation of art materials, I could experience shifts in my emotions. Likewise, I felt changes in my affective states and bodily sensations, as I moved through physical labyrinths. The labyrinth presents diverse possibilities in an art therapy context because it provides physical boundaries that contain a deeply therapeutic experience, while transcending limiting boundaries through universal symbol and archetype.

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APPENDIX

Figure 1. Materials (beginnings) (2015)
Mixed Media, 20 x 28 in.

*Figure 2. Space (Internal/External) (*2015) Mixed Media, 20 x 28 in.

*Figure 3. Ritual (sacred and liminal) (*2015) Mixed Media, 20 x 28 in.

*Figure 4. Play (pleasure)(*2015) Mixed Media, 20 x 28 in.

*Figure 5. Mythology and Story (*2015)
Mixed Media, 20 x 28 in.

*Figure 6. Transitions (endings) (*2015)
Mixed Media, 20 x 28 in.