

THE REVEALING IMAGE

Analytical Art Psychotherapy in Theory and Practice



JOY SCHAVERIEN



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The revealing image

'A subtle and fascinating account of the experience of art therapy. Schaverien skillfully reveals the intense drama with which the process is invested if it is to make contact with the patient's deepest desires and emotions. The threads of resemblance between art therapy and psychoanalysis are finely traced.'

Richard Wollheim, *University of California, Berkeley*

Joy Schaverien, who trained as a painter and now works as an art therapist and psychotherapist, examines the psychological dynamics of the artist-patient's relationship to her or his own work. She believes that there is an innate healing potential in this process and that art interacts with the therapeutic relationship and enhances it in many valuable ways.

In *The Revealing Image*, Dr Schaverien argues that pictures may be understood as objects of transference in themselves and, in art therapy, as embodiments of the transference and countertransference relationship between client and therapist. She illustrates her theory with examples from clinical practice and shows how her thinking derives from psychoanalytic sources such as Freud, Jung and Winnicott as well as the work of the philosopher Ernst Cassirer.

Using many illustrations, both in colour and black-and-white, *The Revealing Image* makes the complex ideas of analytical art psychotherapy readily accessible. It is an important and innovative contribution to art therapy and psychotherapy literature which will be of great interest to art therapists, psychotherapists, artists and all those who use art in their therapeutic practice, whether experienced practitioners or students.

Joy Schaverien is Senior Lecturer in Art Therapy at Hertfordshire College of Art and Design, St Albans, and an art therapist and psychotherapist in private practice.

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Analytical art psychotherapy in theory and practice

Joy Schaverien



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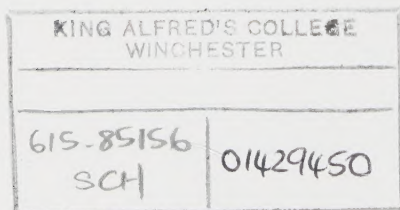
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and in memory of my mother
Julianne Simon Schaverien
(1915–1985)

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The pictures represent a kind of ideogram of unconscious contents. I have naturally used this method on myself too and can affirm that one can paint very complicated pictures without having the least idea of their real meaning. While painting them the picture seems to develop out of itself and often in opposition to one's conscious intentions. It is interesting to observe how the execution of the picture frequently thwarts one's expectations in the most surprising way.

(C.G. Jung 1959a: para 622)

Cognition, language, myth and art: none of them is a mere mirror, simply reflecting images of inward or outward data; they are not indifferent media, but rather the true sources of light, the pre-requisite of vision, and the well-springs of all formation.

(Ernst Cassirer 1955a: 93)

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Preface

This book is an investigation of the transference and countertransference relationship in analytical art psychotherapy. It is an exploration of the effects of the picture within the therapeutic relationship, thus it draws on aesthetic and psychoanalytic theory. My aim is to examine the difference in the experience of patient and therapist when pictures, made within the therapeutic relationship, are accorded a central role. Distinctions centre on the concrete nature of the art object and the implications of the continued existence of the imagery it holds.

The book is addressed to art therapists, psychoanalysts and analytic psychotherapists. Whilst it would seem obvious to address such a discussion to art therapists, it is less obviously of interest to analysts and psychotherapists. However, it is the case that the patients of many psychotherapists do paint and draw and, whilst some such pictures are elicited by an intervention from the therapist, others derive from a spontaneous need of the patient. This seems to demonstrate that these two modes of expression serve different purposes in therapy and that there are times when the need for pictorial expression takes precedence over the spoken word. Colleagues from allied disciplines often ask questions regarding how to respond to, and in particular how to interpret, such pictures. There are no easy answers to such questions but I hope that this exploration may offer some ways of understanding the complex implications of the pictures made and mediated within the therapeutic relationship.

Joy Schaverien
1991

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This book has developed alongside my PhD thesis and I am grateful to my supervisors who have contributed to its development in many different ways. Dr Anthony Winterbourne was my first supervisor and his encouragement was invaluable in the early stages; it was he who introduced me to the work of Cassirer. Professor Richard Wollheim's timely and perceptive questions have brought clarification and insight; I am extremely grateful to him for the generosity of his comments and for seeing me during his limited time in this country. Professor John Swift became my supervisor at a relatively late stage, and I have valued his sensitive approach and the care and help he has given in organising the final stages.

St Albans College of Art and Design has been supportive of this work in many ways, both practical and material; especially in providing me with a sabbatical term in the autumn of 1988. I am grateful to John Evans, who made this possible, and to all my colleagues who covered for my absence during this time especially Katherine Killick. All the staff in the library merit acknowledgement for their consistent help in obtaining books and articles and doing literature searches, most of all Penny Dade who has been very tolerant of my needs. I have also been fortunate in having access to the library at Leicester University.

The contribution made indirectly by the students and patients with whom I have worked over the years is, as always, immeasurable, much more than they ever know. I am grateful to all who gave me permission to show their pictures and to discuss fragments of their stories. Special thanks are due to 'Harry' for permission to use his pictures and to discuss them in such detail.

The dialogue over the years with my friends and colleagues has been invaluable. It is impossible to discern exactly where their influence is manifest, but it is continuous and greatly valued. In the early days of the development of this book my exchanges with Caroline Case, John Henzell and the late, and sadly missed Patsy Nowell Hall contributed to my understanding of the relationship between art and psychotherapy. I am grateful to Caroline, Tessa Dalley and Mary Jayne Rust for more recent discussion of these issues, and to Cynthia Cockburn for her consistent interest and

practical help. I am grateful to Dr Peter Tatham and Jane Schaverien who read and offered valuable comments on the text.

Andrew Samuels has enabled me to explore transference from an empirical, as well as theoretical perspective. I am grateful to him for his encouragement and valuable insights, both personal and practical.

Lastly, and most importantly, I acknowledge the generosity of my family; they have made this book possible by releasing me to concentrate on it in every spare moment. Damien and Galia have been very tolerant of my absence and merit a very special thanks; so does my father Hyman Schaverien. Peter Wilson took the photographs and has read and commented on drafts of various chapters; he has been a constant source of encouragement.

Responsibility for all errors and omissions remains mine.

Definition of terms

The terms 'client' and 'patient' are both used in the text. Most of my experience has been within the National Health Service where the people who use art as therapy are usually known as 'patients'. In the text, when discussing people with whom I have worked in these settings I have used the term 'patient'. When discussing more general issues I have mostly used the term 'client'. This lack of decisiveness reflects my dissatisfaction with both these terms.

Throughout I use the term 'picture' to refer to art objects in general. I would ask the reader to bear in mind that I use the term to include drawings, clay models and art objects made from other media. However it would be cumbersome to repeat this each time 'pictures' are mentioned.

Where possible, when people in general are referred to, 'she' or 'he' are both used. Where this interrupts the flow of a passage 'she' stands for both.

Introduction

In analytical psychotherapy, as in psychoanalysis, the main pivot of the treatment is the transference. It is through the transference that affect, initially experienced in the past, is brought 'live' into the present. The intense form of relating which often accompanies transference mobilises affect, and it is this which offers the opportunity for transformation of the patterns of the inner world.

I propose that a similar process may be understood to occur through the patient's relation to the pictures and that, at times, it is through the pictures that affect is mobilised. When this takes place the potential for transformation is mediated primarily by means of the patient's relation to the pictures. However, this takes place within the bounds of the therapeutic relationship and so it is an integrated part of the whole experience. The relationship of the patient—artist to the picture is tempered and affected by the feeling tone of the transference to the therapist as a person.

The danger in interpreting pictures in therapy is that they may be regarded as symptoms and analysed as such. This may have the effect of reducing the patient's relationship to the picture to a mere behaviour. The complexity of the imagery and the relationships within the picture may then be ignored or pass unseen; thus the artist is diminished.

The picture is no mere illustration of the transference either, although elements of the transference may be reflected in it. It is important that both the process of image making and the completed picture are permitted space. Their meanings may not become apparent immediately. At times these are multi-faceted and may be amplified within the therapeutic context without being fixed to any single definitive interpretation. This book is intended as an exploration of the nature of the roles of the picture within the therapeutic relationship and I focus on the ways in which the picture may influence the transference to the therapist, and the ways in which that transference may influence the pictures. The aim is to develop an understanding of the distinctive features of the art therapy experience.

ART THERAPY

Before embarking on a discussion of the transference in analytical art psychotherapy a brief preliminary introduction to art therapy is required. (For a detailed introduction to art therapy the reader is referred to Case and Dalley (forthcoming).) Art therapy is neither art teaching nor is it a diversion or pastime. At its most basic art therapy is the making of pictures, drawings or clay models in the context of a safe relationship. This safety is enhanced by adherence to certain boundaries. These include respect for the confidentiality of the patient and meeting consistently in the same safe place for each session. In art therapy this safe place is the studio and, although the layout and style of studio may vary, there are certain basic requirements. Most art therapy studios have a few tables and chairs, and a floor which is not carpeted. Some have easels, emphasising the *atelier* approach; often the decision to have easels or not reflects the personal style and preferred way of working of the art therapist. There is usually a sink, and storage facilities for work in progress and that which is finished. Art materials will be laid out or readily available and usually include paint, palettes, brushes, pencils, charcoal, pastels and clay. Some have pottery facilities, including a kiln. The quality of the materials provided is influenced both by the attitude of the art therapist and the budget. Some art therapists prefer to provide inexpensive materials and large paint brushes; others have good materials available and even keep oil paints. There is a pleasure in working with good materials; better results can be achieved with them and this may in itself affirm the patient and engender increased self-respect.

The point is that the room used by the art therapist is different from that used by the psychotherapist, even those who permit or expect their patients to paint or draw. The art therapist uses an art studio and the boundaries of the session include the, sometimes messy, appearance of such a room. Thus the initial message which the art therapist gives to the client is subtly different from that given by psychotherapist colleagues.

Art therapy referrals come from different sources depending on the setting. In a hospital they may come from the consultant psychiatrists, social workers or other professionals. In schools they may come through a teacher or the educational psychologist. Self-referrals are another source, and in private practice GP referrals are common. The assumption that art therapy helps those who are 'good at art' is a misconception. The reverse is often the case; people with an art training are often too conscious to let the unconscious processes emerge in their work; their inner censor will be too vigilant. An artist may be defended with art just as someone who is good with words may be defended in their use of them. However the person who was previously unfamiliar with art frequently benefits from art therapy once the initial inhibition is overcome. The fear of starting has been graphically elucidated in a paper entitled 'Milk white panic' (Wood 1986).

It is often assumed by colleagues that art therapists diagnose the state of patients through their pictures. Whilst the use of art therapy as a diagnostic tool is against the stated aim of most art therapists, there is none the less an element of diagnosis. Such assessment, however, never rests entirely on the picture; and the picture is never the sole means of diagnosis. The danger in acknowledging any diagnostic role for the pictures is that the imagery may come to be thought of as pathological. This can never be the case. The crudest versions of such assessments make assumptions regarding the type of imagery: for example, a client may be assumed to be psychotic because there are many disjointed elements in the picture, or a hat on the head may be considered evidence of castration anxiety. Clearly such assumptions lack subtlety and an understanding of the complexity of the ways in which pictures come to be made. The art therapist will only hazard an assessment based on the knowledge of the person in relation to the picture. They may suspect that there is a potential for a psychotic breakdown in the detailed pattern made by a particular patient, but another patient making similar pictures may not arouse such concerns. This is because the art therapist takes account of the picture in relation to the artist. Thus they assess the whole person in relation to the pictures, and in relation to the art therapist. The juxtaposition of certain colours, shapes or images does not indicate disturbance in any finite way. A picture which is peppered with detached eyes or ears does not *tell* us that the patient is paranoid but it might indicate this as a possibility to be borne in mind in relation to other aspects of the person.

There are no rules governing interpretation of pictures. This will be discussed in detail (in Chapters 5 and 6), but it is worth noting here that, just as with words in psychotherapy, it is possible to be invasive by making premature interpretations about pictures. The all-knowing comment or the 'why' question, which is discussed by Meares and Hobson (1977) as being invasive with regard to a person's experience, is potentially as damaging with regard to their pictures. Interpretation, like diagnosis, is a matter of relationship: that of patient to the picture and therapist; and that of therapist to patient and picture.

Art therapists work with individuals and groups. Working methods are adapted to the demands of the particular setting and the client group. The case material which will be described in this book has been drawn from the experience of working in a variety of settings. These include a psychiatric hospital, a therapeutic community, an outpatient psychotherapy department and private art psychotherapy. Thus the setting, and so the type of treatment provided, differs in each case. The work described took place in individual sessions and in two main types of art therapy group, the open and the closed group. These need a little introduction.

In the open art therapy group conventional psychotherapeutic boundaries are not rigidly adhered to although the confidentiality of the setting is

always maintained. The art therapist is available to walk round and speak to patients who require attention, whilst others are left to work quietly on their pictures. Inevitably there will be rivalries for the attention of the art therapist, but group dynamics are not the focus of such a group. There are no set themes and patients work at their own pace. This type of art therapy group enables a very deep level of self-exploration through the pictures. Often this is far deeper than in groups where the dynamics and the transference are interpreted. There is a freedom to explore where the image leads without obligation to show the picture. The image may remain private, or it may be thrown away unseen by anyone. Alternatively, it may be shown to the therapist and explored in depth.

In a closed art therapy group the population is fixed, and attendance is expected of all who commit themselves to the group. The numbers are usually limited to six or eight participants and exploration of the group interactions and dynamics are a part of the brief. Themes may or may not be set, but when they are they may emerge from the group discussion or be suggested by the therapist. Variations on these groups include the slow-open group. Here the population may change over time, as people are discharged from hospital or new admissions arrive.

Historically art therapists have not worked with the transference and it is only recently that art therapists have begun to take account of the transference and make interpretations based on their countertransferences. This is partly due to the changing emphasis in art therapy training requirements, and partly to the fact that some art therapists have had additional psychotherapy trainings. However, little attention has been paid in the literature to the ways in which the pictures affect the therapeutic relationship. This book has developed out of a need to better understand the ways in which aesthetic considerations influence the transference and the countertransference.

THE REVEALING IMAGE

Many of the ideas in this book have been inspired by the philosophy of Ernst Cassirer (1955, 1957), particularly the idea that consciousness is mediated and transformed through symbolic forms. Like myth and language, art is one of the means through which the 'I "comes to grips" with the world' (Cassirer 1955b: 204). I propose that the art objects made within the therapeutic context are similarly means through which the 'I' of the client 'comes to grips' with her or his world. Thus the relationship of the client to the art object may be considered to be 'formative'.

The chapters which follow are organised in such a way that the processes which constitute the analytical art psychotherapy experience are divided into separate stages. In one sense the book begins as it ends, with Chapter 8, which is the main case study. This illustrated story of one person's

journey through art therapy is intended to demonstrate the processes which are discussed in the theoretical chapters.

Chapter 1 is an introduction to the psychoanalytic concept of the transference as it has been understood by different schools and individuals; and I propose that the artist's and viewer's relationships to art may be understood to be a form of transference.

In Chapter 2 I introduce one of the main tenets of this book: the scapegoat transference. This is a new way of understanding the client's relationship to the pictures made in therapy. Cassirer (1955b) establishes that fundamental to scapegoat traditions is the notion that attributes and states are considered to be transferable substances, and so materially detachable. I argue that this offers a useful way of understanding the engagement of the client with the art objects made in therapy. Like the scapegoat, the picture may be experienced as an embodiment, and so its disposal may play a significant part in the resolution of the transference.

In Chapter 3 the comparison between psychotherapy and the theatre is discussed and I suggest that there are many facets of the experience of the art therapy client which parallel the traditional experience of the artist. Like the theatrical performance the psychotherapy session is evanescent and, as in the art gallery, in analytical art psychotherapy there is a concrete object as a lasting reminder of each session. This leads to the review of the pictures, which takes place periodically and which could be understood to be of similar benefit to the client as the retrospective exhibition is to the artist.

In Chapter 4 I challenge one of the long-held traditions of art therapy – the notion that the process of making images is more important than the resulting picture. I argue that such a view does a disservice to both process and product; both are highly complex and merit equal attention. In Chapters 4 to 7 the different implications of this are developed under the general headings of the life *in* and the life *of* the picture. In Chapter 4 the life *in* the picture is discussed in relation to the engagement of the artist in making the art object. A distinction is proposed, between the embodied image and the merely diagrammatic, or descriptive picture. The embodied image is one which embodies the transference, whereas the diagrammatic picture may evoke affect, or even transference, but does not embody it. In making this distinction I have been influenced by Langer (1957) who distinguishes between pictures which are 'imbued with life', and those which remain 'cold'.

The focus of Chapter 5 is the first stage of the life *of* the picture. This is an analysis of the ways in which the client/artist relates to the picture. Four stages are identified prior to the disposal of the art object. They are discussed under the headings of identification, familiarisation, acknowledgement and assimilation. It is through these stages that the art object may be understood to have a formative effect on the consciousness of the

artist. It is through these stages that a gradual change may occur as the 'I' "comes to grips" with the world' (Cassirer 1955b: 204). Thus transformation of the inner and outer world is mediated through the picture.

Chapter 6 is a further exploration of the life of the picture. Here I discuss the ways in which the pictures mediate between the artist/client and the therapist/viewer and introduce the idea of aesthetic countertransference. This is a way of understanding the effects of pictures and drawings with regard to aesthetic, as well as psychoanalytic theory. Following Kuhns (1983) I characterise the pictures as 'enactments in a culture'. I propose that the pictures within the culture of the analytical art therapy setting may be understood as having effects similar to the pictures in art galleries. In this way this chapter links indirectly with Chapter 3. This notion is further developed in Chapter 7 where the talisman transference is discussed. I propose that, in addition to aesthetic considerations, the art objects made in therapy may come to be valued as talismans, thus magically empowered. A distinction is made between talismans and tokens and this is related to the earlier distinction, made in Chapter 4 between embodied and diagrammatic pictures. Any act of disposal in relation to an object which is considered to be magically empowered is significant and will relate to the degree of resolution of the transference to such an object, as well as the transference to the therapist.

As far as I know, art therapy has not been analysed in this way before; thus in this book I offer a new theoretical approach to processes which have so far only been intuitively known to art therapists. It has been necessary to introduce some new terms. In the past, art therapy has borrowed from other disciplines, and this is appropriate when the processes under discussion are the same, or very similar. It is certainly undesirable to invent new terms when none are needed; but it is also important to realise when existing terms are inadequate for a particular purpose. Thus new terms are introduced here. The first is contained in the title of this book.

ANALYTICAL ART PSYCHOTHERAPY

'Analytical art psychotherapy' is a new term and so requires some introduction. Why create a new term when there are already two alternatives in current use? I suggest that neither 'art therapy', nor 'art psychotherapy' satisfactorily expresses the *full* import of the pictured image as an object of transference *itself*, within the context of the transference and countertransference relationship.

The first of these terms 'art therapy' has come to embrace a very wide field; it has become an umbrella term which includes all shades of opinion, and a variety of approaches. The second term 'art psychotherapy' has also acquired a wide range of meanings, both in Britain and the USA. This term implies a marriage between art and psychotherapy. Although this is in some

ways accurate, it has sometimes been used to describe a type of art therapy where the picture is the handmaiden in the partnership; an aid to psychotherapy. The picture may then be reduced to a mode of description of a state, or an illustration of the transference. In such a role it is not understood to be an object of transference and countertransference *itself* with implications for the wider therapeutic relationship. The aim of this book is to establish the central role of the picture as a vessel within which transformation may take place and this involves the picture as an object of transference. This central role of the picture has not previously been discussed in this way and a new term is needed to match the depth of the processes which I am attempting to elaborate. The term 'analytical art psychotherapy' is not intended to exclude either of the other two approaches, but rather to establish the power which both of these may, at times, generate. Thus it is intended to be inclusive, rather than exclusive.

The term 'analytical art psychotherapy' is derived from two sources: Cassirer and Jung. Cassirer (1957) discusses a stage in the development of consciousness where a state of unconscious opposition is transformed into a conscious state. This happens when 'consciousness passes from the immediacy of life to the form of the spirit and of spontaneous spiritual creation' (Cassirer 1957: 93). This leads to what he calls an 'analytical differentiation'.

It is only in this transition that all those tensions which are implicit in the sheer facticity of consciousness unfold: what previously was a concrete unity despite all its inner antitheses now begins to separate and in this *analytical differentiation* to interpret itself . . .

(Cassirer 1957: 93; author's emphasis)

This is the 'pure phenomenon of expression' which is not amenable to conceptual interpretation and which is, yet, a form of knowing. Pictures offer such a mode of understanding. When a picture is made in therapy it may 'uncloak' an image of which the artist was previously unconscious. Once such an image is pictured it is 'out there' rather than internal; it can be seen and this effects a change from an unconscious state, in the artist, to a more conscious one. As a result of this, even without verbal interpretation, a transformation begins to take place in the inner world of the artist: 'What previously was concrete unity . . . now begins to separate'. This is the analytical differentiation to which I refer in designating this set of processes 'analytical art psychotherapy'.

The term 'analytical art psychotherapy' is also an acknowledgement of the debt such an approach owes to Jung, and it aligns it with Analytical Psychology. Jung encouraged his patients to paint as long ago as 1916 (Edwards 1989), but it is not merely the fact that he encouraged them to paint and draw which interests art therapists – it is because of his respect for the images of the unconscious. Whether these were manifest in dreams, or

the pictures made by his patients, he gave them space and acknowledged that they could not always be understood or fully fathomed:

Consciousness, no matter how extensive it may be, must always remain the smaller circle within the greater circle of the unconscious, an island surrounded by the sea: and, like the sea itself, the unconscious yields an endless and self-replenishing abundance of living creatures, a wealth beyond our fathoming. We may long have known the meaning, effects, and characteristics of unconscious contents without ever having fathomed their depths and potentialities, for they are capable of infinite variation and can never be depotentiated. The only way to get at them in practice is to try to attain a conscious attitude which allows the unconscious to cooperate instead of being driven into opposition.

(Jung 1946: 14)

Jung, like Cassirer, establishes that there are states of consciousness which cannot be understood from a conceptual frame. The images of the unconscious which emerge in the pictures of patients in therapy are evidence of such states.

It seems that Cassirer and Jung were unaware of each other's work and yet there are notable similarities in their ideas. This connection may be traced, in part at least, to the influence of Kant, as has been pointed out by Avens (1980). Certainly in his autobiography Jung describes how he studied Kant over many years (Jung 1963). In *Archetypes and the Collective Unconscious* (Jung 1959a: 76) Jung links the development of modern psychology to Kant's *Critique of Pure Reason* (1963). He also acknowledges Kant's influence when discussing archetypes which he says: 'Form the "treasure in the realm of shadowy thoughts" of which Kant spoke . . . ' (Jung 1959a: 84). Although there are similarities in the ideas of Cassirer and Jung, there are also considerable differences; not least of which is their very different life projects. Cassirer was interested in the wider philosophical application of his ideas, whilst Jung's were applied to the psychology of individual people. Therefore in making links regarding the applicability of their respective theories for analytical art psychotherapy, it is important not to conflate their very different projects.

ERNST CASSIRER

Throughout this book I shall frequently refer to Cassirer's work; his influence on my understanding of the transference to the picture has been formative. Whilst I assume Jung needs little introduction, Cassirer may require some preamble. Ernst Cassirer was a German-Jewish, Neo-Kantian philosopher. He was born in 1874 and lived in Germany until 1933. When Hitler came to power Cassirer realised that there was no future for Jews in

Germany and he resigned his post as professor in philosophy at the University of Hamburg. He had been there for fourteen years, the last three as rector. When he resigned his post he was offered professorships in three different countries. He went first to Oxford University, in England, where he lectured from 1933–5. He was then offered a professorship at the University of Göteborg, in Sweden, where he stayed for six years, taking out Swedish citizenship. In 1941 he went on to Yale, in the USA, where he had been invited as visiting professor. He intended to return to Sweden, but the Second World War intervened and he stayed on at Yale until 1944. Following this he was invited to Columbia University and so he moved to New York and it was here that he died in 1945 (Gawronsky 1958).

Cassirer was a rationalist; 'in the tradition of Kantian ethics, he believed that each individual should be treated as a rational being and as an end in himself, rather than as a means to an end' (Lipton 1978: 3). Cassirer's interest in preserving the spiritual autonomy of the individual was, according to Lipton, the most striking characteristic of his life and work. Early in his career Cassirer joined the Marburg School of Neo-Kantians, which was led, at the time by Hermann Cohen. Cohen's philosophical project was based on the belief that 'the logical and mathematical character of thought could establish the absolute certainty as well as the unity of human consciousness' (Lipton 1978: 21). Eventually this was the basis of the disagreement between Cassirer and Cohen. Although the finer points of the disagreement are not within the scope of this present book, it is relevant to attempt to understand its effects on Cassirer's philosophy. Lipton suggests that the essence of Cassirer's break with them was that the Marburg School was attempting to 'reconcile knowledge and existence in primarily logical or mathematical terms' (Lipton 1978: 29). He considers that Cassirer's departure may be 'interpreted as an attempt to revise the teachings of critical philosophy by broadening its relational foundations to include all spheres of human activity' (Lipton 1978: 29). This led to Cassirer's work on symbol which I shall discuss below.

Although Cassirer parted from the Marburg Neo-Kantians, several strands of their thinking remained with him and were influential in his own work. According to Lipton these were:

The realisation that knowledge was not the comprehension but the construction of an object. Knowledge was not a given but a task . . . the belief that there was no human reality except that dependent on human consciousness . . . that the essence of philosophy was to analyse the a priori conditions of knowledge and existence.

(Lipton 1978: 22)

The philosophers of the Marburg School were not content with merely 'an abstract theory of knowledge: they believed that the theory needed a political base' and it was socialism which they considered 'provided the

best means for realising the goals of Kantian ethics and its ideal of social justice' (Lipton 1978: 22). Cassirer's outlook derived from the German idealist liberal tradition but the 'humanitarian political vision' of the Marburg School was to influence his later thinking. It was only after the First World War and the 'turbulence of the Weimar Republic's early years' that Cassirer was forced to take a political stand and wrote about politics (Lipton 1978: 22). Cassirer wrote a great many books on a wide variety of topics but it is to his work on symbol that I will refer and so it is to this work that I will confine the rest of this introduction.

The Philosophy of Symbolic Forms was first published in Germany, in three volumes which appeared in the following order: *Language* (vol. I) in 1923; *Mythical Thought* (vol. II) in 1925; *The Phenomenology of Knowledge* (vol. III) in 1929. This work was translated into English by Ralph Manheim and published 1953–7 by Yale University Press. All references in this book are to this latter edition. I shall also refer to *Language and Myth*, which was first published in 1925, and was translated by Suzanne K. Langer and published in English in 1946, and to *An Essay on Man* which was published in English in 1944. In *The Philosophy of Symbolic Forms* Cassirer developed his idea of symbol as the key which could 'encompass all theoretical, practical and emotional levels of man's ordered reality' (Lipton 1978: 92).

Throughout these volumes, the foundation of Cassirer's thinking is Kant, particularly his notion of schema, from which Cassirer developed his view of symbolic form. The schema is the unity of concept and intuition: 'in plain language it bound "ideality (mental concepts) to reality (empirical intuitions)." Kant once stated the relation between the two: "thoughts without content are empty, intuitions without concepts are blind."' (Lipton 1978: 31). Concepts and intuitions and the relation between them were to become the 'twin pillars' of Cassirer's symbol concept. This, Lipton says, was the unifying point of his philosophy of symbolic forms. These two pillars are also the underpinning of much psychoanalytic theory, much of which also stems, either directly or indirectly, from Kant's philosophy. In analytical art psychotherapy we are dealing with an art object which mediates in the area between concept and intuition and this is why Cassirer's work on symbol is of particular interest.

In his introduction to the first volume of *The Philosophy of Symbolic Forms*, Hendell draws on *An Essay on Man* to point out that Cassirer treats art as a concrete manifestation of the schema, as a 'union of intuitive and structural form' (Hendell 1955: 15). He also says that Cassirer considered that 'the artist is as much a discoverer of the forms of nature as the scientist is a discoverer of facts or natural laws' (Cassirer 1944: 143–4, quoted in Hendell 1955). This basic respect for art and indeed myth, elevates both to a status where they have a function in mediating knowledge. This is a notable characteristic of Cassirer's work on symbol, that in it

language, myth and art are all treated as linked symbolic forms. Each seen as a whole could be considered as possessing a 'common character of symbolic formation . . . Thus even a non-rational form such as myth, could be included in a rational critique of human cultural activity' (Lipton 1978: 92).

Hendell says that Cassirer is sometimes criticised as being an idealist in the Berkeley tradition. I quote, at length, his counter-argument. He draws out distinctions which are of central importance to understanding Cassirer's view of human consciousness:

It appears as if Cassirer were simply looking within the mind and then projecting outwardly into the objective world the forms discovered in inner consciousness. But that kind of subjectivism was farthest from Cassirer's intentions . . . Cassirer had profounder reasons for eschewing any subjectivism. He never relinquished the position of Kant's 'Refutation of Idealism' in the *Critique of Pure Reason*, where it is argued that the possibility of *our very consciousness of ourselves is conditioned by our consciousness of an object* and that there is only a 'self' in so far as there is a world of objects having objective unity and relationship with each other so as to constitute 'one world'. The consciousness of a subject and the consciousness of an object are absolutely correlative with and indispensable to each other. Consequently the first thing Cassirer insists upon in regard to all phenomena as understood or appreciated is their *objective* character.

(Hendell 1955: 59; author's emphasis)

This argument is fundamental to my discussion. The pictures in analytical art psychotherapy, as I shall be elaborating in later chapters, could be understood as material objects through which the patient mediates consciousness. These pictures are concrete; they are material objects and in addition they are self-made. As I understand it, Kant is not discussing substantial objects; however in understanding art as a manifestation of the schema, Cassirer makes this link.

The point which Hendell makes is important to establish here, because, following Cassirer, I am not discussing a process whereby the patient, 'simply looks within the mind and projects outwardly . . . the forms discovered in inner consciousness' (Hendell 1955: 59). In analytical art psychotherapy the picture is not merely a projection, although projective and introjective processes are operating. The picture is more important than the mere symptom to which this view could be understood to reduce it. It is the means through which the subjective and objective nature of the patient's experience is *mediated*. When this is the case, the picture is no mere hand-maiden in the service of psychotherapy, instead it is a formative element in the establishment of a conscious attitude to the contents of the unconscious

mind. It is this which distinguishes analytical art psychotherapy from other forms of analytic psychotherapy.

Transference and countertransference

Concepts are drawers in which knowledge may be classified; they are also ready made garments which do away with the individuality of knowledge that has been experienced. The concept soon becomes lifeless thinking since, by definition, it is classified thinking.

(Bachelard 1958: 74)

In this chapter I will give some background to my understanding of the term 'transference' as it applies in psychoanalysis. Before doing so I would like to make the point that it is merely a concept; that is, a convenient way of structuring experience through language. Present-day analysts and analytic psychotherapists are expected to discover the meaning of this concept in a very personal way; through the training analysis. This concept, although fundamentally based on Freud's original idea, is always being modified, discussed and re-evaluated. Thus transference is rarely applied as lifeless thinking, but the above quote from Bachelard is a useful reminder of the danger in attempting to conceptualise the experience of another person.

TRANSFERENCE

Transference is traditionally regarded as the transferring of emotion, which was usually first experienced in infancy or childhood, on to any new situation in which a close relationship with another human being is involved. Although in analysis, an *intense* transference develops, all human relations contain elements of transference, which is primarily unconscious. Freud came to the understanding that something of this sort was occurring when he noticed that female patients particularly, tended to fall in love with their analysts. However, the concept was not limited to female patients. The case of Anna O, a patient of Freud's friend and colleague Breuer, is famous. She discovered that her symptoms were relieved when she recounted to Breuer the events of the day that had just passed. It was she who called this the 'talking cure' (Jones 1953–55: I, 246). The intensity of the involvement which developed with this patient worried Breuer to the

extent that he decided to terminate the treatment. This caused an immediate relapse of symptoms, this time with a definite sexual 'colour'. It became apparent that, although not conscious at the time, there had been an erotic aspect to the relationship between doctor and patient. Gradually Freud came to notice this to be a common feature of analysis, by which it appeared to be generated. At first he regarded this as a problem for psychoanalysis, as a resistance that must be overcome (Freud 1912). However he was soon to realise that this falling in love was a regression which, although generated by the analysis, was actually a repetition of an earlier state. As such, this revealed the origin of the neurosis. By 1915 he had come to understand 'transference love' as the main pivot of the treatment and, rather than regarding it as resistance, realised that it was the working material of the analysis. In 1912 Freud wrote that the pattern for conducting erotic life is laid down in the early years of life. Whatever this pattern, it will influence the aims and objects of love in later life. 'If the need for love has not been satisfied the person is bound to approach every new person he meets with libidinal anticipatory ideas' (Freud 1912: 100). Some such impulses are conscious but others remain unconscious, and it is these unconscious libidinal impulses which become dominant in the analysis. It is the task of the doctor, according to Freud, to get the patient to submit these to

intellectual consideration and to understand them in the light of their psychical value. This struggle between doctor and patient, between intellect and instinctual life, between understanding and seeking to act is played out almost exclusively in the phenomena of transference.

(Freud: 1912: 108)

The technique of transference analysis, in particular the need for abstinence, is discussed in the 1915 paper. Freud emphasises that the patient's desires should be allowed to persist, rather than being gratified; it is this which brings the unconscious impulse to consciousness. Gratification of the desires would merely repeat in 'real life what she ought only to have remembered' (Freud 1915: 166). In this sense, acting out is a defence against remembering. The analyst, Freud says, must show that he is proof against every temptation and then he will be in a position to 'extract from the situation its analytic content' (Freud 1915: 166). The transference is no longer considered only as resistance, it is itself the mobilising force for change.

Szasz (1963) describes the concept of transference as a scientific concept for managing a potentially disruptive situation in which the analyst participates as a person. The concept of transference is a way of framing the patient's experience, and it can be used as a defence for the analyst. Although this is not its intended purpose, transference provides a way of enabling the analyst to distance him/herself. Szasz reiterates the point, made by Freud, that the analytic situation differs from other relationships where transference occurs. In analysis an *intense* transference develops, and

it is the task of the analytic situation to study and learn from these transferences (Szasz 1963: 434). Szasz introduces the idea that the concept of transference is a way of regarding the 'therapist as symbol' and this renders the 'therapist as person' invulnerable. He likens the 'therapist as symbol', to the flag which is the symbol of a nation; 'it can be captured by the enemy, attacked, destroyed, but the nation it symbolises lives on' (Szasz 1963: 442). There is a danger in this view, that the therapist may regard the patient's perception of him or her as solely symbolic and this would damage the patient by denying his or her reality. 'The analytic situation requires the therapist to function as both, and the patient to see him as both, a real and a symbolic person' (Szasz 1963: 442). In drawing attention to the fact that Freud never intended that transference interpretation should deny the patient's reality, Szasz was refuting the idea of the analyst as merely a blank screen onto which the patient projects. Transference is a way of framing the patient's experience, but it does so in order to enable a connection which is both deep and intimate to take place. It creates sufficient distance for the analyst to remain detached, at the same time as being involved as a person.

Like Szasz, Greenson (1967) who is a Freudian analyst, makes the point that while the inappropriateness of a reaction may indicate that it is transference, it is important to distinguish between this and an appropriate response, which is part of the real relationship. Following Freud, Greenson divides the therapeutic relationship into three parts. Although these are artificial divisions they are particularly useful when considering the role of the picture within the therapeutic relationship. These three are: the real relationship, the therapeutic alliance and the transference.

The real relationship is the real and genuine relationship between analyst and patient which enables a comparison between what is real in the patient's experience and what is real in the analyst's. For Greenson the real relationship includes the analyst admitting both errors and a certain amount of human frailty, but without doing so excessively and thus burdening the patient.

The therapeutic alliance (Greenson calls this the working alliance but I shall use the more common term 'therapeutic alliance') is the alliance which the patient makes with the analyst, whereby there is an agreement to work together, to observe the transference. This alliance is based on trust, non-sexual liking and mutual respect, which is an essential basis if new insights are to be risked. For the patient to make this split a certain ego strength is required. Whatever the transference reactions, a part of the patient is accessible to function, with the analyst, as observer. Together the two attempt to understand the meanings of the transferences. There are stages in the treatment, particularly of very fragmented patients, where this split is impossible to make or to sustain. In this case the therapist will maintain this position for both without necessarily making interpretations.

The transference, whether it is acknowledged or not, is inevitably present

in any therapeutic interaction. According to Greenson (1967) the two outstanding characteristics of transference are that it is both *repetition* and *inappropriate*. He states that all transference is characterised by ambivalence. This is a term which Freud attributes to Bleuler (Freud 1912: 106). This means that whatever the current manifestation of the transference its counterpart will also be present, although not necessarily overtly evident. So, if there is an obvious negative transference it is important for the therapist to be vigilant in order to pick up its counterpart, the positive response which is likely to be unconscious. Similarly, if the current transference is positive, its unconscious negative counterpart will also be present. This may break through in small ways, for example in the occasional sarcastic remark, or in allusions to another person who the patient dislikes. Greenson states that if there is no negative transference over a period of time, this is because there is resistance to permitting it to penetrate consciousness, or because the patient is 'splitting', and so focusing the negative feelings elsewhere. This is common, particularly with borderline patients (Rosenfeld 1965), who may focus negative feelings outside the analysis for fear of damaging the analyst. Another possibility is that the analyst's countertransference may be preventing the recognition of some form of hatred. Greenson points out that the analyst can contaminate the analytic situation by 'evasiveness or a natural tendency to respond emotionally to the patient's needs' (Greenson 1967: 279). The analyst needs to have the flexibility to respond, but also to be able to withdraw again to the position of objective observer. Other responses may be taken as rewards or punishments. 'The technical task is to encourage the fullest expression of the feelings and at the right moment to work on the patient's resistances' (Greenson 1967: 118).

It is notable that Greenson, who is a Freudian analyst in the classical tradition, makes the point that transferences can occur to inanimate objects. He says transference reactions may occur towards:

People who perform a special function which originally was carried out by the parents. Thus, lovers, leaders, authorities, physicians, teachers, performers and celebrities are particularly prone to activate transference responses. Furthermore transference reactions can also occur to animals, to *inanimate objects*, and to institutions, but here too, analysis will demonstrate that they are derived from the important people of early childhood.

(Greenson 1967: 154, author's emphasis)

Throughout the book it is my thesis that transferences are made to the pictures in analytical art psychotherapy. It substantiates the case that I am making to locate it within the frame of the psychoanalytic tradition, even though I shall be approaching this idea from the viewpoint of different disciplines. I shall be drawing on Greenson, particularly his division of the analytic situation, because the split between the therapeutic alliance and the

transference, which he delineates, operates in a particular way in analytical art psychotherapy. The therapeutic alliance may sustain the relationship while sometimes the main transference takes place in the picture, or between the patient and the picture. This will be discussed in more detail in Chapter 2 where I will discuss the scapegoat transference.

Racker (1968) who was a Kleinian analyst, points out that every situation in analysis is actually 'internal' including the transference. He says: 'the principles of analysis lead to an intensification of the conflictual object relations which in the infant were external and are now internal' (Racker 1968: 73). So that when affect first experienced in the past becomes activated, it is alive and present between analyst and analysand. The danger which was associated with the particular affect in the past, is now also live and present. In the transference the internal conflicts are again turned into external ones and so the analysand experiences 'anxiety, tension, pain and the need for love'. But there is another side of the psychoanalytic process; 'it unites what is separate, connects what is disconnected and is thus essentially an expression of eros' (Racker 1968: 73). He goes on to indicate that the libido mobilised by the analyst's non-judgemental attitude evokes not only the need for love, but also the capacity for loving. So that it is psychoanalysis 'itself that also leads, because it contains eros, to a greater intensity of the transference' (Racker 1968: 73).

COUNTERTRANSFERENCE

When such powerful material is activated there is clearly a necessity for the therapist to have a way of distancing him or herself from the feelings which it evokes without cutting off. If the patient is to be encouraged to observe his or her own responses, then the therapist needs to also observe his or her own in order to contaminate the situation as little as possible. Anaïs Nin, a writer who worked as an analyst, was a pupil of Otto Rank, one of Freud's earliest colleagues (Jones 1953–5). In her journals Nin gives insight into her innermost thoughts and feelings, including those relating to this phase in her life. Eventually she gave up her work as an analyst and she describes its effect on her:

I lost weight, sleep, I was haunted by the troubles of my patients. Their nightmares became my nightmares. I could not enjoy my own life, I thought about them and how to help them day and night. I was ill with their illness in sympathy, in empathy. I felt submerged and desperate not to be able to save all the wounded. I went as far as I could in giving of my strength. I was depleted and drained of all I had to give.

(Nin 1967: vol. 2, 43)

Nin's honesty is a help in understanding just how powerful are the effects of countertransference. With hindsight it is relatively easy to make comments about what might have been happening, in this case, in terms of the different

types of unresolved countertransferences that may have been operating. However to discuss it thus would be to exploit the openness of this writer. Whatever way we might be inclined to interpret this passage, what is clearly demonstrated is the power and the intensity of the feelings which are engendered within the therapeutic relationship, even for the therapist.

Like Anais Nin many art therapists are artists who, armed with a degree in art and a one-year training in art therapy, enter into this work, often with highly disturbed patients. Consequently they too may find themselves prey to the same kind of emotional stress which Nin describes so vividly. Although there is a recommendation that newly qualified practitioners should have supervision from an experienced colleague, the effects of the countertransference may still, at times, feel overwhelming.

The original Freudian view was that countertransference was the analyst's transference to the patient and, as such, it should be eliminated by further analysis of the analyst. From this position the countertransference was the analyst's projection of her or his unresolved transference needs into the analytic situation. This continues to be regarded as one dimension of the countertransference which, when it arises, needs the immediate attention of the analyst. However, over the years a far wider view of countertransference has developed, and it is now considered by most analysts to be the total response of the analyst to 'the patient's reality as well as to his transference' (Kernberg 1975: 49). The countertransference is both conscious and unconscious, and 'although it should certainly be resolved, [it is] useful in gaining more understanding of the patient' (Kernberg 1975: 49). This view was developed from a seminal paper, written by Heimann in 1949, in which she discussed the idea that 'the analyst's unconscious understands that of his patient' and 'this rapport at a deep level . . . is the most dynamic way in which his patient's voice reaches him' (Heimann 1950: 82). This paper was closely followed by another by Little (1986), who discusses the confusion caused by attempting to write about countertransference separately from transference; the two are so inextricably linked that when writing about the one, the other is inevitably included. Little attempted to clarify the different uses of the term. She wrote that the countertransference may be used to mean any or all of the following:

- a) The analyst's unconscious attitude to the patient.
- b) Repressed elements, hitherto unanalysed in the analyst himself which attach to the patient . . .
- c) Some specific mechanisms with which the analyst meets the patient's transference.
- d) The whole of the analyst's attitudes and behavior towards his patient. This includes all the others and any unconscious attitudes as well.

(Little 1986: 34)

Racker discusses countertransference in terms of the law of talion. Thus positive transference will generate a positive countertransference, and a negative transference will evoke a negative response. These reactions may well be unconscious, but recognition of them is essential if the 'analyst is to avoid "drowning" in the countertransference' (Racker 1968: 137). The analyst who is unaware of this aspect of the countertransference may be drawn into the 'vicious circle of the analysand's neurosis, which will hinder the work of therapy' (Racker 1968: 137). Little (1986) suggests that even in self-analysis there is an analyst and an analysand. In self-analysis the transference and countertransference are responses to parts of the self. Just as in analysis, with two people present, a split would be made between the observer and the active agent parts of the self. Whereas in analysis the presence of the analyst is a reminder of the analytic task, in self-analysis both positions must be maintained without the presence of an external observer. The whole is an internal process and as such it is difficult to maintain the objective position when it becomes uncomfortable to do so, or when the material in question is truly unconscious.

It is here that one of the distinctive qualities of analytical art psychotherapy is revealed: one aspect of analytical art psychotherapy is self-analysis through pictures. The picture offers an alternative external presence, it is an object which exists outside of the artist, and yet a part of her or him temporarily inhabits it. A split is made between the part of the person who makes the picture (the artist part) and the part which views the picture (the viewer). These may both be operating at the same time but with different priorities. For example, the artist part of the self makes the picture, during which time she or he is totally absorbed in it. Meanwhile the viewer part of the self watches, as if from a distance, intervening as little as possible. When the picture is finished the artist will stand back to view it, and now the roles are reversed. The viewer comes to the fore and the artist watches, as if from a distance, while the viewer responds to the picture. We could understand this process as the artist-self making a transference to the picture and the viewer-self, like the therapist, bringing a more objective response to the picture. She or he considers its meanings and implications, and makes links. Although self-analysis is an element which is fundamental in analytical art psychotherapy, this is by no means all there is to the process. The self-analysis usually takes place within the context of a therapeutic relationship and so all the usual psychoanalytic transference dynamics are at play. This will be pursued in greater detail in Chapter 2 where I discuss the scapegoat transference to the picture. For the purposes of this chapter it is important to note that this is one very particular way in which transference and countertransference operate in analytical art psychotherapy.

THE UNCONSCIOUS

The ways in which transference and countertransference effects are understood, and so applied, rest on the ways in which the particular practitioner understands the unconscious. Although there was a notion of an unconscious mind before Freud, it was he who brought it into the realms of psychiatry and psychoanalysis (Whyte 1959; Ellenberger 1970). It is well known how, through observation of subjects under hypnosis, Freud came to the conclusion that there was a 'special region of the mind shut off from the rest' (Freud 1916: 278). The theory is that once-conscious wishes and impulses are repressed because they are of an unacceptable nature. For Freud these impulses usually relate to infantile sexuality or trauma. It is when these repressed impulses begin to come alive and so are experienced in the present in the transference, that the neurosis becomes activated and so there is possibility of change. Freud distinguishes between pre-conscious and unconscious; pre-conscious material can be recalled to consciousness by introspection, whereas unconscious material is truly beyond conscious recall (MacIntyre 1958: 29). In the transference repressed contents of the psyche come into the present in their original form. The transference mobilises unconscious affect and it is through this re-experiencing that the unconscious becomes conscious.

Jung's view of the unconscious departed from that of Freud. He made a distinction between the personal and the collective unconscious:

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious.

(Jung 1959a: 3)

The collective unconscious is thus viewed as the *source* of consciousness. It is known that, while Freud's patients were mostly neurotic, Jung worked extensively with schizophrenic patients. It may have been this which initially led Jung to make the distinction between the two types of unconscious. He observed that while neurotic material can be integrated without appreciable injury to the ego, psychotic states can swamp the ego. Jung's psychology was influenced by his studies of Eastern philosophy. In his introduction to *The Secret of the Golden Flower* (Jung and Wilhelm 1931), which is subtitled *The Chinese Book of Life*, Jung acknowledges this although he says that it was only after he had developed his theory of individuation that he discovered that he had been 'unconsciously led along that secret way which has been the preoccupation of the best minds of the East for centuries' (Jung and Wilhelm 1931: 86). The idea of the resolution of opposites, which underlies much of Jung's work, is an ancient one which is to be found as the root of much religious philosophy.

The collective unconscious is expressed in archetypes. These are universally recurring 'archaic or primordial types' which transcend time and cultural boundaries. 'The archetype is a psychosomatic concept, linking body and psyche, instinct and image' (Samuels *et al.* 1986: 26). Archetypes underlie the impact of fairy tales, myths, certain rituals and traditions. They are also recognisable in the dreams and images which are created by the individual human psyche. However they do not actually take on form; rather they are the underlying element which influences the choice of a certain image at a particular time. They are also evident in acts and in feelings. There are personal reasons for the activation of certain archetypes at a particular time in the life of an individual; so, although the source is universal, there is also a personal dimension. It is noticeable that certain people in comparable psychic states may produce very similar archetypal reactions or images. Samuels *et al.* (1986) point out that it was important to Jung to stress that it was not the content of an image which is the archetype but rather the 'unconscious and irrepresentable outline or pattern that is fundamental'. So they establish that there is a difference between 'the archetype *per se*' an 'an archetypal image realisable by man' (Samuels *et al.* 1986: 26) It is this archetypal dimension which gives certain pictures made by patients in therapy their numinosity. The pictures which have this quality are then, not archetypes given form, but rather archetypal images; that is, images generated by a certain archetype.

Jung understood both from his own experience and from observing his patients, that making pictures was a useful method of getting in touch with the healing aspects of the unconscious. He encouraged some of his patients to paint in order to escape the censor of the conscious mind: 'In cases of high degree of conscious cramp . . . the hands alone can fantasy; they model and draw figures that are often foreign to the conscious mind' (Jung and Wilhelm 1931: 94). When powerful, archetypally derived imagery appears in the pictures, its effects can be awe-inspiring, such that verbal interpretation is both impossible and irrelevant. The image is seen and recognised by patient and therapist. This mutual recognition is likely to be partly conscious and partly unconscious, and is the first stage in the patient's acceptance of the image. The unconscious dimension can be so powerful that patient and therapist are held in a mutual bond, a fascination for the spell which the image weaves. Jung emphasises that the archetypes can never be 'fully integrated, nor lived out in human form. Analysis involves a growing awareness of the archetypal dimension in a person's life' (Samuels *et al.* 1986: 27). The pictures offer one way in which this awareness matures to consciousness. Through the seeing of the image in the picture, the patient's relationship to unconscious material begins to change. The therapist needs to be conscious of the power of such archetypal material and aware when it is present. It is all too easy for patient and therapist to be drawn into the vortex of such imagery and the relationship may then remain in a state of mutual unconsciousness.

JUNGIAN APPROACHES TO TRANSFERENCE

Jung's major work on transference, *The Psychology of the Transference* (1946), relates the transference of psychotherapy to an alchemical text, the *Rosarium Philosophorum* (1550). The work is illustrated with a series of woodcuts which show the sexual union of the royal couple; this is the *coniunctio oppositorum*. Jung links this to the resolution of opposites, or of division within the individual psyche, which is transformed through the psychotherapeutic transference. This is discussed in detail in connection with the case study in Chapter 8. Jung acknowledges Freud in discussing transference as a manifestation of eros, 'this bond is often of such intensity that we could almost speak of a "combination"'. When two chemical substances combine, both are altered. This is precisely what happens in the transference' (Jung 1946: 7). Later in the same work he continues: 'alchemy describes, not merely in general outline but often in astonishing detail, the same psychological phenomenology which can be observed in the analysis of unconscious processes' (Jung 1946: 34). In this work Jung has often been accused of being obscure; however, as Samuels (1989) has shown, Jung's alchemical metaphor is a useful means of understanding the transference in psychotherapy. This metaphor is not merely a mystical approach but is a means of finding a frame of reference for the transforming power of the interpersonal processes which take place in therapy: 'in order for psychological transformation to result from analytical interaction, that interaction must acquire and radiate something of an erotic nature. The interpersonal *coniunctio* inspires and ignites the internal *coniunctio*' (Samuels 1989: 187). Schwartz-Salant (1989b) discusses Jung's alchemical metaphor, in relation to Klein's theory of projective identification. He points out that Jung published *The Psychology of the Transference* in the same year that Klein published 'Notes on some schizoid mechanisms' (1946). He suggests that although Jung's work did not have the impact that Klein's did at the time it was published, it offers an elaboration of Klein's findings and 'helps delineate the 'limitations of employing the concept of projective identification' (Schwartz-Salant 1989b: 39). Although processes of projective identification are at the base of some of Jung's writings on the transference, these same processes may be understood to have an unconscious impact which is founded on the archetypes. Schwartz-Salant points out that in psychotherapy there is an interactive area which is in-between the two people. This is the area which is known, in alchemy, as *Mercurius*; that is the term which was used for 'the third area and the processes which occurred in that area' (Schwartz-Salant 1988: 43). He says that the tradition of alchemy was 'primarily interested in the union of opposites in the individual' and it was Jung who 'took the *Rosarium* as a series of images representing unconscious processes between two people' (Schwartz-Salant 1988: 42). *Mercurius*, which is also the 'subtle body', is a 'hidden area through which

projections pass'. This is the interactive area, the imaginal world, and it is in this area he suggests, that there is an unconscious couple which operates in-between the analyst and patient. It is here that transformations take place. He says that the unconscious couple has both energy and structure which, when it becomes conscious, can be seen to have been 'influencing the conscious personalities all along:

one then moves out of a sphere of omnipotence in which the analyst knows more than the patient, and into the domain in which both people can discover how they have, so to speak, been acting out a mutual dream, or how they have been dreamed. At this point they are in psyche as much as it is inside of them . . .

(Schwartz-Salant 1988: 50)

The pictures, as I shall show in Chapter 8, sometimes reveal such an unconscious couple. The pictures are a concrete manifestation of the imaginal world. Sometimes the unconscious couple in the interactive area, who influence the conscious personalities, are depicted. This may at times deepen the transference but at others it may free the patient and therapist from the archetypal constellation in which they are held.

Transference does not occur without some object to kindle the fire; in analytical art psychotherapy the picture is sometimes that object. When archetypal imagery appears in pictures the fire which already exists may be intensified, or one that apparently did not previously exist sparks into life. These pictures produce an empowered form of relating which draws the artist/patient and therapist/viewer into a deep transference *to the picture itself*; and also to each other *through the picture*. In these pictures, that which usually remains unseen, unstated, even unconscious, between people is evident and cannot be completely denied. The purpose of therapy is to mediate in the divided, inner world of the patient, and the picture offers a means of just such mediation. It is the picture which is, so to speak, the Mercurius in which the transformation takes place; it is the picture which reveals the interactive space. If there is an unconscious couple, as Schwartz-Salant suggests, and I will show pictures that indicate that there is in Chapter 8, then their antics may be played out in full view of the analytic couple. Thus the dream world which they inhabit, the interactive area, is present and visible and undeniably evident. The picture becomes an embodiment of the processes which operate within the individual and between the pair; or, in group work, the group.

The central importance of imagery in psychotherapy is acknowledged by the archetypal psychologists. These are Jungian analysts who regard the manifestation of archetypal material to be the main transforming potential of the psyche. Their leading exponent is James Hillman, who calls the work of therapy 'soul making'. His view of the transference is based on Jung's linking of eros and psyche through the *coniunctio* and he acknowledges

Freud's contribution, but he also departs from both of them. Hillman reverses the idea of transference and countertransference. He says: 'We are in transference wherever we go, wherever a connection means something to the soul' (Hillman 1972: 107–8). He suggests that the process begins from the analyst's countertransference. Transference he finds deceptive; it is seen against too personal a background and as the incest desire is 'impossible', the analysand remains stuck in the transference. The transference is historical, according to Hillman and, as the analysand is stuck in this past, the way out of it is through 'the spark of another's eros' which rekindles the personal process. He says: 'my own individuation impulse, my desire for psyche, must be ignited. This love for psyche – and not the analysis of "transference reactions" – alone resolves the stuck transference' (Hillman 1972: 110). The analytic task for Hillman is the 'engendering of soul through love', and for this the countertransference is prior to the transference. The beginning is the analyst's desire, which reverses the idea that the analysis begins with the transferring of old patterns onto the analyst. The analyst's desire is to bring 'the health of awareness, imagination, and beauty to life in the soul and to constellate with his psyche the eros of the other' (Hillman 1972: 109). In using myth the analyst is transferring the *coniunctio* myths upon the analysand, and the analysand counters these effects from the start. This is not resistance but the countering of the effects of soul making which she or he seeks and simultaneously fears. Viewed thus there are different pitfalls than those traditionally levelled at analysts. Instead of the analyst taking the role of mirror or knowing 'Wise Old Man', Hillman suggests that the danger is that he will become the loving fool, who sees only his creation reflected in the other (Hillman 1972: 109).

Although Hillman is opposed to transference analysis he uses the concept of transference creatively; transference is evoked, brought to life through the countertransference which brings eros to bear in the present. Hillman aims to avoid pathologising the psyche, a tendency he sees in traditional methods. There is nothing 'wrong' with the psyche, rather it seeks initiation through the process of soul making, for which a specific type of relationship with another human being is required.

Hillman's approach and that of others from the archetypal school, such as Watkins (1976), in particular, is of great interest to many art therapists. This is because, above all, they demonstrate respect for the images produced by their patients. These are not necessarily painted, but they are given space to develop without premature interpretation, which so easily destroys them. This group has a fundamental belief that the psyche will find the images it requires at the time when they are needed. As an art therapist I have observed this in the pictures which have emerged unbidden, in the work of different patients over the years. This is the base line of analytical art psychotherapy, the well from which the whole process springs. However I consider that analysis of the transference is also important, if the imagery

which emerges in the pictures is to be truly acknowledged and reconciled. Whilst accepting Jung's position that not all archetypal imagery can be integrated, I consider with him that a mature and adult separation can be achieved only if the imagery is known. Some aspects of it can be integrated whilst others are accepted as the collective background against which the personal can be understood. The power of the imagery which sometimes manifests in pictures is such that, without the development of a conscious attitude, the patient-therapist pair may remain psychically fixed in a mutual unconsciousness which holds them in thrall.

SOUL MAKING: TRANSFERENCE IN ART AND LITERATURE

According to Hillman we are in transference 'wherever a connection means something to the soul' (Hillman 1972: 107). Thus it is not exclusively in the therapeutic relationship that transference occurs. We saw earlier that Freud and Jung, among other analysts, have acknowledged that transference is an everyday occurrence and not one merely limited to the consulting room. Art could also be described as 'soul making'. In connection with Cassirer, in the introduction, we saw that art might be understood as mediating between the material world and the world of spirit. One purpose of art could then be the making of soul, first for the artist, and then, secondly, for the audience. The motivation for the 'making of soul', as Hillman suggests, is often some form of suffering; it is this which drives the patient to seek help in the first place. The artist may be driven by a similar need and seeks solace in her or his art work.

Edvard Munch, the Norwegian artist, is quoted as saying: 'I shouldn't like to be without suffering, how much of my art I owe to suffering' (Munch, quoted in Messer undated: 66). The appeal of many of Munch's paintings and woodcuts is partly that his suffering is evident in them. Even for those who do not know his story, it is clear that these pictures reveal the tragic aspects of his life. In some he is exorcising the effects of the death of his mother in his early childhood, followed by the death of his beloved sister a few years later. In others there is the quest for the ideal woman who can never be found. It is likely that his idea of woman was permanently influenced by these early experiences; certainly relationships between the people in his pictures are always flawed by betrayal, loss or jealousy. Like many artists of his time and since, Munch's work could be understood as a personal quest, as a journey. The work is certainly personal, but it also touches on issues which are universal, as is borne out by his continued public acclaim.

It is possible to assume that Munch's pictures played a central role in his life. Such an intense and continuing engagement could be described in different ways depending on one's point of view. It might be deemed a libidinal involvement; it might be regarded as being tempered with eros;

alternatively it is possible to rest at the conclusion that the artist just *wanted* to make the picture. However one chooses to frame it, there is little doubt that the picture is, for the artist, 'a connection which means something to the soul' (Hillman 1972: 107). Thus, in following Hillman, it would be possible to say that the artist was 'in transference'.

The viewer may, or may not be on some sort of personal quest when viewing the picture. Her or his experience is related to, and even dependent on, the engagement of the artist which has resulted in this picture. There may be an instant recognition and a corresponding feeling of rapport with the artist which is mediated *through* the picture. Although the artist and viewer never meet, this connection may be soul making for the viewer; thus the viewer too is 'in transference'. This transference is a response to the artist's initial transference and it is evoked through the picture, so this could be called a *countertransference*; the viewer then has a countertransference response to the picture.

In literature there is a similar transference and countertransference between writer and reader, which is vividly evoked in the following passage:

We 'write a room', 'read a room', or 'read a house'. Thus very quickly, at the very first word, at the first poetic overture, the reader who is 'reading a room', leaves off reading and starts to think of some place in his own past. You would have liked to interest the reader in yourself, whereas you have unlocked the door to daydreaming. The values of intimacy are so absorbing that the reader has ceased to read your room: he sees his own again. He is already far off, listening to the recollections of a father or a grandmother, of a mother or a servant, of 'the old faithful servant', in short, of the human being who dominates the corner of his most cherished memories.

(Bachelard 1958: 14)

This passage offers graphic insight into the ways in which, through literature or through pictures, we are induced to participate in the process of soul making. Whether as viewers of pictures or as readers of literature, we are led along the path travelled by the artist or writer, and this has some correspondence with our own imaginal world. Through associations evoked by a story, the reader's past is brought to life and the feelings associated with it are mobilised in the present. Thus art and literature offer an important connection for both writer/artist and reader/viewer, and this too may be understood as a 'transference' with its corresponding 'countertransference'.

There is an affinity for the spaces of the past, even when the reality of the past was troubled; there is a nostalgia, a regret, for that which is no more, and that which never was. Perhaps this is an affinity for melancholia itself. An extreme version of this sort of state is illustrated by a passage from *The French Lieutenant's Woman* (Fowles 1969). The woman of the title is

described by another character thus: 'Poor Tragedy . . . It was as if the woman had become addicted to melancholia as one becomes addicted to opium . . . her sadness becomes her happiness' (Fowles 1969: 134, 136). Here we see that suffering is double-edged; for this character it has become a way of living.

This whole novel could be understood as a quest and as 'soul making'. It is so for the central character but also, vicariously, for the reader, who identifies with the character of Charles. Although the last thing this novel is about is therapy, it could be understood to be about transference in the wide sense in which I have been applying the term. The connection between the characters in this novel 'means something for the soul'. It is the story of the obsessional attachment of Charles for Sarah, a mysterious, elusive woman who, although apparently interested in Charles, consistently evades him. Every time he thinks there is some connection between them she disappears again; and he becomes tormented by his love for her. The reader follows the story of his endless search for her. He embarks on this to the exclusion, in fact the destruction, of all else in his life. The character of Sarah remains an enigma, but we are led to understand that she may not be as she at first appears. It seems to be this enigmatic and simultaneously tragic aura which fascinates Charles and draws him to her. In archetypal terms Sarah could be understood to be the anima figure of Charles. A man whose life was mapped out in clear and unquestioning terms until he met her, subsequently he is unable to accept any of it. Sarah is the outcast, and by his association with her Charles too becomes something of an outcast. The meeting with psyche, in whatever form it presents, leads to inner changes and these inevitably have consequences in the external world.

Falling in love is an archetypally determined state. A state in which there is a universal pattern underlying the individual dynamics of any particular pair. Initially when we fall in love it is with an aspect of the self which is recognised in the other person. Later this narcissistic projection has to be matched to the reality, and the ideal lover is transformed into a mortal, and fallible being. It is only if the reality and the projection have enough common elements that the relationship can be sustained and can deepen and last. Weir Perry (1976) discusses this in terms of anima and animus projection, as a search for the soul's opposite in another. This is the ultimate 'soul making' experience and it accounts for the emphasis on the need for some form of eros to ignite the fire of the transference and countertransference in psychotherapy. This is irrespective of the gender or the sexual orientation of the pairing, although at times this will add a dimension to the transference material. In therapy, as in 'real' life, this can be a confusing involvement for both people, who are sometimes unable to distinguish what role each is playing for the other. The impact of such a meeting is illustrated by the following passage from the novel:

Her weeping she hid, or tried to hide; that is, she did not sink her face in her hands or reach for a handkerchief, but sat with her face turned away. The real reason for her silence did not dawn on Charles at first.

But then some instinct made him stand and take a silent two steps over the turf, so that he could see the profile of that face. He saw the cheeks were wet, and he felt unbearably touched; disturbed; beset by a maze of cross-currents and swept hopelessly away from his safe anchorage of judicial sympathy. He was at one and the same time Varguennes enjoying her and the man who sprang forward and struck him down; just as Sarah was to him both an innocent victim and a wild abandoned woman. Deep in himself he forgave her her unchastity; and glimpsed the dark shadows where he might have enjoyed it himself.

(Fowles 1969: 153–4)

Here Charles is identified first with one, and then with another of the characters in the drama which Sarah recounts. He is at once her seducer and her defender. He sees her too in different lights; as both innocent victim and wild abandoned woman. It is notable how fluid is his perception. It could be understood that he is in the grip of an archetype which has constellated between them. This is intensely fascinating and he is 'swept hopelessly away from his safe anchorage'.

This passage in the novel is followed by a discussion of the changes which have taken place in the century which has passed since the time in which the novel is set. Individuals are no longer constrained by the social taboos associated with sex, and so today Sarah would not be an outcast as she was in the story. Thus Fowles assumes there would not be such a 'shift in sexual key' in a present day relationship as there was in the meeting described above. It is the fact that the meeting is taboo, and so potentially damaging for the reputations of both parties, which adds to its intensity. It is notable that after the couple make love, which they do on one occasion, Sarah disappears and Charles is bereft; left forever searching for her.

To continue the analogy between this tale and analysis, in both there is a taboo. The abstinence rule is a taboo imposed in analysis and at times this effects a similar 'shift in sexual key'. We saw at the beginning of this chapter that the rule of abstinence, apart from protecting patient and therapist, came about because Freud considered that the patient's desires should be permitted to persist. Gratification would not lead to insight whereas abstinence leads to the conversion of desire to psyche. In therapy, or analysis it is the *recognition* of the desire which is important, and this leaves the 'as if' quality of the relationship intact. In those cases where the desire has been acted upon, recriminations and even court cases have ensued. This is because the spell has been broken and the patient exploited. To act on any aspect of therapy concretises it by destroying the image on which that particular constellation of the transference lives. It brings the wraith into the real world of actions, of cause and effect, and in so doing destroys it.

The story could be understood in these terms also. Sarah was, in part, a creation of Charles's desire, and he played some less defined part in her world. Both were in thrall to an archetypal influence, but as soon as they acted upon it the spell was broken and the woman disappeared. Now this is fiction and I do not want to draw too many analogies from what is, after all, only a story; but on the other hand this story seems to offer insights into some of the ways both patient and therapist may be affected in the transference. Charles, in the passage quoted above, could be seen as patient or therapist; in either case the same effects might be operating. The therapist's role is the one closest to that passage, for although in the story he is the lover, the woman is certainly rather disturbed and weaves him into her intriguing web. His response is conditioned by the roles she evokes in him. In the quoted passage, Charles is profoundly affected by Sarah's tears; something about her touches him so that he is moved from his 'judicious sympathy'. For the therapist the pull of such an appeal is familiar and its power is strong. This is where the observer part of the therapist is needed to sustain a position without being overwhelmed and so drawn into the seduction and fascination of the spell which such material weaves. The abstinence rule in therapy exists for the dual purpose of protecting the patient and the therapist, and for bringing to consciousness that which would otherwise remain unconscious.

In this chapter we have seen that the analytic encounter is tempered with eros, but this is by no means the only constituent of the transference. Powerful aggressive and destructive forces emerge too, in archetypal guise. The analyst may at one moment appear to be the embodiment of the desired anima/animus figure, but at the next she may appear to embody the terrifying, all-powerful destructive forces of the psyche. To lose sight of one of these aspects of the psyche and so to act on it is to risk the acting out of its opposite also. As in the description of Charles's views of Sarah, the apparent roles in therapy change with speed and unpredictability. The therapeutic boundaries, and these include the application of theories of transference and countertransference, exist to make this potentially volatile situation manageable.

We have also seen that transference and countertransference may be understood to play a part in art and literature. This has implications for the discussion of the scapegoat transference, a transference which, I shall argue is particular to analytical art psychotherapy.

The scapegoat transference

In this chapter I intend to explore a form of transference which is particular to analytical art psychotherapy: the scapegoat transference. This is a new approach to the role of the picture in therapy which was originally introduced in a previous publication (Schaverien 1987). The scapegoat is a universally practiced method of atoning for sins and ridding a community of evil; it is a means of propitiating a wrathful god and warding off ill-fortune. The belief which underlies such rituals is derived from a mythical world view, in which there is continuity between cause and effect. Fundamental to a notion that evil or illness can be transferred to a scapegoat, is the belief that attributes and states are transferable substances. The transference to the goat is thought of, not as a symbolic substitution but as a 'real physical transference' (Cassirer 1955b: 56).

My intention is to show that the picture in analytical art psychotherapy, as a result of a transference of attributes and states, may become a scapegoat within the therapeutic relationship. A pattern similar to that of the scapegoat ritual may be observed in the patient's relationship to the picture and, far from this being undesirable, it is an integral part of the process of analytical art psychotherapy. The scapegoat picture, like the goat in the ritual, is subject to a series of events which can be divided into three stages. The first is the ritual whereby the sins are transferred to the goat (or the picture). Subsequently the goat (or the picture), which is now magically invested, is experienced as empowered and so it might be considered a talisman, an empowered object. In the final stage the goat (picture) is disposed of in a manner compatible with the affect which it embodies. It is the opportunity for an enactment of this nature which distinguishes analytical art psychotherapy from the related disciplines of psychoanalysis and analytic psychotherapy.

Before discussing the mental processes involved in scapegoating an example of the scapegoat is required. The most commonly known in the West is the scapegoat of the Hebraic tradition.

THE SCAPEGOAT

The scapegoat of the Bible was part of the ritual of atonement which was originally conducted by the High Priest, Aaron. The ritual was complex and included the sacrifice of a ram, a bullock and one of two goats; the scapegoat was the other goat. The selection of the fates of the two goats was determined by lot. The first part of the ceremony was the sanctification of the altar with the blood of the sacrifices.

And he [Aaron] shall take two goats, and present them before the Lord at the door of the tabernacle of the congregation. And Aaron shall cast lots upon the two goats; one for the Lord and the other for the scapegoat. And Aaron shall bring the goat upon which the Lord's lot fell, and offer him for a sin offering. But the goat on which the lot fell to be scapegoat, shall be presented alive before the Lord, to make atonement with him, and to let him go for a scapegoat into the wilderness . . . [There follows a description of the sacrifice of the bullock and the other goat] . . . And when he hath made an end of reconciling the holy place . . . [by the blood of the sacrifices] . . . and the tabernacle of the congregation, and the altar he shall bring the live goat, and confess over him all the iniquities of the children of Israel, and all their transgressions in all their sins, putting them upon the head of the goat, and shall send him away by the hand of a fit man into the wilderness; and the goat shall bear upon him all their iniquities unto the land not inhabited: and he shall let go the goat in the wilderness . . .

(Leviticus XVI in Reader's Bible 1951: 151–2)

It is notable that a clear distinction is made between the sacrifice and the scapegoat; their intended roles are very different. The sacrificial goat is a 'sin offering'; it is the one upon which the 'Lord's lot fell'. The scapegoat has a different role to play; ceremonially embodied, it is banished and with it the iniquities of the community, its burden. With the disposal of the goat into the wilderness the community is purged, cleansed.

It is suggested by Maccoby (1982) that this 'division of labour', is likely to be a remnant from the earliest forms of this ritual, which may have involved human sacrifice. The two goats would then be substitutes for the two men of the original form of the ritual. This would explain the use of lots for determining the respective destinies of the two goats; apparently, when a human sacrifice was to be made an element of chance was introduced in the selection of the victim, so the community was absolved from the responsibility of the decision. One of the men would have been the sacrifice and the other the sacred executioner.

Maccoby argues that the basis of this explanation for the origins of the scapegoat ritual is a mistranslation from the original Hebrew. In its original form the word which is now 'scapegoat' was *Azazel*. No one knows who or

what Azazel was, but it is believed that he was a demon who lived in the desert (Phillips 1983). Maccoby quotes the relevant section from the Hebrew:

And Aaron shall present the goat upon which the lot fell for the Lord, and offer him for a sin offering. But the goat on which the lot fell for Azazel, shall be set alive before the Lord, to make atonement for him, to send him away for Azazel into the wilderness.

(Leviticus XVI, quoted in Maccoby 1982: 35)

The phrase 'to make atonement for him' takes on the possibility of a different meaning in the context of the name Azazel. From the evidence of this passage, Maccoby concludes that the *human* scapegoat may have been sent away to Azazel to atone for the death of the *human* sacrifice. It would have been he who perpetrated the execution, albeit on behalf of the community. His banishment separated him forever from the community and he became, instead, a follower of the desert demon Azazel, both revered and yet shunned. The community benefited from the ritual because it was purged of its contaminating influences for another year.

DISPOSAL – SPLITTING

Later in this chapter I will be discussing ways in which the processes involved in the scapegoat ritual are echoed in the patient's relation to the art work. This offers the opportunity of an enactment which may positively benefit the patient. But first it is necessary to acknowledge that scapegoating is a form of splitting. Scapegoating, as it is generally understood, is separating the good from the bad and disposing of the 'bad'. The ritual is completed and a resolution effected once the scapegoat has been disposed of.

In psychoanalytic theory the concept of splitting refers to a psychological process, an internalized form of relating to the outer world. Klein (1975) described the early infantile processes of idealisation and denial, in which the infant splits off the good from the bad breast. This is a method of keeping parts of the self separated, for fear that the destructive impulses will destroy the source of good, nourishment and pleasure. The processes which underlie such a mechanism, which is an internal form of scapegoating, are projection and introjection. The infant learns to ward off anxiety by: 'ridding the [ego] of danger and badness . . . the bad object is not only kept apart from the good one but its very existence is denied' (Klein 1975: 6–7). It was in this paper that Klein introduced the concept of projective identification. This takes the whole process a stage further; here 'it is not the impulses only, but parts of the self (e.g. the baby's mouth and penis) and bodily products (e.g. his urine and faeces) which are in phantasy projected into the object' (Segal 1979: 116). In the process of projective identification these are projected into the other person or object, and then feared. According to Segal the 'aim of

the ego at this stage is to introject and identify with its ideal object and to keep at bay the persecutors, who contain the projected destructive impulses' (Segal 1979: 115).

In normal development such stages are negotiated successfully by an interplay between splitting and unification, so that eventually, both the good and the bad can be tolerated and accepted as belonging to the same person. This is clearly a relevant consideration in connection with the scapegoat transference in analytical art psychotherapy, where these processes are to be *seen* in the pictures, as well as experienced between patient and therapist. I am suggesting that there are times when splitting may be used in the interest of the patient. Splitting which is manifest in the patient's relation to the picture offers an opportunity for resolution, through disposal, which is clearly impossible in other forms of psychotherapy.

It would be possible at this point to discuss the different positions within psychoanalysis towards splitting, but this is not my intention. I intend rather to acknowledge splitting as an aspect of the internal processes which are involved in scapegoating and then to discuss the ways in which this may be evident in the resolution of the patient's transference to the picture. Before moving on to the thought processes which underlie the scapegoat ritual, it is necessary to acknowledge the contributions of Perera (1986) and Winnicott (1952, 1969) to this field. Perera, who is a Jungian analyst, has discussed scapegoating as a form of splitting in her book *The Scapegoat Complex* (1986). She considers the scapegoat to be an archetypal formation which underpins many forms of relating in modern society. Individuals are conditioned to take on aspects of the scapegoat drama, identifying with the respective roles of scapegoat or scapegoater. These roles, which are formed within the family and the wider society, then become a pattern enacted within the dynamics of other interpersonal relationships. The shadow or guilt elements in the collective psyche of a group or family will be unconsciously deposited in one member, who is then rejected. The scapegoat, Perera says, 'feels inferior, rejected, and guilty', whilst the scapegoater feels 'a relief in being lighter, without the burden of carrying what is unacceptable to his or her ego ideal, without shadow' (Perera 1986: 9). The scapegoat owns more than her or his share of the guilt and shadow, whilst the scapegoater takes on less than hers or his. Both are unconscious of their relation to this collective shadow; each splits off and deposits in the other the disowned aspects of the psyche. This process of unconscious disposal is clearly undesirable, destructive to the individual and, ultimately, the community. Perera indicates that the scapegoat is a myth in which we all play a part, of which we need to become conscious. The shadow must be owned, rather than split off and disposed of through another person. Whilst not disagreeing with Perera, my argument is that analytical art psychotherapy offers a distinct way of developing a conscious attitude and so owning the split-off elements of the psyche through their disposal in the picture.

Winnicott does not refer to scapegoating directly, but in his paper

The use of an object (1969) he mentions *disposal*, and it would seem that he was considering this in relation to transitional objects. The transitional object (Winnicott 1953) is the first object in the outer world to which many infants form an attachment. A blanket or teddy bear are typical and the infant may become inseparable from this object. Although not all infants form such an attachment, it is a common and adaptive developmental stage. The transitional object is a stand-in for the mother in her absence, and as long as 'good enough mothering' is provided an attachment will be maintained to the object. For healthy development a safe holding environment is required, and the transitional object sustains the infant through the necessary, temporary failure of that environment. For example, if the mother leaves the child, there is a time beyond which the infant can no longer hold an internal memory or image of the mother. Beyond this optimum time the mother's return is no longer anticipated, and so it is as if she no longer exists for the infant. When this happens the transitional object also loses its importance; the attachment to it subsides because it is only empowered within the context of the maternal environment. When that fails the transitional object cannot sustain the internalised mother beyond a certain point. As long as the maternal environment does not fail beyond the endurance point of the baby, the transitional object can facilitate the transition from omnipotent control of the outer environment. This is experienced as internal in the early stages, but eventually comes to be accepted as separate and external. I am suggesting that the scapegoat picture may, at times, offer a similar opportunity for negotiating between the internal and external worlds within the context of the therapeutic relationship.

Winnicott (1969) distinguishes between 'object relating' and 'object use'. In the earliest undifferentiated state the baby experiences the mother/breast as within its own sphere of control, and this is the stage which Winnicott calls 'object relating'. Later, through stages of transitional relatedness to objects in the outer world, including its hands, mouth and the transitional object, the infant learns the difference between objects which are 'me', and those which are 'not me'. This is achieved through destructive attacks on the 'not me' object, usually the mother or the breast, which survives these attacks. Only when it has survived such an attack is the object perceived as separate, and an internal change is made from 'object relating' to 'object use'. The mother who has survived such an onslaught is now perceived as a separate person, loved for having survived. In the analytic encounter this stage may be re-enacted, or enacted for the first time. It is essential that, at some point in the treatment, this stage is reached. If there is no separation of the analyst by such a destructive attack, Winnicott indicates that the patient experiences no more than a self-analysis with the analyst as companion; the analyst is not 'used'.

It is in the context of this discussion that Winnicott mentions '*waste disposal*'. The analyst must be present and experienced as a *real* person for

the destructive attacks to enable differentiation to take place. If the analyst is experienced only as a part of the self he is never placed outside and, if this is the case, 'if the analyst is a subjective phenomenon, what about waste-disposal?' (Winnicott 1969: 107). Here, as I understand it, waste-disposal is the fury and the anger which are disposed of into the analyst. If the analyst is merely experienced as a part of the patient's self, a projection, then there is nowhere to dispose of the waste. The attack must be real. There is a footnote on this page in which Winnicott says: 'The next task for a worker in the field of transitional phenomena is to restate the problem in terms of disposal' (Winnicott 1969: 107). It is as if he was here paving the way for the scapegoat transference in analytical art psychotherapy. The scapegoat picture is certainly a type of transitional phenomenon and its disposal is of central significance.

Winnicott makes the point that the internal object of the object relations school is a mental concept, whereas the transitional object is real. The picture is also real, a substantial object in the external world, and it also exists in the present of the therapeutic relationship. Unlike the transitional object, the picture is a self-made object in relation to which both patient and therapist are subject to aesthetic considerations. However, it exists in the potential space between patient and therapist. Many of the stages described by Winnicott may be negotiated through the pictures which, like the transitional object, are certainly not merely subjective phenomena. Therefore any attack which takes place in relation to the picture is real and external to the patient's self. Thus the picture may be the object in which the 'waste-disposal' takes place. In this case separation from the state of fusion may be negotiated through the scapegoat picture.

If there is no destructive attack on the analyst, Winnicott argues that he or she remains merely the companion on a journey of self-analysis. I agree that the patient needs to experience the extent and force of the destructive feelings and the violent images which are contained within the psyche. I also agree that these need to be sustained by a good enough holding environment. However, I am suggesting that there are times in analytical art psychotherapy when the art therapist *is* in the role of companion on a journey, rather than the central recipient of such attacks in the transference or in reality. The attack here is made in, on, or through, the picture. Separation begins to take place through the acceptance of such images and enactments. These can be maintained in the picture or, on the other hand, they may incorporate vivid pictured attacks on the art therapist. Like the mother or the psychoanalyst, who survives the destructive attacks of the infant or analysand, the art therapist and patient survive the witnessing of these attacks in the pictures. The impact of such attacks on the therapist may be considerable if he or she is incorporated in them.

An example of such an attack, within a picture, but incorporating the therapist, was the case of Karl's patient.¹ Karl, an art therapist, had worked

with a child patient over several months. In one session the child made a picture in which a child was pointing a gun at the head of a man who was remarkably similar in appearance to Karl. The picture was relatively unambiguous; it was clear to see both how the child was feeling and what he fantasised doing to his therapist. Through making the picture, he could enact the fantasy, rehearse it, and admit the potentially unacceptable wish. A distinction was made between the wish and the deed. The child knew he could not shoot his therapist; perhaps he also recognised that he wanted his therapist to survive the attack.

Because it was evident in the picture, the wish could be acknowledged by the therapist, and it could become fully conscious and accepted between him and the child. The therapist survived; that is, he did not reject the child for his destructive fantasy, and he did not alter his behaviour towards him. In the act of accepting the picture the therapist acknowledged the fantasied attack, and the wish, without having to make a verbal interpretation. Winnicott says that the positive changes after a destructive attack on the analyst do not depend on interpretive work, but on the ability of the analyst to survive. This, he emphasises, is only possible if the analyst is certain he *can* survive; if, for example, the analyst is aware his patient is carrying a gun, he cannot sustain such attacks (Winnicott 1969: 108). This patient was not carrying a gun, but a part of him would have liked to have one, and it was clear what he would have liked to do with it. In his picture this child was able to enact his fantasy without actually harming anyone. He was able to use the picture as a scapegoat, in which previously rejected elements of the personality were split off and deposited. The therapist was incorporated, but in an oblique reference rather than a direct attack. Once such elements are seen in a picture, they begin to become conscious and a process of integration and owning them can commence.

The picture was an embodiment of the child's extreme hatred of the therapist/parent, in that moment. The benefit of this was twofold; it offered a way in which the fantasy could become fully conscious and acknowledged by the child. Without having to admit the feelings verbally he could explore them. It also offered the opportunity for the art therapist to witness and survive the attack. The work between the two could then continue in the conscious knowledge of the intensity of the feelings of this stage of the relationship. The child could feel relieved that he was not rejected despite his awe-ful fantasy or wish; he was lighter for having owned the feelings and for the therapist's acceptance of them. This picture was a scapegoat then, in that the burden of the powerful, destructive emotions could be split off and carried in the picture. This offered a similar type of separation to that suggested by Winnicott's 'use of an object', but here it was negotiated through a picture. The 'real' therapist was present and incorporated in the scapegoat transference.

Later, when the patient terminated, the scapegoat picture was disposed of

in an additional way: it was left with the therapist. This could have many potential meanings. It could be that the child left the picture, along with the associated feelings, with the therapist for safe-keeping. He may have wished to keep the picture separate from his family, or perhaps he wished to forget it. However, it is also possible that the feelings associated with the picture had by now become internalised, together with the therapist's acceptance of them and him. Thus the split-off elements may have become reintegrated. Ultimately a picture can be disposed of in ways no person ever can, and in the chosen form of disposal resolution may take place similar to that of the original scapegoat ritual. Like that ritual, this may be considered beneficial to those involved.

THE THERAPEUTIC RELATIONSHIP AND THE SCAPEGOAT TRANSFERENCE

In the last chapter I described Greenson's (1967) division of the psychoanalytic, therapeutic relationship into three parts. In analytical art psychotherapy, the therapeutic relationship could be divided similarly, but with the inclusion of one further category. These would be: the real relationship, the therapeutic alliance, the transference, and *the scapegoat transference to the picture*. In practice these divisions do not exist with any clarity, rather they interweave and overlap, but they do offer a useful way of understanding the processes involved. Greenson describes the need for an internal split between parts of the self within the psychoanalytic setting. The 'observing ego', the adult part of the patient, forms an alliance with the therapist which is based on trust. Within this therapeutic alliance, the patient and therapist are colleagues with the common task of observing the irrational, regressed behaviour and emotions which come alive in the transference.

In analytical art psychotherapy, the therapeutic alliance is a centrally important aspect of the work; and at times it is the main relationship between patient and therapist. The 'real relationship' and the 'therapeutic alliance' may be activated, but without interpretation of any transference between patient and therapist. Instead the transference is observed as it manifests in the pictures. Thus the regression, and irrational or unconscious images, emerge *within* the relationship, but *in* the pictures. In some cases this continues to be the stance, and the interpretations which are made later are always directed through the pictures. This is a common form of working with patients who would otherwise be considered unsuitable or unready for psychotherapy. For example with certain psychotic or borderline patients, with children or with patients who are in an environment which is not conducive to transference interpretation, due to unclear therapeutic boundaries, such as a general psychiatric ward. The work here is possible because the transference is contained in the picture which is an intermediary object which is under the patient's control.

At other times the transference to the therapist, as well as the scapegoat transference to the picture, may be activated. When regression takes place *within* the therapeutic relationship, but *in* the picture, the picture may become the object of highly charged emotional investment. This is witnessed in the images and by both patient and therapist. It is likely that both people will be touched by such images and thus their relationship is affected. When this happens, which is not in every case, the picture then influences the interpersonal transference and countertransference. It is then that the interplay between all the four categories outlined above operates, increasing the complexity of the therapeutic relationship. Transference interpretations may include interpretations of the material in the picture as well as that which is manifest between the people.

Thus there are two distinct methods of working which can be identified through the application of Greenson's model. Both involve a split between the therapeutic alliance and the transference. The first is a simple split which, as I shall discuss later in this chapter, is similar to simple forms of the scapegoat tradition. Here there is minimal investment in the transference to the therapist. A conscious attitude is mediated solely through the medium of the picture. The second involves a more complex split, which engages the therapeutic alliance, the transference and the scapegoat transference. This is similar to more complex forms of the scapegoat tradition. Here the transference to the therapist may be illustrated, or embodied in the picture; alternatively the transference to the picture may incorporate the therapist. These latter variations, will both have profound countertransference implications.

The differences between the different forms of scapegoat become evident in the method of disposal of the picture once it is completed. The dictionary definition of disposal includes: 'Getting rid of, settling, dealing with, bestowal, assignment, sale . . .' (Oxford English Dictionary). All of these are potential ways of disposing of the scapegoat picture in analytical art psychotherapy. It is not only in the banishment or the destruction of the scapegoat that the final stages of this transference may be realised. The keeping safe, the gift of the picture, as well as other acts of disposal, offer resolution. The splitting, and subsequent disposal, via the art object, offer the possibility of an enactment as well as a contained resolution of the transference.

In analytical art psychotherapy, it is not the psychological processes which are different from other forms of analytical psychotherapy, but the *means* of their becoming accessible to consciousness. The same psychological processes operate in patients who come for analytical art psychotherapy, as for other forms of psychotherapy. The difference lies in the scapegoat transference to the picture, through which inner processes may be modified, analysed and understood. In analytical art psychotherapy, we make use of the natural propensity for splitting and projection,

and mobilise it in the interest of the patient. It is my premise that, through these processes, there is potential for resolution of the scapegoat transference, including disposal. This is because murderous, potentially harmful feelings may be expressed via an intermediary object, the picture. The picture is thus a scapegoat, a vehicle through which affect is embodied and channelled. It may become empowered and disposed of in a significant manner.

Most psychoanalytic theories agree that, in the natural course of child development, there is a need for the infant to separate from an initial state of fusion with the maternal environment. This is negotiated via various transitions in the relationship. A similar pattern is discussed, in a totally different idiom, by Cassirer who does not refer to the development of infants but to the development of consciousness as a social phenomenon. The states which he elaborates can be understood as social development, a process which is echoed in the acquisition of consciousness within the individual. The different stages in the world views, and diverse modes of thought, could be understood both in universal, social terms, and in the microcosm of individual development. Many of these stages and attitudes are evident in the relationship of patients to certain pictures which are subject to the scapegoat transference.

The transference of attributes and states

It is reported that the Hupa Indians look on pain as a substance. And even purely 'spiritual', purely 'moral' attributes are in this sense regarded as transferable substances, as is shown by a number of ritual rules regulating this transference. Thus a taint, a miasma that a community has brought on itself, can be transferred to an individual, a slave, for example, and destroyed by the sacrifice of the slave. The Greek Thargelia and certain Ionian festivals included a similar ritual of atonement, going back to the most ancient mythical origins. Originally these rites of purification and atonement were based not on a symbolic substitution but on a real physical transference. A Batak suffering under a curse can 'make it fly away' by transferring it to a swallow. And the transfer may be to an object as well as an animate subject as is shown for example by a Shinto usage. Here a man desiring to be relieved of guilt receives from the priest a sheet of white paper cut in the form of a human garment called *katashiro*, 'representative of human form'. On it he writes the year and month of his birth and his family name; then he rubs it over his body and breathes on it whereupon his sins are transferred to the *katashiro*. At the end of the purification ceremony these 'scapegoats' are thrown into river or sea, in order that the four gods of purification may guide them into the underworld, where they will disappear without trace . . .

(Cassirer 1955b: 56)

Fundamental to any scapegoat ritual, however simple or complex, is the belief that attributes and states can be regarded as transferable substances. This mode of thought presupposes a process of separation, through splitting and disposal, which is a basis of the idea of the scapegoat transference to the picture. The passage quoted above has been formative for me in the development of this understanding of the patient's relationship to the picture.

The idea that attributes and states are transferable substances is based on a mythical view of the world, where action is considered in a substantial form. Cassirer expresses it thus: 'what in empirical and scientific thought appears to be a mere dependent attribute or momentary property here obtains a character of complete substantiality and hence of transferability' (Cassirer 1955b: 56). In such thinking there is no distinction between what is represented and what is real. There is no dividing line between sleeping and waking, between life and death, as is evident in the equal status accorded the life of the dream world with that of the day.

In the empirical-scientific world view there is differentiation between subject and object, in myth there is no such distinction. Thus there is, apparently, a cleavage between the scientific and mythical views of the world. According to Cassirer, however, these apparently disparate forms of thought share a common root and so, in spite of their differences, they are basically the same form of thought. Mythical thought is considered to be the foundation of other forms of consciousness. It is distinguished from the empirical-scientific view through its *modality*, rather than its *quality*. These two, Cassirer suggests, are: 'the same forms of intuition and thought which constitute the unity of both the mythical consciousness and the consciousness of pure knowledge (Cassirer 1955b: 60).

Cassirer's account of the development of consciousness takes up three volumes of *The Philosophy of Symbolic Forms*, thus there is no way that I can do justice to the complexities of this theory here. However, as it has informed much of the thinking in this book, it is important to establish certain aspects of it in relation to my discussion. Ultimately, in spite of the interlinking of the different stages and their interdependency, I understand Cassirer's view to be hierarchical. There is a progression which begins with the undifferentiated state of mythical thinking and results in the differentiated state whereby, through the use of language, there is the acquisition of the sense of self-as-agent interacting with the environment. This is the 'I "coming to grips" with the world' (Cassirer 1955b: 204). This differentiation is established in a gradual progression where, through the use of tools and artefacts, an interaction begins to be established. This is further attained through the naming of these objects and of the gods associated with action. The point, for analytical art psychotherapy, is that mediation with the environment is negotiated, particularly in the early stages, through objects. It is only in later stages that the word becomes accessible. This corresponds

to the idea that the picture in analytical art psychotherapy mediates and presents a form of knowing for which, at the time, there are no words. Only later can the word be brought into play with the image.

In analytical art psychotherapy, as in psychoanalysis, the scientific and the mythical modes of thought are both of concern. It is often the case that psychological distress is caused by a denial or a subordination of one of these functions. A similar division is to be observed in attitudes to art and science respectively. Art is often identified with myth and dismissed as irrational, whilst science is seen as dealing solely with objective truths and rational proof. In practice neither can remain so clearly delineated. In a discipline such as psychoanalysis or analytical art psychotherapy, there is an attempt to enable the patient to restore the balance between these two functions.²

In pictures made by patients in therapy it is sometimes the case that the world of the unconscious and of myth is revealed. In these pictures it is as if the 'dream space', with its particular type of time and spatial relationships, becomes suddenly visible in the light of day. The world of the life of the night thus becomes present in the midst of the life of the day. Thus the unconscious is carried into the realms of consciousness through the picture. This is a natural process because, just as the state of fusion experienced in infancy is carried as an unconscious memory within all adults, so too the mythical mode of thought is an element of all consciousness. In certain societies this 'dream space' is given higher priority than it is in others.³ But, whatever its status, this remains an integral aspect of individual thought processes which may manifest in times of distress or when there is a need for regeneration.

Mythical thought processes are evident *within* the pictures, but they are also to be observed in the patient's relationship *to* the pictures. In the early stages the patient may be so identified with the image or with the whole picture, that it is as if she or he is still 'in the dream', and so cannot be detached from it. There is here, as in other forms of mythical thought, no separation between what is imagined and what is real. For the artist in this state, the picture *is* the thing depicted. This may be a fleeting, momentary experience or it may be one which continues for weeks, months or even years. While this experience of the picture lasts, 'the image does not represent the "thing"; it *is* the thing; it does not merely stand for the object but has the same actuality, so that it replaces the thing's immediate presence' (Cassirer 1955b: 38). This is one stage in the development of a conscious attitude to the contents of the unconscious. It is the beginning of transition from the fused state of mythical thinking to a differentiated state where language can be brought to bear. It is clear that any act of disposal in relation to an object with which its maker is so identified, will clearly be of considerable significance. It is in such a case that the picture may be an affective scapegoat in the traditional sense of benefiting the protagonist.

The basic principles of myth and science are combined in alchemy, which Cassirer calls a 'hybrid; a semi-mythical "science" of nature' (Cassirer 1955b: 60). He says: 'just as the mythical concept of causality can perhaps be most clearly illustrated by the structure of astrology, so the specific tendency of the mythical concept of the attribute is most evident in the structure of alchemy' (Cassirer 1955b: 66). The two are both modes of 'identity thinking in the form of substance' (Cassirer 1955b: 66). The alchemist's quest had the dual aim of making gold from the distillation and combination of base metals, and at the same time it was a spiritual journey. Thus the 'scientific' experiments did not have a solely objective aim, their secondary aim was subjective.

In Chapter 8 I shall discuss Jung's alchemical metaphor for the transference and countertransference relationship in psychotherapy in detail, and I do not wish to pre-empt this discussion. Here it is the thought processes which are implicit in alchemy which I will discuss, as they have a particular significance for analytical art psychotherapy. The same underlying thought processes which are implied in alchemy are also fundamental to the idea of the picture as an object of the scapegoat transference:

In the course of its history, alchemy developed this addition and subtraction of elements into a highly ingenious and intricate system. In these extreme refinements and sublimations we still clearly discern the mythical root of the whole process. All alchemic operations, regardless of their individual type, have at their base *the fundamental idea of the transferability and material detachability of attributes and states* – the same idea which is disclosed at a more naive and primitive stage in such notions as that of the 'scapegoat'.

(Cassirer 1955b: 66, author's emphasis)

The picture might be seen at its simplest level, to be a scapegoat. Like the adept in alchemy, the artist is also refining, mixing, and combining elements in order to produce something new. This too, has a physical, substantial presence, as well as a psychic aim. In the alchemist's vessel elements are combined and mixed. The picture could be seen as such a vessel, in which diverse elements from the psyche of the patient are mixed. The combination and mixing of colours effects a transformation in the condition of those colours as well as the paper. The paper or canvas is the vessel and some colours, like the substances the alchemist uses, are made of metals. For example a cadmium red, mixed with a chrome yellow, will produce a new orange; cobalt blue added to titanium white will transform the white into a paler blue and so on. This may correspond to some aspect of the psychic state of the patient. However, there will be times when this combination of colours will echo the mix which concurrently takes place in the transference and countertransference exchange. Thus the picture will come to embody the affective tone of the therapeutic relationship. A complex type of

alchemy is operating here; the colours are only one part of the mix of the painting. The forms and figurations also offer a mix. This may alter the relationship of the colours by implying disharmony where there is apparent harmony, or peace in the midst of apparent chaos. In addition, the way that paint is applied leaves its traces so the final picture offers evidence of the struggle which may have taken place to achieve certain effects. There may be a part of the paper where colours have accidentally dripped into each other, perhaps spoiling the intended effect. There may be a patch of paper which is rubbed into a hole where it would not come right. In analytical art psychotherapy all of these elements combine in the vessel of the painting and may be understood as corresponding to some aspect of the patient's psyche.

In the scapegoat ritual elementary things, in the form of attributes and states are assumed to be transferred from one being to another. In analytical art psychotherapy, the transference is made by a person to the paper and paint. Thus the picture comes to be experienced as a scapegoat in its simplest form and, in a more complex form, as the alchemist's vessel.

SYMPATHETIC MAGIC

While alchemy could be understood as a hybrid, combining mythical and scientific thinking, magic is clearly based on mythical thought. The biblical scapegoat of the western tradition is only one of many scapegoat rituals. The scapegoat is a universally accepted method of disposing of contaminating elements in a society or dis-ease in individuals. Some scapegoats apply simple forms of magic and do not involve the complex stages of the biblical scapegoat. Frazer (1922) gives numerous examples of different scapegoats based on researches throughout the world. Part IV of *The Golden Bough* is entitled *The Scapegoat* (Frazer 1913), and it is devoted entirely to the many forms of this tradition. Many of these examples involve the magical understanding that objects or animals can be made to carry away pollutants of all sorts. In some cases the transference is direct, and without ceremony, whilst in others it requires a complicated procedure involving a priest, and even the entire community. Later in this chapter I shall give some examples of these scapegoats and link them with case material; before doing so I will discuss the underlying thought processes.

In scientific thinking there is a unity of diverse elements which may be seen as potentially disagreeing. This could be understood as a kind of pluralism where different positions learn to live together in spite of the differences. They complement and influence each other through conscious debate, collision and interaction. In terms of psychoanalysis this has been discussed by Samuels (1989). In mythical thought, of which magic is a product, there is no such disagreement – positions are fixed. The belief is that there is a sympathetic connection between apparently unconnected

things and parts of things. Some scapegoats are accompanied by complex religious rituals, whereas others are acts, performed with little or no ceremony. These latter could be understood as cult which, according to Cassirer, precedes myth. Cassirer (1955b: 219–20) discusses how complicated religious ceremonies developed from mythical acts which were initially cult. 'The cult forms the preliminary stage and the objective foundation of myth' (Cassirer 1955b: 220). Maccoby makes a similar point: 'in general rituals are earlier than myths . . . myths often arose in order to explain a ritual: often too they became detached from the ritual which had become obsolete' (Maccoby 1982: 9).

Among the cases cited by Frazer it is possible to recognise such a distinction. Some of the examples which he gives are ritual acts which are clearly cult; they are personal acts of self-preservation from evil, with minimal ceremony. In such cases the transference is almost indistinguishable from the act of disposal; it is almost a single gesture. In more complex scapegoats the pollution is ceremonially transferred to the allotted scapegoat, prior to the act of disposal. The disposal is then a separate act. In either case the fundamental idea of the 'transferability and material detachability of attributes and states' (Cassirer 1955b: 66), is to be observed. These scapegoats, which are described by Frazer, offer insight into many of the scapegoat transferences and the subsequent acts of disposal which occur in analytical art psychotherapy. Some of these, like the simple scapegoats, are cult, in that the enactment is less conscious than in those which are more complex. Particularly in these cases, where the enactment is less conscious, magical thinking can be discerned at the basis of the scapegoat transference.

Sympathetic magic is divided into two types; homeopathic and contagious magic (Frazer 1922). These operate in slightly different ways and are different manifestations of mythical thought processes. *Homeopathic magic* is imitative magic, and links to a phase which Cassirer calls the mimetic phase of development which is also imitative. In discussing this phase he gives the example of copying, and how the child acquires language and action skills through the imitation of adults. *Contagious magic* is based on contact and links to what Cassirer discusses as '*pars pro toto*' or the part of some object or person standing in for the whole (Cassirer 1955b: 50). There are times when either or both of these forms of magical thought processes are evident in the pictures made in therapy.

Homeopathic magic

Homeopathic magic operates in the belief that like produces like, and that an effect resembles its cause. The most common form of imitative magic is the making of images with the intention of harming an enemy. Images are made and pins stuck in them in the belief that, as the image suffers, so does

the intended victim. In one Malay charm an image is made from beeswax, about a foot in length, and this is subjected to whatever is wished on the enemy. If the wish is to blind him, the eye is pierced, to make his head ache, the head is pierced. If the intention is to kill him the image is treated as a corpse; it is prayed over and finally it is buried in the path where the intended victim will step over it (Frazer 1922: 13). The magic is imitative, in that the desired effect is presumed to follow the act by imitation.

Imitative magic is not always mal-intended; there are some more kindly versions, one of which is the rite to induce pregnancy in a childless woman. A doll is made for the purpose of imitating childbirth and then the suckling baby; this is a part of a complex rite to which the woman is subjected in the expectation that she will subsequently conceive. Other magical homeopathic rites include those performed by fishermen and hunters, who enact a good catch or a successful hunt in order to ensure such an outcome. As with all imitative magic, it is important not to inadvertently enact a less favourable outcome, which could have the opposite of the desired effect. The underlying belief of homeopathic magic is discernible in all such rites; that is, the belief in a connection between physically unconnected things.

In analytical art psychotherapy similar patterns of thought may be discerned in observing the patient's relationship to the picture. One example, which may be related to homeopathic magic, is the usually unconscious idea that if I paint you I gain power over you. Frequently elements of such thinking go unnoticed because they are unconscious, but at times they have a conscious intention. There may be a conscious testing of the therapist and she or he is incorporated in the picture in order to repel or seduce. However, this too may occur as an unconscious aspect of the transference to the therapist, which is manifest in the picture. The intent may be more benign or more sinister than this, but the point is that the underlying thinking may well contain vestiges of magical ideas which need to be understood as such.

Contagious magic

Contagious magic operates on the understanding that to possess some part of a person, or even something which belongs to them, is to have power over that person. The belief is that parts which were once connected continue to act on each other, even when they are detached. The whole and its parts are inseparably linked; the destiny of the whole is linked to the destiny of the part:

Anyone who acquires the most insignificant bodily part of a man – or even his name, his shadow, his reflection in a mirror, which for myth are also 'real parts' of him, has thereby gained power over the man, has taken possession of him, has achieved magical power over him.

(Cassirer 1955b: 51)

Frazer gives many examples of contagious magic, which he designates the law of contact. These include peoples who conceive of the shadow as the soul, so to injure a person's shadow is to injure the person (Frazer 1911: 78). Because there is a sympathetic connection, the cutting of hair and nails is considered hazardous and the method of their disposal is carefully prescribed in many different cultures. In certain cases a ceremony accompanies the annual haircut, which is believed to expose the person to great danger. In some communities, once hair or nails have been cut off they are kept hidden in some secret place. The intention is that, at the resurrection, the person will be complete with all the parts with which they entered the world (Frazer 1911: 280). In other communities hair and nails are carefully destroyed in order to prevent them falling into the hands of an enemy.

Frazer gives an example of scapegoating which takes this sympathetic connection a step further in the way in which the disposal is used to benefit the protagonist. A person who is suffering from gout transfers the affliction to a tree. The sufferer pares his nails and cuts some hair from his legs; he then bores a hole in a tree and places the nails and hair in the hole which is sealed with cow dung. The patient is then expected to be free of gout for the next three months and the tree is thought to suffer from it (Frazer 1913: 53). The nails and hair are the intermediary objects which carry the gout and transfer it from the sufferer to the tree. It is the contact of the part which is taken from the body of the sufferer which effects the transference. The tree becomes the scapegoat as a result of this transference through the tangible connection with the bodily substance.

This is sometimes echoed in the use of bodily substances in the pictures in analytical art psychotherapy. Elsewhere I have discussed the way in which Sally used her faeces and blood as materials with which to make a picture (Schaverien 1987). Sometimes nail clippings are also used. Mary, an art therapist, told me of such an experience, which occurred in an art therapy group in which she participated during the annual summer school at the college where she had trained. One year she made a picture in which she incorporated her own nail clippings. She took the picture home with her and during the intervening year, between this summer school and the next, she continued working on her picture. Each time she needed to pare her nails she added the clippings to her picture; these became a central element of the materials she used. When she returned to the college the following year she felt the picture was complete, a cycle had taken place which had run its course.

This could be understood as an example of an enactment, based on contagious magical thinking, in which the picture became a talisman which benefited its possessor in several ways. The growth of hair and nails are a bodily reminder of the passing of time, and trimming usually takes place at regular intervals. In this society these events usually pass unremarked, but in this particular instance Mary was moved to incorporate these bodily

substances in the picture. I would suggest that the significance of this was a complex scapegoat transference, in that it incorporated all the four categories of the therapeutic relationship outlined earlier in this chapter. The real relationship was the conscious, and real involvement of Mary in the group in which she had enrolled in order to experience working with this art therapist (not myself). There was a therapeutic alliance, based on trust in the art therapist and the group, and there was a transference to both the art therapist and the institution in which the group was held. The year which Mary had spent as a student at the college had been of great importance for her and her return to the college for the annual summer school was a way of maintaining that contact.

The picture was made in the group and then taken away; Mary hung it on the wall in her room where she was able to view it, live with it and assimilate its meanings. She was also able to continue working on it and making changes, thus keeping it live throughout the year. Thus the picture was a talisman which maintained the internalised relationship with the art therapist and the college.

The following year she returned to the college, enrolling in a group with the same art therapist. She was then able to feel that her picture was completed and, having withdrawn some of her investment in the picture, she was able to frame it. From this we might assume that, through her enactment, she had been able to internalise the good aspects of the college/therapist. Thus the picture was no longer empowered for her in the same way. She had completed the cycle; a year had passed. This picture was no mere image, it was a container of powerful affect which offered an opportunity for working through of the conscious and unconscious elements which had been invested in it. This was a negotiation of an investment, based on contagious magical belief, in which the image was invested with bodily substances. It was a partly conscious link which held Mary in a connected relationship to the college for the whole year. As far as I am aware no interpretation was made regarding the meanings of this enactment. Intuitively Mary, who admittedly was an art therapist and therefore aware of the complexity of her enactment, was able to benefit from the whole process without interpretation. The conscious attitude was negotiated through making and living with the picture.

This is one example of contagious magical thinking as a component of the scapegoat transference in analytical art psychotherapy. In the rest of this chapter I shall give other examples of the ways in which the transferences which occur in analytical art psychotherapy parallel some of the many scapegoat transferences which are revealed in the investigations of a variety of different cultures.

THE SCAPEGOATS

Frazer shows that a scapegoat may be a bird or an animal, a human being, an inanimate object, or an image created specially for the purpose. It would be impossible to explore all these types of scapegoat here and so I have chosen to concentrate on some of the examples of inanimate scapegoats and of images created for the purpose. Some of these are very simple forms of the scapegoat and others highly complicated. The difference between the simple and complex scapegoat becomes evident in the transference to the scapegoat, and in the method of its subsequent disposal.

Some of the scapegoats which are described by Frazer are evidence of the 'purely beneficent side of the transference of evil' (Frazer 1913: 6). These are attempts to alleviate human sufferings by diverting them to objects which are then thrown away or otherwise disposed of without harming others. One such is the cure of epilepsy, which is understood to be effected by striking the sufferer in the face with a leaf. The leaf is then thrown away and with it, the affliction. This may, in practice, be a little more complex than described here; however the point is that this is an extremely simple scapegoat. The illness is transferred to the leaf with minimal ceremony and likewise disposed of.⁴

Another simple scapegoat transference is the cure of pain, which is effected by placing a woman's headband on the area concerned, perhaps the abdomen of the sufferer. The pain is supposed to enter the headband which is then cast away, in the bushes. The headband may be retrieved later and used again, both as a headband and a cure for pain. In this case the scapegoat is only temporarily banished and not permanently contaminated; the method of disposal is likewise temporary. Both this and the previous example may be related to a similarly simple transference in analytical art psychotherapy. A client may make a picture of her pain or depression and this brings a certain relief through placing it physically outside the body. This may be further established by disposing of the picture; maybe putting it out of sight, temporarily banished to the art room shelf. The relief is accomplished by the externalisation, followed by the disposal. Temporarily, the pain has been dealt with, with the acknowledgement of the therapist, especially if she or he physically puts the picture away. The magical belief is that the picture is felt to hold the pain in the marks. A simple type of sympathetic connection is operating between the patient and the picture. In relation to the four categories of the therapeutic relationship, the picture has been subject to a simple scapegoat transference. This has taken place within a therapeutic alliance, and the disposal is part of that alliance. The therapist takes care of the picture, the pain, and so, symbolically, the patient. The separation from the pain begins to take place as soon as the image is visually articulated, and like the headband, it is temporarily disposed of, but available to be looked at or continued later.

Transference to sticks and stones

There is a whole section in *The Scapegoat* (Frazer 1913) devoted to the transference to sticks and stones. These merit attention in the context of this discussion because of the particular methods of disposal of these scapegoats. Cairns and piles of sticks occur in many countries throughout the world and their origins can be traced to the disposal of such scapegoats. Often the original reason for throwing stones and sticks onto these piles have been forgotten and only the rite remains. 'Sometimes the motive for throwing the stone is to ward off a dangerous spirit; sometimes it is to cast away an evil; sometimes to acquire a good (Frazer 1913: 23). Passing scenes of past murders or suicides is considered dangerous, for example, and the passer-by throws a stick or a stone onto a heap, in the hope of averting the danger. The fear is usually of possession by the spirit of the deceased, and the stick or stone is thrown as a decoy, to attract the attention of the evil spirit, so drawing it away from the passer-by. Some communities punished robbers and murderers by leaving their bodies to rot, rather than burying them. When the site where the body has lain is passed, abuse as well as stones are thrown at the place to safeguard the passer-by (Frazer 1913: 13). In some cases the stone is thought to hit the feared ghost. There are other reasons for such disposal of sticks and stones; sometimes the stones are thrown with the aim of wrenching an evil from the body of the thrower. Here the evil is transferred to the stone and is cast away with it. These transferences to sticks and stones are linked, in that they are a way of distracting evil spirits and keeping them at bay.

These are simple scapegoats; they are not part of a religious ceremony which embodies the scapegoat, and the embodiment and disposal of the scapegoat are almost a single gesture. Once it has become part of the cairn, the stone is empowered, as part of a sacred or feared place. It is part of the memorial, and of the power needed to keep the spirit of the dead at bay. Rather than being banished, this type of scapegoat retains and even increases its power after its disposal.

Rites such as these are based on magical beliefs which, in some cases, develop into religious rituals. The transference here is still simple in that the embodiment of the scapegoat is direct, involves only the protagonist, and is only partly conscious. However, the disposal becomes a little more complicated than just throwing the scapegoat away. The scapegoat-stone becomes a part of something else, a cairn or a monument. In analytical art psychotherapy both these stages may be enacted. The picture may be thrown away or quickly stuffed into the art folder, perhaps in an attempt to be rid of the affect which it is felt to hold, or perhaps to ward off evil. When such pictures are kept, they build into a pile in the art folder. Over time they gradually amount to a body of work which, like the cairn, takes on its own significance. The individual picture is no longer seen as a single unit but a part of a whole sequence of pictures which belong together.

In his discussion of transference to sticks and stones, Frazer tells of American Indians who, suffering from fatigue, rid themselves of it by throwing a stick or a stone onto a pile. The fatigue is believed to be caused by demons and these are thrown off with the stick or stone. Frazer also reports incidents where the transference to the stick is furthered by letting the demon out with the blood of the protagonist. To this end people wound themselves and many people have scars which attest to the fact that they have undergone this ritual.

The thinking which motivates some suicide attempts is similar. A person may be so distressed, depressed and despairing, that there seems only one way of relieving the associated tension. Cutting the wrists, or some other part of the body, is a form of release which is sometimes described as an attempt to feel 'real'. The traditional rituals thus have their counterpart in modern society. Here they are unacceptable forms of behaviour; the scars are hidden and considered a badge of shame. In the societies described by Frazer, they were time-honoured traditions, which had been tested and found effective. Analytical art psychotherapy offers another form of release, by providing a means of enacting such a rite without having to damage the body. Sometimes a picture is painted of a wrist-cutting, or red paint is lavishly splashed onto white or black paper. This may provide sufficient release for the patient no longer to need actually to perform the act. However, at other times the picture may be merely a rehearsal for an act which is to take place later. Consequently the art therapist needs to be vigilant and not to conclude one intention, without first checking with the patient. An example of this type of enactment is described in Chapter 6.

Here, the transference to the scapegoat is more complex, because it includes an element of self-mutilation along with the transference to the stick or stone, but the disposal is similar to the previous examples in that a cairn or pile of sticks results from the disposal.

The simple scapegoat – single picture

There are many ways in which the pictures in analytical art psychotherapy become simple scapegoats, only half consciously disposed of within the art room. One such example might be the case where the patient makes a picture and immediately jettisons it. On one occasion it is thrown roughly across the room, landing accurately in the rubbish bin. On another occasion the picture is folded carefully and then torn into tiny shreds before being placed in the bin. There are a number of possible psychological processes underlying such acts and these may be linked to magical thinking. One way of understanding this is in relation to a simple type of scapegoating, where the picture is being blamed for the deed, or the material it reveals.

It seems that, after a sacrifice had taken place, there was frequently a

problem of retribution. The annual bull-slaying feast in Athens offers an example:

A bull representing Zeus, the father of the gods, was sacrificed on the altar of the temple. The custom was that the priests, after sacrificing the bull, fled from the altar, in mock panic, crying out a formula absolving them from the guilt of having slain the god. Afterwards, in a special chamber of the temple, a trial was held, in which the blame for the slaying was attributed to the knife that slit the bull's throat. The knife, having been found guilty was punished by being destroyed.

(Maccoby 1982: 8)

Freud quotes this example in *Totem and Taboo* (1913: 137). Here the knife is blamed, thus absolving the human being who wielded it. The destruction of the knife is thought to assuage the guilt and to propitiate a potentially vengeful god. This is a simple scapegoat because the split is simple and direct. Unlike the examples of transference to sticks and stones quoted above, this scapegoat is part of an established annual religious ceremony, and the transference is fully conscious. The responsibility is ritually (and thus consciously) separated from the priests and lodged in the object, which is then a scapegoat. The knife, which now carries the burden of guilt, is destroyed and once this disposal has taken place the problem is resolved.

For the patient who destroys the picture in the way described above, a similar process may be operating. The transference may be understood as simply splitting off the bad and placing it in the picture. This may be a conscious act, or it may be totally unconscious, but in either case, the bad is then in a tangible, substantial form, whilst the 'good' remains unseen, kept within. This is a simple act of self-preservation. As with the knife of the bull-slaying feast, a separation is effected; the picture is blamed for what it is thought to contain, or for what it reveals.

A picture such as this may surprise its creator by unexpectedly revealing the guilt or shadow aspect of the psyche, the part which, according to Perera (1986), is scapegoated. In this way unconscious material may come to the light of consciousness, and so the picture may arouse active opposition and resistance. The impulse to deny the content of such a picture may motivate its premature destruction. This would be rather like killing the messenger who brings bad news, only temporary respite. The death of the messenger only delays the inevitable acceptance of the news, it cannot erase its content from existence. Similarly, the destruction of the image which brings the shadow into the visual field, and so to consciousness, would only delay the inevitable conscious realisation of the message which it bears. The resolution of the scapegoat transference in analytical art psychotherapy depends on the conscious understanding of the significance of the disposal of the picture. During the course of the work, and at termination, there may be separate disposals of different pictures which all have different significance.

Like the cairns which are gradually constructed from the many disposed-of scapegoats, so the art folder grows with the addition of each scapegoat picture, if they are kept rather than destroyed. When the pictures are kept in this way they become subject to the subsequent ritual of the review session. Here the accumulated scapegoats may be seen in their sequence and so a conscious sense made of the previously unconscious, or partly conscious disposal.

The simple scapegoat – the double picture

A split transference is common in psychoanalysis. The internal divisions manifest in different ways, one of which is a split between different people in the life of the patient, whereby one is idealised and the other denigrated. The aspect of this which denotes that it is transference is the total exclusion of the possibility of the alternative view. Thus the therapist may find that she or he is idealised while the patient has not a good word to say about her or his boss. The aim here is to help the patient to see that, however justified her or his view may be, its fixed nature indicates that it is a manifestation of an internal split.

There are times when such a split is evident in the divided transference between two pictures, often made on the same day. This type of transference is similar to the biblical scapegoat, described earlier. It is also similar to the split in psychoanalysis between the 'good' and the 'bad' breast (Klein 1975). The separate roles of the two pictures may be a manifestation of either or both of these. Like the scapegoat and the sacrifice, the two pictures may play different roles in the patient's imaginal world. It may be noted that in the disposal of these two pictures a division of labour is made. This is rarely identical to that of the sacrifice and the scapegoat but there may be similarities. Frequently, for example, one picture will be experienced by the patient as containing all the good, whilst the other is felt to hold all the bad. In such a case the patient may have an impulse to destroy the 'bad' picture and to keep the 'good' one safe. This could be understood as splitting in Kleinian terms, with the good exaggeratedly good and the bad correspondingly bad. When such a split is embodied in two pictures, it is clearly visible, to be seen by patient and therapist. This has the advantage that, as both pictures are made by the patient, unacceptable as it may be, they are evidence that both are aspects of the patient's inner world. In the disposal of such a pair of pictures there is an opportunity for resolution and integration of these divided elements.

Once it has been pictured such an internal split cannot remain unconscious; both patient and therapist have witnessed its manifestation. The rejection of the 'bad' picture is often on grounds of aesthetic inadequacy, but such a response from the artist is rarely solely an aesthetic judgement. It can feel distinctly uncomfortable to see, in a picture, elements of one's

imaginal world which it would have been preferable to deny. As in any form of analytic psychotherapy, the unconscious motivation is of prime interest, and it is likely that claims of aesthetic inadequacy, however justified, may be masking an additional unconscious reason for the dislike of the picture. When the unacceptable picture is kept rather than destroyed, it is possible to work with the image in the future, when the resistance may have lessened. The disposal of this picture, in the interim, may be storing it safely out of sight.

Here, as in the case of the single scapegoat picture, gratification of the impulse to destroy the 'bad' picture could be a premature enactment, a consequence of the unconscious split. In the single picture the 'bad' is split off, the 'good' unseen; but unconsciously it may be experienced as within the artist. In the double picture the 'bad' and the 'good' are both visible externally, and equally invested in the pictures. Of course there will be times when the investment in, and destruction of, the picture/s will have other meanings and at times it may even be beneficial. These examples are merely *that*; and by no means are they regarded as the only way in which these processes manifest. The important point here is that, if the destruction of the picture is motivated by unconscious denial of the content, this will need to become conscious at some stage, either before or after the act.

Transference to persons via intermediary objects

A more complex form of transference to the picture may be understood in connection with the type of scapegoats in which others are magically influenced or controlled by means of an intermediary object. Considering these scapegoats offers a way of understanding some of the ways in which the transference to the picture is interwoven with the transference to the therapist. This affects the content of the imagery as well as the disposal of the picture. Most of the scapegoats which Frazer describes incorporate the transference of evil, feared consequences, or illness. In analytical art psychotherapy, this is not always the case. In addition to such negative elements, the transference to the picture may hold very positive ones. When this is the case the picture is valued and a strong attachment to it is manifest; disposal of such a picture may be protecting it and keeping it safe with as much investment as there may be in the destruction of the negatively empowered image.

Frazer describes many forms of the transference of suffering from one person to another via scapegoats. The intention is not always to harm the other person; it may be that the intention is merely to rid the sufferer of the affliction. If someone else contracts the disease they are assumed to take it away with them. The following are some examples of such transferences which I will relate to the transferences within the therapeutic relationship.

In the following example the transference to the other person is an

expedient way of disposing of the affliction. The Bahima, who are a pastoral people of Uganda, Frazer relates, often suffer from abscesses:

Their cure for this is to transfer the disease to some other person by obtaining herbs from the medicine man, rubbing them over the place where the swelling is, and burying them in the road where people continually pass; the first person who steps over these buried herbs contracts the disease, and the original patient recovers.

(Rev. J. Roscoe (1907) quoted in Frazer 1913: 6)

Here the intention towards the recipient is not malicious, merely expedient. The aim is to free the afflicted person and this is achieved through the transference to another via the herbs. The damage to the other person is incidental to the main aim, which is to be rid of the abscess. There is an important factor to note here, for this discussion, and that is the involvement of the medicine man who supplies the herbs. The herbs are effective because they are prepared by the medicine man, who, like the therapist, is himself empowered by the community. The transference is conducted by the sufferer, but the level of ritual investment is more complex than hitting oneself with a leaf.

This is similar to the pictures which are made in therapy, in that it is not only the making and disposal which is significant, but the fact that it takes place *within* the therapeutic relationship, which is an empowered relationship. This distinguishes the pictures made in therapy from art made in the world. The transference to the object takes place within a therapeutic alliance. The dis-ease which is in the picture, like that in the herbs, is to be transferred to another person. It is likely that the person who it is anticipated will step over the picture, metaphorically, is the therapist, or possibly another patient. In this case it is not really important who contracts the affliction as long as it is taken away.

There are transferences of this type which are intended to rid the sufferer of an ill but at the same time they are aimed to injure an enemy.

To cure a toothache some of the Australian blacks apply a spear thrower to the cheek. The spear thrower is then cast away, and the toothache goes with it in the shape of a black stone called Karriitch. Stones of this kind are found in old mounds and sandhills. They are carefully collected and thrown in the direction of enemies in order to give them toothache.

(Frazer 1913: 6)

The intention here is apparently twofold; first to be rid of the toothache it is transferred to the spearthrower and the stone. This is accomplished without transference to another person; the stone is rather stored as ammunition to be used at some later date. Unlike the pain transferred to the headband the toothache does not evaporate, but remains in the stone for use as a weapon. The transference to the other person is unconnected with getting rid of the

toothache, it is merely one of ill intent towards the recipient. Elsewhere (Schaverien 1987) I have discussed the case of Gary in relation to this example. In terms of the transference to the therapist, it may be that there is an unconscious attempt to transfer the ill effect to the therapist, at some later date.

In each of these cases the object which has become the scapegoat is understood to carry the substance of the illness and transfer it to another person, or even hold it in store for future use. This mode of magical thought is clearly based on the belief that there is a sympathetic connection between apparently unconnected things.

Transference via images

In analytical art psychotherapy the images are made by the client; in most of the ceremonies recorded by Frazer, the scapegoat image is made by the medicine man. He has the power to make the image and to conduct the necessary ritual. Some of the images are merely vehicles through which pollution or disease is disposed of, while others are the medium through which it is transferred to another person:

Among the Baganda the medicine man would sometimes make a model of his patient in clay; then a relative of the sick man would rub the image over the sufferer's body and either bury it in the road or hide it in the grass by the wayside. The first person who stepped over the image or passed by it would catch the disease. But the use of images for this maleficent purpose was a capital crime, any person caught in the act of burying one of them in a public road would surely have been put to death.

(Frazer 1913: 7)

Here again it is the medicine man who makes the image; he invests it with power. The relative of the patient actually makes the transference by rubbing the model on the body of the affected person. The model then carries the disease and so must be disposed of. In this case it is insufficient to merely dispose of it by throwing it away, the model must infect someone else or the cure is incomplete. Again the intent towards the recipient is expedient rather than malicious, but it is evident from the penalty for attempting such a form of disposal that it was regarded as a highly dangerous form of magic.

A picture which has been made in therapy, and which is felt by the patient to be the container of power, may well be experienced in a similar way. The patient may anticipate that the picture which is invested in such a powerful way is potentially contaminating and dangerous. Thus the thinking may contain vestiges of the type of magical thought which is involved in such scapegoats.

Duane's picture was experienced in this magical manner. Duane was in

the psychiatric hospital having had a psychotic episode in which he had become dangerously paranoid. He was on medication and now was convinced that there was no point in discussing, or trying to understand, what had taken place in terms of his difficult home situation. He was convinced that the problem rested in his physical appearance; he was convinced that he was irredeemably ugly and far too thin. This was not an objective fact; he was neither ugly nor particularly thin. However, his body image was so distorted that there was no persuading him that all was not lost. Duane was in his late 20s and had a talent for art. This talent was revealed in a facility with the art materials and an ability to make pictures, from memory, of scenes which included trains (very accurately painted), cooling towers, churches (accurately drawn) and tunnels. Some of these were based on places he had actually been to draw the building; others were, I suspect, based on years of lone study of the illustrations in the Ladybird series of reading books.

Clearly, the aim of art therapy could not be insight in the sense of discussion of problems in relation to his pictures; this was not on the agenda for Duane. However he loved to come to art therapy and to paint and draw and he made good relationships with other patients in the open art therapy group which he attended. He also made a good relationship with the art therapist and the occupational therapists in the department. We were able freely to comment and to let him know that, although he would not play the insight game, we would not go along with his distorted body image, so that this was often challenged and there was a certain amount of good-natured humour involved.

In terms of the categories of the therapeutic relationship discussed earlier in this chapter, a therapeutic alliance had been formed, based on trust. The real relationship was important here too, in that Duane's reality was not always the same as that of the therapist and so discussion was often based on this, particularly with reference to his perception of his body. In addition there was frequently a scapegoat transference to the picture, which I think was, usually, a very positive object for him. I suspect Duane unconsciously knew that analysis of his problems would precipitate another psychotic episode and he measured his use of the interpretations which were offered accordingly. People frequently know intuitively when it is best not to analyse their work. However, Duane took great pleasure in making his pictures, and they certainly enhanced his diminished sense of self.

One day Duane made a picture which was unusual for him in several ways, and it frightened him. This painting is on a large sheet of buff coloured sugar paper. He painted a coffin diagonally across the paper from the lower right-hand corner to the top left. This was painted brown, and inside it was a skeleton, white, with a skull head and rib cage. Its arms were raised, the hands covering the eye sockets. Between the fingers of the skeletal hand it is just possible to see the holes, which actually look like

eyes, peeping out. There is a blue cover over the skeleton's body which is tucked neatly in beneath his arms. This gives the whole picture an ambiguous appearance; on the one hand it appears to be a skeleton in a coffin; on the other it appears to be a baby, tucked in its cradle and playing peek-a-boo. The rest of the background of the picture is painted in a dark grey which gives the impression that the coffin is in a tomb, or underground.

Duane presented the picture to the art therapist half turned in on itself so that the lower corner was held over the rest of the picture, hiding the central image. He said 'It's awful – you mustn't look – have a quick peep.' Then he quickly turned the corner back to reveal the image and then returned it, hiding the image again. It was as if he feared that the picture, which was so scary to him, would leak and damage both himself and the art therapist. It certainly frightened him; it was as if Duane was doing the same thing as the skeleton, playing peek-a-boo. He was just peeping at the image and then again covering it up quickly, before it could 'get' him. It could be that he was so identified with the image that it *was* him, peeping out at what he feared and then running away fast. It was as if the picture was experienced as magically powerful and highly dangerous. Although not physically contagious like the clay model of the Baganda people, this picture was believed to have the power to infect the therapist and the patient with its terrifying image.

This picture could perhaps give some insight into his obsession with his body image, if thinness indicates imminent death. It might also imply total regression. The coffin and cradle could be connected in that they are the markers of the beginning and the end of life. The first stage of life is spent in the cradle and the last in the coffin. The coffin and cradle also share the symbolism of the womb, or the Great Mother, as is discussed in detail in Chapter 8.

The type of fear which Duane revealed in relation to his picture is not uncommon in analytical art psychotherapy. The way it was revealed is a particularly graphic example of a common attitude to the newly exposed and unfamiliar image. This type of thinking is inherent in childhood and is typified by the game of peek-a-boo. Here the child looks at what it fears and then withdraws from it by the expedient method of making it invisible, by covering the eyes. Children are permitted all kinds of irrational fears which adults are expected to have relinquished. Because it is unacceptable, adults learn to mask such thinking, to measure confession of it, or to forget it. The fear is that it will be negatively interpreted as madness. Magical thinking is evident in our dreams and fantasies and so many of us learn to ignore these. Evidence shows that we *do* all dream (Colman 1988), but many adults, when asked, state that they do not dream, or that they forget their dreams. In societies which value the dream-world, regular breakfast-table discussion revolves around what has been dreamed and its possible implications (Garfield 1974). It would seem, therefore, that this whole area of

consciousness has become unconscious in western cultures due to lack of attention. That it is present but unconscious, is evidenced by the number of people who begin to remember their dreams when they commence some form of analytical psychotherapy which respects this area of experience. Since Freud published *The Interpretation of Dreams* (1900) there has been a fundamental respect for this area of experience in psychoanalysis. Many artists, too, cultivate the memory of dreams and recreate them in their pictures. In mental illness, especially where the patient is unfamiliar with this aspect of the inner world, this type of thinking may emerge and be seriously frightening.

In analytical art psychotherapy, this area may suddenly be revealed in an image such as Duane's, and it may take the artist by surprise. The picture may reveal all that the artist unconsciously fears and so for him or her it is horrifying. The picture is evidence of these fears and so, when it is newly made, it is impossible for him or her to look on it, and certainly he or she cannot own it. Such an image may be experienced by the patient as alive with all he most abhors. To leave such a picture lying around casually in the art room would be inconceivable. The picture, which is experienced as bearing such a powerfully dangerous image, cannot be left unattended in the art room; this could be considered tantamount to taking the deliberate risk of contaminating passers-by. Like that of the Baganda people, this scapegoat may be experienced as having the potential to infect the other people who use the art room.

This is one reason why storage facilities are essential in the art room. Pictures to which a transference of this nature has been made, or those to which the patient is otherwise attached, should not be left casually unattended. The power which they are believed to carry needs to be respected and cared for; this is for the benefit of the patient who made them. It is also for the benefit of other sensitive individuals who may come to identify with them. In this way the image in analytical art psychotherapy may be experienced like the image buried in the road. The picture will be kept safely until the power which it is felt to bear becomes less intense through the process of familiarisation. (This process is discussed in detail in Chapter 5.)

In the previous scapegoat, taken from Frazer, of scapegoating through an image to another person, the image was made by the medicine man. In the example which follows, the image is made by the afflicted person rather than a priest or medicine man and the transference is direct and unceremonious.

Among the Korkus, a forest tribe of the Central Provinces in India, when a person wishes to transfer his sickness to another, he contrives to obtain the loincloth of his intended victim and paints two figures on it in lamp black, one upright and the other upside down. As soon as the owner of the loincloth puts it on, he falls victim to the ailment which afflicted the artist who drew the figure.

(Frazer 1913: 7)

Frazer does not say any more about this, and he does not indicate what the relation of the sufferer here is to the victim; it might be assumed that it would be an enemy. It would also be interesting to speculate on the significance of the relative positions of the two figures. Presumably there is some exchange in the fact that one is upright and the other upside down. This scapegoat combines both homeopathic and contagious magic. The homeopathic aspect is in the painting of the figures, as a consequence of which the illness is transferred through imitation. The contagious element is in the use of the victim's loincloth; an article of clothing may be considered to be a part of someone and so power is gained over that person. Freud, quoting Frazer (1913: 83) makes the point that homeopathic magic may be practised by itself, whereas contagious magic presupposes the imitative.

In analytical art psychotherapy these processes are not always obvious, nor directly comparable, but vestiges of this type of thinking are to be observed in actions relating to pictures. These are usually unconscious, or partly so. There are occasions, for example, when the patient may secrete something that is thought to belong to the therapist. This may be a book from the art room or some art materials; if the therapist paints, her picture may be taken away. This may be a conscious or an unconscious attempt to have a 'bit' of the therapist. There are many potential variations which could be understood, at least in part, as a mixture of the different types of sympathetic magical thinking.

It is common for a sympathetic connection to exist between the artist and the art materials. Marianne found it difficult to make pictures in her individual sessions and preferred to bring pictures which she had made at home. On investigation it transpired that she found it important to use her own art materials. Of course such a statement is complex and does not necessarily have only a single meaning. Such a comment could be interpreted as resistance to painting in the presence of the therapist, or to using her session to paint rather than talk. It almost certainly included elements of the transference to the therapist; the use of the therapist's materials could be seen as eating the food provided by her. However, it may also be understood in terms of magical thought processes; the art therapist's materials may have been experienced as unsafe, poisonous perhaps. They were used by other people who were unknown to the patient. In this case the problem was resolved by keeping a set of materials in the art room for the use of Marianne only – a simple solution which was part of the conscious acknowledgement of the importance given to her intuition. This was part of the privacy and safety of the session. As it happened the more complex aspects of this did not seem to be very important in this case, although they were likely to be strands of the issue.

In the art room in a hospital, it is not unusual for a patient to hide a set of crayons which she or he then considers to belong to her or him. The motivation in each case will be slightly different; the point is that this is not an

insignificant detail but an integral part of the process. It could be understood as a manifestation of contagious magical thinking which accompanies a powerful investment in the act of creating a picture. Thus, these details are of real interest and concern in the therapeutic process. They are an aspect of the mythical world view and evidence of the sympathetic connection between the picture and the parts that combine to create it.

Magical thought processes are often at work in a group where similarly powerful pictures are made. Once people open themselves to each other, and to unconscious material, such thinking becomes more prominent. On one occasion, at the end of an art therapy group, a picture went missing. The person who had made it was concerned to find it and a search of the room was instigated. Some of the group members had already gone home, and later it transpired that another member of the group had taken the picture home with his own. The person who had taken the picture, Ben, was to terminate and leave the group completely in the near future. In view of this and the fact that the picture belonged to Betty, with whom he had had many heated interchanges during the course of the life of the group, this 'accident' took on a significance beyond its appearance. Ben was ambivalent about ending his turbulent association with this group. In one sense he was looking forward to it, but on the other he would miss the intense involvement with the other members. In view of the complexity of Ben's feelings at the time, it is likely that his taking Betty's picture home with him contained some evidence of magical thought processes. Taking the picture away could be understood as taking a part of the group, a part of Betty too, away with him, perhaps with the unconscious intention of literally keeping 'in touch'.

Betty was considerably disturbed by this as she was also subject to magical thoughts, wondering why Ben wanted her picture and feeling, with some urgency, that she must get it back. Again, only half consciously, it was as if Ben would potentially have power over her through possession of her picture. Thus, thinking associated with both homeopathic and contagious magic was operating in the area between Ben and Betty. The picture was a link which was wished by Ben and feared by Betty.

SUMMARY

In some of the examples of scapegoats which I have given in this chapter the priest has been involved and the scapegoat begins to take on the ceremonial of a religious ritual. Some, on the other hand, have been very simple and so could be seen as cult, rather than ritual. In analytical art psychotherapy, the process is sometimes cult or an unconscious process. At other times the scapegoat transference becomes a complex ritual which incorporates the therapist in a central way. This has more in common with the complex scapegoat rituals of the religious ceremony.

In this chapter I have attempted to demonstrate how the picture in analytical art psychotherapy mediates and becomes an object of a scapegoat transference. Through the mobilisation of the natural propensity for splitting and projection, the picture becomes an object into which a transference of attributes and states is made. Thus the picture comes to be experienced as holding, in substantial form, attributes which are usually considered to be intangible. This is a new approach to understanding the role the picture plays within the therapeutic relationship. I have suggested that this offers an opportunity for resolution and reintegration of the transference without it necessarily being enacted through the transference to the art therapist.

I have attempted to show that there are two different transferences within the therapeutic relationship, one to the therapist and one to the picture and inevitably these are linked. Within this there are simple and complex scapegoat transferences to the picture. In the simple scapegoat the therapist facilitates, through her presence creating a 'holding environment', but she is not 'used' in the sense of Winnicott's 'use of an object'. This is more like the simple forms of scapegoat where a stone is thrown to avert disaster; there is no involvement from a priest. In the simple transference to the picture there is a therapeutic alliance and a scapegoat transference. In the more complex form of scapegoat transference the art therapist *is* incorporated and this then involves all four categories of the therapeutic relationship. The complexity of the motivation for the disposal of the picture may be influenced by these factors.

The picture within the frame¹

In the chapters that follow, I shall be exploring in more detail the transferences and countertransferences to the picture which take place within the framed space of the therapeutic setting. In the introduction I described the type of setting, the studio in which art therapy takes place. In this chapter I intend to discuss some of the implications of this for the experience of the patient and the therapist. The discussion will be comparative; I will draw parallels and make distinctions between the framing of the spaces provided for the patient in analytical *art* psychotherapy and analytical psychotherapy. Although there are many similarities in the experiences offered by therapists from these two disciplines, it is important to establish the nature of the differences in approach. In order to explore the territory from which art therapy has developed, I shall make links between the framed experience of the therapy situation, and that of the artist's studio and the art gallery.

As far as I am aware, the earlier version of this chapter (Schaverien 1989), was the first paper on art therapy to draw attention to this connection. It seems rather an obvious one. Most art therapists assume that their expertise and familiarity with art, and the processes with which it is involved, is widely known. In my experience this is not the case. As art therapy attempts to become accepted and understood as a profession, in relation to other professions such as analytical psychotherapy, this implicit assumption needs to be clearly stated and squarely addressed. The fact that the vast majority of art therapists are highly trained as artists prior to their training in art therapy, will inevitably influence the type of experience which they offer to their patients. The years of experience of being the artist in the studio and the viewer in the art gallery, are part of the make-up of the person who is now the art therapist. This will inevitably be part of what communicates to the patient, both on a conscious and an unconscious level. In Chapter 1 I quoted Hillman (1972) who considers that the therapist's countertransference is prior to the transference; he suggests that it is the therapist's countertransference which ignites the patient's transference. In this sense, the art setting and the formative background of the therapist are part of the material which is available for the use of the patient. In this chapter I shall

be suggesting that the way in which the analytical art therapist's studio is set up is formative in communicating the frame of this particular type of therapy.

FRAMED EXPERIENCE: SACRED SPACE

The biblical scapegoat, and other scapegoats which were subject to a religious ceremony, were part of a ritual which was performed in a sacred space, a place set apart. The site for the tabernacle was considered auspicious, it was hallowed ground; this added to the effectiveness and the power of the ritual. It was here, and only here, that the sins or disease could be split off and vested in the goat. The goat, carrying the burden, or transformed into an embodiment of the sins or disease, was then disposed of, cast out, in a ceremony conducted by the high priest. The inherited rules which govern the use of such a sacred place are rarely stated; they are usually accepted unquestioningly by the community as a tradition passed down from one generation to the next. All social and religious groups establish their own sets of rules and taboos which denote deference to the deity. There is considerable pressure to conform to the traditions, and infringement is likely to result in ostracism of the offender. The aim of these traditions is the setting aside of space wherein the individual, as a member of a community, can be silent, meditative and self-reflective. Such a place needs to be separated from everyday life and the needs of material existence. It must be inviolable; a sacred space.

In a secular society little provision is made for the spiritual needs of the community and people tend to search for a substitute to fill the resulting void. Analytical art psychotherapy is no religion, and no substitute for one either, but it does provide a space which is safe and set apart for meditative, self-reflective experience. It is a place with its own rules and boundaries, within which the patient can be free to explore the inner world. The safety provided by these boundaries is essential to prevent the process from becoming overwhelming, and even potentially dangerous. I am suggesting that the art object, like the scapegoat, becomes embodied, empowered, and is subsequently disposed of, and that this may result in a resolution of some inner conflict. This process effects a change in the patient, and enables a new state, or an altered sense of self to emerge. For this to happen there needs to be a space set apart.

The art therapy studio is set apart, not on hallowed ground, but safely separated from the demands of everyday life. The social requirements of religious observance expect the individual to accept certain conventions and agreed rules. Analytical art psychotherapy, too, establishes conventions and agreed rules, and these are secured in the initial meeting between patient and therapist. The conventions here are familiar to the therapist and may be influenced by the place in which she works. They conform to accepted

standards of professional practice, which are both learned and developed. For the patient, these boundaries are likely to be unfamiliar; unlike the religious ritual, these rules are not inherited from tradition. The deference here is not to a deity, but to an effective working relationship. The boundaries created frame the experience and aim to make the art room a safe and protected space for the patient and for the therapist. This is essential in any form of psychotherapy which works with the transference and countertransference relationship. Before discussing the ways in which the transference to the picture develops, it is necessary to understand the nature of the boundaries within which such a relationship may emerge. In this chapter I will develop this idea of framed experience through discussion of the theatre and the art gallery.²

FRAMED EXPERIENCE

Framed experience is neither an unusual, nor an exclusively therapeutic concept, but for analytical art psychotherapy, as for other forms of psychotherapy, the frame has a very particular meaning which is both real and metaphorical. In analytical art psychotherapy there are two frames which may be distinguished as the outer frame and the inner one. The outer frame is the actual, real, tangible frame of the setting: the private, bounded space created by the closed door and the walls of the room. This outer frame is also made up of the furniture and the layout of the room, and will include the art materials: paints, crayons, clay, charcoal, paper, pencils and a place to store the pictures. There will be a place to paint, a place to talk, and a minimal level of comfort essential for the making and viewing of pictures. This is a different kind of comfort from that provided for psychotherapy. The message which the art room will convey to the patient, entering for the first time, will be different from the room set out for psychotherapy.

The outer frame is also constructed, in an additional and less tangible way, by certain initial communications from the therapist. It is the therapist who states the nature of therapy, its limits and boundaries. She or he establishes the times of sessions, arrangements over holidays and, in private work, the fee. The importance of this type of framing and establishing the limits of sessions is described by both Greenson (1967) and Szasz (1965) in relation to psychoanalysis. The need for such structures is equally necessary in analytical art psychotherapy, but the art therapist may need to establish additional limits regarding the pictures. She or he may, at the outset, make clear that the pictures made by the patient will be kept in the art room for the duration of treatment. This early structuring of the sessions is aimed at making a safe sub-structure, establishing the nature of the real relationship and creating a therapeutic alliance. The adult part of the client and her or his responsibility for her own treatment is thus affirmed, as is shown by Langs (1973).

In all forms of dynamic psychotherapy, the therapist establishes the frame. The outer frame, described above, is the material, stated aspect; in addition, there are several levels of what might be described as psychological framing of the experience of the patient. The communication received from another person may be understood as framing and thus controlling. This aspect of social relatedness, which often passes unnoticed, is exaggerated in therapy because of the inevitably imbalanced power relationship (Szasz 1965). Such framing may be quite subtle, and all the therapist's comments and responses potentially have this effect. The therapist as a person is a not insignificant factor; she or he will influence the patient's experience in many subtle and unconscious ways. It is the therapist who establishes the type of therapy which is on offer; it is her or his beliefs, fears, experience, personal philosophy and preferences which have led her or him to work in a certain way. The therapist's demeanour and stance give unspoken messages which communicate a great deal to the patient about what is expected within the framed setting. Because of this, there will be a qualitative difference in entering the space the art therapist has created for therapy, from that of her or his psychotherapist colleague. There will be subtle differences in the cues she or he gives, in her or his attitude and in the way she or he may frame the interactions. All these factors contribute to the outer frame of analytical art psychotherapy. It is within this, the outer frame, that the picture is created. This setting is the frame which contains, holds and exhibits the picture and the patient's relation to it.

Within the outer frame there is an inner space in which many things happen, including the making of pictures. It is within this frame that the transference to the therapist and to the picture may emerge. It is within this frame that a reciprocal countertransference may develop. This is the inner sanctum of the analytical art psychotherapy setting.

The 'picture within the frame', is the picture which is created within the framed space of the room and the relationship. This is like a vessel, which offers an additional type of framed space, this time particular to the patient. This is space set apart from the therapist; it is private space in which the patient can explore, play, experiment and form relationships, in ways which are personal to her or him. It offers a way of relating to the self, or parts of the self, and even at times an opportunity for self-analysis, contained within the bounds of the paper.

The picture may reveal much of the inner world landscape of the patient. The dream space may come to 'life' in the session through the picture. This may be like a dream, dreamed in the presence of the therapist. This dream is not contained by the boundaries of sleep, instead it is contained within the boundaries of the paper and, if there is residual affect, that is contained within the therapeutic relationship. Like a dream, such a picture may, at times, be experienced as overwhelming or out of control, it may be felt to have revealed too much too quickly. As an embodiment of the transference,

such a picture may be an echo of the unconscious aspects of the therapeutic relationship; perhaps aroused by it. However, this is relatively safe because, although material which was previously unconscious may be brought rapidly into the light of day, it is safely held within the edges of the limits of the picture.

This inner frame may be experienced as protecting the patient and the therapist from the potentially overwhelming nature of the unconscious content of the picture. The picture which resonates with elements of the transference and countertransference relationship, is a space set apart, within a space set apart. This can be understood as being rather like the infinite regress of the picture on a packet of breakfast cereal. Here a family is pictured sitting round a table eating the same cereal as is contained within the package. On the table in the picture is a packet of cereal, with a picture of a family eating the cereal and so on until it is too small to see. In a similar way the picture, within the frame of analytical art psychotherapy, echoes and resonates with inferences of the actual situation of the patient and therapist together, in the space set apart. Even when the picture is not a direct picture of the pair, it may be understood to stand for the relationship in some way. The here-and-now transference interpretation of the psychoanalyst makes links between the manifest content of the patient's communications and the underlying, or unconscious, reference to the therapist. Similarly, the manifest content of the picture may be only one part of its meaning; the latent content, here too, may refer to the therapist or the interaction between patient and therapist. In the cereal packet the picture continues to echo until it disappears, in art therapy it is to be hoped that the implication of the picture is brought forward from this regression. That which is potentially infinite regress, becomes instead a reflection or a trick combination of mirrors. The regress delivers the patient's inner experience in to the current reality of the therapeutic setting. Like psychotherapeutic settings, both the theatre and the art gallery are spaces which are set apart for a particular purpose. Although these purposes differ, from each other and from analytical art psychotherapy, there are some useful parallels to be drawn. Like the temple where the scapegoat ritual is enacted, the theatre, the art gallery, and the art therapy session have certain features in common. They all have an inner, framed experience, which is dependent on the boundaries of the outer frame to contain the experience within. Each has a central point of action, a focus of attention which is comparable to the picture. Each of these inner experiences holds the communal gaze and the audience is completely absorbed for a certain period of time.

It is clear that there is no literal picture involved in the scapegoat ritual. However there is a picture, which is a visible image created by the contained action. The outer frame of this ritual is the sacred space which is marked, or delineated, by walls or the boundary of the temple; however flimsy in construction this may be, the limits of the space are thus established. At the

focal point within this space is the altar from which the ceremony is conducted. It is at this focal point that the participants in the ceremony centre their attention. The collective energy is directed to this one point and the collective gaze is held by the common investment in the altar and the action. The protagonists in the drama, the priest and the goat, are the channel through which the community is purged. The goat, which is in fact innocent, is transformed, illuminated by the shadow projections of the community. To the sceptical onlooker this is irrational, but for the community, which shares the conviction that evil and sins are thus atoned, this is no mere belief; it is known to be the way, so it is lore. After the ritual the members of the community may leave, secure in the knowledge that they have atoned for their sins. They have openly repented, consciously acknowledged their sins, and the burden has been lifted off them.

The picture within this frame is the altar; it is the focal point of the ritual; the illuminated centre. Like the mandala it is the pivot, the centre from which potential chaos is channelled into a manageable form and so contained. Societies benefit from such framed rituals which channel potentially unmanageable feelings, and mark important life events such as birth, initiation and death. This is an ancient solution and a way of acknowledging events beyond human control. Within the outer frame the communal gaze and energy is held in a central, moving, changing picture, the picture of the ritual enactment. The scapegoat transference in analytical art psychotherapy is a manifestation of a similar concentrated focus of attention, with the picture as the central pivot. Usually art therapy patients are at a time of important change in their lives or in their inner worlds. The potential chaos is contained within the outer bounds of the therapy studio, and the inner bounds of the picture.

The theatre

The theatre provides framed experience, with a focal point as the centre of the action. The theatre too, is set apart from everyday life, for a particular purpose. Like the ritual within the temple, and the picture within the art therapy studio, the play is framed experience enacted within space set apart. This space is delineated by the walls of the room or the building which houses the stage.³ The viewer, seated within the protective boundary of this frame, is induced by the atmosphere to surrender to the play. In order to do this she or he relinquishes the realities of her or his life outside the boundaries of the building; forgets her or his worries, and temporarily reframes her or his self-concept in order to become immersed in the drama. The seats and the ambience of the theatre provide a certain degree of comfort which facilitate this. Physical discomfort makes demands which continually draw the person back to the present reality of her or his situation and so make it difficult to identify with the experiences which the

players enact. In the theatre the viewer is physically passive, which differs from the more physically active participation which is required of the viewer in the art gallery. The design of most theatres takes account of this factor.

In the theatre the focus of the communal gaze is the stage. The conventional stage provides an inner frame within the outer frame of the building. The stage, combined with the proscenium arch and its elevated position, separates the action which takes place within it from the audience. This is space set apart within the building of the theatre. This is rather like a picture or a view through a window. The stage imitates a picture with curtains which hide, and then unveil, the set and the action. It draws a boundary round the play and delineates its limits visually and physically. The audience members usually accept the conventional taboo against crossing the boundary of the orchestra pit which separates the audience from the players. There are, of course, performances which challenge these taboos, and invite or challenge the audience to reconsider their position in relation to these conventions.⁴ For the purposes of discussion here it is to the conventional presentation of a play which I refer.

If the building and its furnishing are conducive, there is an atmosphere of relaxed expectancy, a state of receptiveness in the viewer, a free-floating and unfocused attention. As soon as the action commences that attention becomes focused. The auditorium is darkened, the stage illuminated and the set is revealed. This usually resembles some place other than the theatre in which the audience and players are, in reality, encapsulated. The scenery constructs a fantastic approximation, rather than a faithful representation, of a real place. The illusion is created by lights, painted flats and by materials suspended from beams. Sometimes there is an attempt to disguise these materials and to create an illusion of reality; at others there is no such attempt. The audience is required, in either case, to participate imaginatively, to suspend disbelief and to join the actor's game of make-believe. The audience and the players enter into a shared game in which the real world is temporarily subsumed. For the duration of the play they will be prepared to accept that a platform is a mountain, a chair a throne, an actor the king. In the darkness members of the audience regress, and imaginatively identify with one or other of the players, or with different ones in turn. The audience collectively focuses on the stage and, with the characters in the drama, suffers, 'vicariously becoming the murderer, the lover or the victim of circumstances' (Aristotle, quoted in Paskow 1983).

The entire action is played out in the illuminated centre of the theatre, the stage. Here it is the actors who are the 'priests'; it is they who channel the emotions and reactions of the audience; it is they who conduct the ritual. The playwright and the production team all depend on the players to manipulate the script and the props into an aesthetic whole. In a successful play the enchantment is such that, although in an auditorium crowded with people, each member of the audience is alone with the action and absorbed

in the drama. It is only when the house-lights go up that we are jolted back to reality, the players become mere mortals and we are surrounded again by other people. We separate and are no longer part of a collective mass, the audience.

There are many parallels to be drawn between the theatre and analytical art psychotherapy. The analogy between the theatre and psychotherapy is not new and has been made before (Szasz 1963). The theatre offers a useful metaphor for the psychotherapeutic encounter; it is also a useful metaphor for understanding the framed space of analytical art psychotherapy. In this sense both psychotherapy and analytical art psychotherapy are similar. Both require the imaginative participation of the patient and the therapist, who might be considered actors and audience in the therapeutic relationship. Within the therapeutic alliance the participants suspend disbelief and temporarily reframe their self-concept in order to attend to unconscious communications, and to observe the transference as it unfolds between them. In analytical art psychotherapy this includes the investigation of the potential unconscious communications which may be revealed in the patient's pictures. The picture may reveal the inner world 'theatre' of the patient. Here the gaze of the patient and the gaze of the therapist meet and there may be an unconscious connection in that meeting which may profoundly influence the transference and the countertransference.⁵

As psychotherapy is comparable to the theatre, so analytical art psychotherapy is similar to the art gallery. The art gallery, like analytical art psychotherapy, is framed space within which pictures are viewed. The temporal and continued existence of the work of art marks a significant qualitative distinction between the theatre and the art gallery. This difference between the evanescence of the theatre performance, and the concrete existence of the picture, can be highlighted as a useful distinction between analytical art psychotherapy and psychotherapy.

The art gallery

Like the temple and the theatre, the art gallery is a place designed for a particular purpose. Set apart from everyday life by its physical boundary, the building and the rooms within are laid out according to an accepted code for the exhibiting of pictures. Like the space set out for religious observance, this place is designed as a variation on a basic tradition, which is a convention for the viewing of pictures. The rooms in the gallery are lit in a way which displays the colours and forms of the pictures to the best advantage. The lighting and juxtaposition of different pictures in relation to each other have all been carefully considered by the gallery staff, and sometimes by the artists. The viewer entering the gallery is usually free to choose how to approach the work, but there are conventions in sequence which are usually indicated in the layout and initially adhered to.

The viewer will let her or his gaze wander over the works, see what is there and locate herself in relation to the pictures. She may be attracted to a particular picture, or set of marks or colours; she may look at this picture first, and then return to the beginning of the sequence. She may be influenced by the layout of the exhibition, but she is not *compelled* to be limited by it. Thus gradually, she will enter the artist's world. She may identify with something in one picture and so spend time with it; she may retrace her steps, returning to one work which has impressed her. She may make connections in contemplating one picture which induces her to return and look at another. Her understanding is enhanced by the recognition of similar themes in the picture, so she makes her own selections of sequence and relationship. The viewer is now entering into a very personal relationship to the artist's vision; it is starting to affect her and to mingle with her own. She may look again at a certain picture, perhaps finding a seat, a place to rest and contemplate in more detail, to stay with the state of reverie induced by communion with the work. This whole process is facilitated by the layout of the space, which is created in order to enable just such quiet reflection within the boundaries of space set apart, the framed space of the art gallery.

Earlier in this chapter the stage was likened to a window revealing an artificial world which yet corresponds to the real life experiences of the audience. The painting in the art gallery is also a type of window, which may reveal an aspect of the world of the artist. This may correspond to the real life experience of the viewer. In analytical art psychotherapy, the patient and the therapist are like the artist and the viewer in the art gallery. They contemplate the pictures, slowly assimilating their implications and permitting them to have effect. Both view the imaginal world of the patient as it is revealed in the pictures; this adds a dimension to the transference and the countertransference. As with the stage and the altar, there is a central focus for the shared gaze, a space wherein the gazes of both people, who together regard the picture, mingle. Here the transference and countertransference meet. Kuhns (1983) has shown that there is a transference and countertransference which takes place for the viewer of pictures in an art gallery. In therapy, with the artist and viewer present, there is an intensification of this relation to the picture. There is the possibility of loss of boundary of the self within the image, which is at times dangerously attractive, at others equally repulsive. This is where the power of the incest appeal may manifest; it is here that the eyes may have access to far more than is usually exchanged between two people. The gaze is focused in the picture, but at the edges of this focus is the atmosphere of the therapeutic relationship, with which the picture and the session reverberates. A picture, which has multiple potential meanings, may also be seductively unambiguous; at times it can be as if we see beyond the usual limits of the personal horizon and into the very depths of the other. The intimate relating of the psycho-

therapeutic encounter is thus extended by an additional sense: a shared vision.

WINDOWS, TRANSFERENCE AND COUNTERTRANSFERENCE

Pictures are framed in several ways. The first frame encountered by the artist is at the very start of the process: this is the boundary of the paper or canvas. This first frame, the limits of the materials, separates the marks and imagery within the picture from its environment. The second frame encountered by the artist is the one which is placed around the boundary of the completed work, and this denotes that it is finished and may be viewed as such. Again, this frame has the effect of separating the image within the picture from its environment. In the art gallery the frame separates the picture from other works; those by other artists, and other works by the same artist. Frames, by the fact of their rigidity, provide a complement to, and even facilitate, a certain freedom or opening of the space within. Boundaried space permits potentially unmanageable images to be contained. The contrast between the limits of the boundary and the apparent freedom of the space within, is part of the creative tension of the framed space of the art gallery. It is also part of the creative tension of the therapeutic setting and of the picture within that frame.

It is my aim to discuss some of the different ways in which the picture, made and contained within the therapeutic relationship, influences the transference and countertransference and so provides a particular kind of experience. The picture may be regarded as a window on the transference. It is made within the framed setting, and held within the additional framed boundary of the edges of the paper or canvas. Within this frame the picture is viewed, and it may reveal aspects of the person which are not apparent in any other way. Thus the picture is like a window with a view into the inner world of the patient; it shows, reveals and 'uncloaks' the image. Because it is made within the bounds of the therapeutic relationship the transference to the therapist is likely to be woven into the picture. Such a picture will be subject to complex countertransference responses.

A window, within the frame of the room in which it is situated, and within the outer frame of the building, is another type of boundary which may help to understand some of the transference implications of the pictures in analytical art psychotherapy. The outside, seen through a window, is framed and contained by it; the view is shaped into manageable space which permits us to appreciate the view, while remaining protected from the elements.

Sometimes a picture may be placed on a wall as a substitute window, a replacement view. This may be because the building has a poor outlook, so the landscape of a place in Italy, for example, is a replacement, or a reminder

of a preferred view or a long ago holiday. The picture, in its frame, here, is faking a window with a view of a beautiful landscape. The framed picture, within the boundary of the house, is the focal point of the gaze of the person who lives in it. The picture may fulfil various functions. It may be that the person who put it there feels trapped in suburbia and longs to be somewhere else. The picture may offer a fantasy escape from mundane existence, or it may merely be a reminder of a place once visited, a token perhaps of a happy time. Whatever the reason for its place on this wall, in a domestic environment the viewer will have a different type of investment in the picture than the viewer in the art gallery. As an imitation view it provides a different type of experience from the picture which offers a window on the inner world of the artist. It is also different from the less structured experience offered by viewing an abstract painting, which may be less readily accessible. Sometimes pictures in art therapy are made to fulfil a similar function to this picture, as a substitute for something desired, but unattainable. This may be conscious or it may be unconscious. It may be an aspect of the transference which is embodied in the picture; a substitute for or sublimation of feelings attached to the therapist or someone else in the patient's past or present life.

Further discussion of windows may help to clarify the countertransference to the pictures. Seen from the outside, windows admit the gaze to enter the interior of a building. This does not automatically confer a right of physical access; the eyes can travel where the body is not admitted. The therapist sees into the picture, and so gains an impression of what it may be like to inhabit the feeling world of the patient. There is no right of access; the gaze may enter the picture but the personal relationship may remain distant. Further access is given only if the patient chooses to discuss feelings, or to admit the therapist in some other, less overt way. Let us look in more detail at how it is to be outside a building looking in through its window.

Imagine a house and we are outside, tired, cold and hungry; we peer into the interior, which is lit; it is possible to see what appears to be a picture of warmth. At this stage it is, for us, merely a picture, in that our experience of the room is visual; we see in through the window, but can feel nothing of the atmosphere. We can imagine what it might be like to be inside, perhaps we can see a fire, food on a table, and know intuitively that it looks inviting; perhaps we are influenced by pleasant memories of similar scenes. We cannot, from the outside, confirm our intuition that this place will be warm and welcoming, we can only imagine how it might be. While looking in, if the light operates in a certain way, we may see our own reflection on the glass, and thus the picture of the inside may be partially obscured from view. We see ourselves, tired, cold and hungry, superimposed on the picture.⁶

The transference feelings provide the light which illuminates the therapeutic relationship. It is the transference which illuminates and so gives

access to the interior of the pictorial image. When the transference is alive, embodied in the picture, there is an attraction; patient and therapist are likely to be drawn to this image. When a picture is alive, illuminated in this way, its healing potential is mobilised, and it becomes a force within the therapeutic relationship. Like the illuminated interior of the house, the picture provides a vivid window into the inner landscape of the patient.

Let us now imagine an alternative scenario; it is warm outside and we see a different house, with a different window into which we may gaze. This house appears uninhabited, the window is dark, bleak and has cobwebs around the frames. We peer inside but there is no fire in the hearth, no illumination. The house appears uncared for and un-lived in. If we see our reflection here we find our situation preferable; we do not want to venture into the interior of this house. If our curiosity drives us we might enter, but only if we are assured of a safe exit, a return to the warmth and safety of the outside world.

Some pictures, made by patients, have such an effect as this; they are images which it is not easy to stay with, to enter, and to explore. If they have such an effect on the therapist it is likely that they will similarly influence the artist. Once the picture is made, patient and therapist are like two people looking in through the window. The patient may be surprised to see what kind of environment she has created. Both are likely to be influenced by the way the picture appears and by their respective states of mind and their relationship at the time. These states will influence the reflections which they see in the window. One may find the interior of the picture preferable to the everyday reality of life, whilst the other may be frightened or repelled by the image. If the implications of the imagery are to be understood by the therapist they will need to correspond to some level of the therapist's own experience. This, like other types of understanding of another's plight might be called empathy, but the response is more complex than this. When the therapist sees the picture, the viewpoint is from outside, thus the therapist's is a flawed perspective. The therapist, to the best of her or his ability, notices and observes her or his own reflection in response to the patient's image, just as with any other countertransference response. If the therapist herself is metaphorically cold and hungry, her own need may colour her view of the patient's picture. If she feels relatively at ease and warm within herself this too will colour her or his perception.

Assumptions regarding the meaning of any particular image will always be loaded to a greater or lesser degree by the state and preferences of the viewer. The view through the window to the house may appear enticing; the hearth may look comfortable and warm from the outside. When we enter we may find the inner picture, when amplified by the additional senses which come into play, to be cold, uncomfortable, or even hostile. Similarly, the patient's picture may look attractive to the viewer but, when its meaning becomes apparent, we may realise that it too is uncomfortable. We may

find, in coming to understand the picture, that the tempting image is threatening, or that it is seductively sweet, and yet also venomous, and so dangerous. As with any other transference, the opposite is always present, and the analytical art psychotherapist, like any other psychotherapist, is subject to subtle and complex countertransferences to which the picture adds a dimension.

The picture which is dark and bleak may repel the therapist; this may be because within it she recognises an unresolved aspect of her relationship to her own dark and feared images. It is when these attractions and repulsions are unconscious that they may cause problems. Like any other aspect of the therapist's unconscious responses to the patient, these need to become conscious. The therapist's attraction or repulsion to the image may be disguised as an aesthetic or an emotional reaction but, on closer investigation, this may transpire to be a reflection of some current aspect of the therapeutic relationship. If handled appropriately this can benefit the patient; but only if the therapist is conscious of the nature of her or his response. No therapist can entirely obliterate her or his reflection from the window, and this would not be desirable. The countertransference is an essential means of understanding the transference and, in analytical art psychotherapy, this includes the picture. Viewing from the outside the therapist needs to be positioned in such a way that, in spite of her own reflection, she or he can do her or his best to see the true pattern of the image within.

THE TEMPORAL EXISTENCE OF THE PICTURE WITHIN THE FRAME⁷

In the theatre the drama is time-limited; as a work of art it exists only for a particular audience and at a particular time. Of course plays are written down and a performance may be filmed or photographed but, as a play taking place in a theatre, each production and each performance is slightly different. Each performance is created in the presence and, to some extent, with the participation of an audience. It is possible for the players to play to an empty auditorium, and so to create the performance only for themselves. When they pack up and leave the theatre, nothing remains except the empty shell, the frame of the building where the work of art was played. There is no remnant of the aesthetic experience which was shared by audience and players. When the players return the next day they have to recreate the action with an audience made up of different people. The performance tonight is never an exact replica of that which took place the night before. When the run is over, although the play still exists in a written form, this interpretation of it ceases; the actors go their separate ways and never is the play created in just this way again. Each performance is restricted to its time, and each actor, director, set designer and audience is vital to the

whole. In the evanescence of each performance there is a parallel with the separate sessions in psychotherapy which, although linked, are also irretrievable.

In the art gallery the work of art exists in a concrete form whether the artist is present or not. A picture does not depend on people to perform it. The play does not depend on people, in the sense that it exists whether performed or not. The *performance* of the play, and therefore its activation, depends on actors to fulfil the author's vision. A play can be subtly changed by each group of people who perform it. Once completed a painting, drawing or sculpture remains as it is when the artist made the final mark on it. In the art gallery the pictures which we see are usually finished, and very rarely are they reinterpreted by the same artist, and only occasionally by another. Unlike the theatre this repeat performance is considered generally to be illegitimate and so rarely valued. In the artist's studio a viewer is in a different position entirely. Here the work of art may be considered unfinished and so incomplete. Here the viewer may, by her or his presence or by an apparently innocuous remark, influence the course of the development of the painting. While a picture is being made it is raw and the artist is susceptible to influence.

In analytical art psychotherapy both of these situations are relevant. The art therapist is usually present and, even if her interventions are minimal, her presence will have an effect which is likely to influence the work. Sometimes this influence is barely discernible; it may be unconscious. It is likely, if there is a therapeutic alliance, even if there is no apparent transference to the therapist, that this will be reflected in the picture. The therapist creates the frame but she is also part of the interactive material within it. Thus the art therapist is like the viewer who visits the artist in her studio. She or he is also like the viewer in the art gallery, viewing the pictures which are finished, or those left in an unfinished state. Unlike the evanescent psychotherapy sessions, the pictures offer a means of retrieving something of past sessions. This leads to one aspect of analytical art psychotherapy which is markedly different from other forms of psychotherapy; it offers an opportunity for review sessions.

The retrospective exhibition – the review

In a retrospective exhibition the work of one artist is exhibited in a chronological sequence. In such an exhibition we view all, or most, of the work of this artist in one place and at the same time. Works which were created on different occasions and at different stages in the artist's career are all gathered together. In this way fragments of the artist's life from different periods are assembled in one place. This offers the opportunity for both artist and public to review progress retrospectively. Seen in sequence, links may be made between pictures and it is possible to re-evaluate the meanings

of particular works in the context of those which both preceded and succeeded them. This can be an enlightening process for artist and audience and is one which can be extremely revealing. When linked with the artist's biography all kinds of new understandings may be gained. Such an exhibition usually takes place at the end of an artist's life or possibly in mid-career. It is a matter of controversy whether such insights actually enhance the work of art, or merely add to the human interest in the careers of great artists; however, such debate is not the object here. My interest is to point out that this idea is one of the many areas of fine art which have been borrowed and adapted by art therapists.

When a patient, or an art therapy group, has been working for a period of time, sometimes a specified time in the life of therapy, sometimes when it seems to the therapist and the patient the appropriate time, a private retrospective exhibition of the patient's work is arranged. The work is pinned up on the walls of the studio, or it is laid out in sequence on the floor. This is a very important aspect of working towards termination as it offers the patient an opportunity to assimilate and reclaim parts of her or his therapy experience, to review her or his 'therapeutic life'. It enables a perspective to be taken in relation to important pictures, and is essential for reintegration of the transference. Both the transference to the therapist, and that to the scapegoat picture, need to be recognised and on some level owned. This is part of the final stages of the resolution of the disposal of the scapegoat picture.

In the cases of both the artist and the patient in art therapy, it can have a profound effect to see the work thus displayed. A retrospective exhibition can be particularly revealing of interests and preoccupations which have an often unconscious sequential development. It may become clear that certain themes, colours, figures or types of mark are repeated in different pictures, these taking on quite different implications from those initially intended. The artist/patient may form a different relationship to the process as the unconscious significance of the sequential connections in the images becomes evident. This may give insight into why it was, for example, that a certain picture was, at first, rejected. The retrospective review of the pictures can be a way of working towards termination, but it can be an equally useful way of reviewing progress and moving forward during the course of the therapy. The insights gained from viewing all the images together can accelerate self-understanding.

The retrospective review of pictures is one of the distinctive ways of working of the analytical art psychotherapist compared to the psychoanalyst or psychotherapist. The difference in the experience can be likened to the difference, discussed earlier, between the drama produced in the theatre, and the picture viewed in the art gallery. If the retrospective exhibition were to be translated into the terms of the theatre, it would be as if each performance of the play, or a series of performances of different plays,

continued to exist long after the performance was over and so could be held, suspended in time. In psychoanalysis or psychotherapy each session is limited by its time. Both people are affected by each other, and each has a memory of past sessions, but there is no *evidence* of the sessions which have passed. There is no concrete reminder, and no way of recapturing the atmosphere of the constellation of the feelings of any individual session. As with the theatrical performance, there are traces which are retained in memory and in changes which have been wrought in both people. In contrast, in analytical art psychotherapy, there is a visible, tangible and lasting record of the feelings of a past session. As with the retrospective exhibition, we can return to an atmosphere which was current and pictured months, even years ago. A picture can evoke the same or a similar response, even after time has elapsed. The feeling tone of the transference to the therapist may have changed, but the picture remains unchanged.

In psychotherapy, when some aspect of the transference becomes evident to the therapist, she will wait until the time is right to demonstrate her point and make an interpretation which the patient is ready to use. Such a transference interpretation may take account of any or all of the following: the present in and out of therapy, the long distant past, childhood, and the recent past – the shared past of the therapeutic relationship (Malan 1979). In analytical art psychotherapy such an interpretation is likely to include, in addition, reference to the pictures, past and present. If there is denial or doubt, it is possible to retrieve the picture and to demonstrate the point. This gives weight to the therapist's interpretation, but it also throws up interestingly different patterns in the ways in which patient and therapist have remembered certain pictures. Each may have a different memory of the picture and it can be revealing to consider the differences and the implications of these. Once a picture exists it offers a number of options in the way it adds to and expands the therapeutic possibilities.

CONCLUSION

In analytical art psychotherapy the picture is the illuminated centre of the framed experience. The picture within the frame is the space where transferences may be illustrated, revealed and enacted. Just as the performance, which takes place on the stage, animates and unveils some fundamental aspect of the human experience, so the picture amplifies and intensifies the therapeutic relationship. The picture, safely contained within the boundaries of the edges of the paper, reveals the imaginal world. It is the exemplified field of unconscious, or semi-conscious imagery. As such it may contain chaotic, unmanageable and unacceptable, as well as previously unexpressed, feelings and images. While the outer boundaries remain predictable and constant, the pictures may be continuously changing. Through them the patient may challenge the inner boundaries of therapy

whilst the outer boundary remains intact. The outer boundaries of the setting ensure a safe place, where the patient and therapist can enter the world of the image without becoming irretrievably lost in its web.

The life *in* the picture: the embodied image

The use of fire, the ability to fashion certain tools, farming and hunting, the knowledge of certain medicaments, the invention of writing: all these appear as gifts of mythical powers. Here again man understands his activity only by removing it from himself and projecting it outward. . . . Here the world of mythical images, like that of language or art, serves as one of the basic instruments by which the I 'comes to grips' with the world.

(Cassirer 1955b: 204)

In this chapter I plan to discuss the process which I designate the life *in* the picture. This life *in* the picture is a result of the engagement of the artist in the image-making process. In this, the first stage in analytical art psychotherapy, the pictures are created. As a consequence of this process I shall make a distinction between two different types of picture. These will be described as the diagrammatic, or merely descriptive, picture and the embodied image. In the final part of the chapter this distinction will be illustrated with a case example.

This chapter is about the process of image making, and it is an attempt to elaborate the transference which is made to the picture by the artist. The distinctions which I make between the life *in* the picture, discussed in this chapter, and the life *of* the picture, discussed in Chapters 5 and 6, owe much to the 'process versus product' debate. This is at the heart of many discussions about art therapy and it is my intention to demonstrate that the *product* of art therapy, *the picture or art object*, is of equal importance to the *process of its creation*. It is my contention that there are, in fact, two highly complex processes in analytical art psychotherapy. These are the *process of image making*, and the processes which revolve around the *image once it exists*. These are the life *in* the picture and the life *of* the picture respectively.

PROCESS AND PRODUCT

In the past it was common for art therapists to profess an interest in the *process* of image making and to eschew interest in the product. This attitude was, in part, derived from a need to distinguish the work of the art therapist from that of the art teacher. The rather crudely defined distinction is that the art teacher is concerned with the end product and so has an interest in aesthetics; the art therapist, on the other hand, established a central interest in the person and so tended to ignore the end product in favour of encouraging self-expression. In practice, neither of these positions are so distinct, and probably never were quite so extreme. It is likely that most art teachers today would apply methods which took account of the artist's relationship to the art work. Similarly, many art therapists will recognise that one aspect of the work concerns teaching the client what is expected in an art therapy session, and this may include how to use the materials. The end product is also valued by most art therapists and for a variety of reasons. At its simplest this would be affirmation of the client's relationship to the art work.

Jung was a direct influence on many of the early art therapists in Britain. His interest in the process of image making was derived from his own experience of making pictures as a part of his self-analysis. It was also influenced by eastern philosophies in certain of which the mandala, which is an object for meditation, is sometimes regarded as dispensable once its purpose has been served. Jung gave space to the image in all its forms but he made a clear distinction between 'art' and products of the unconscious. In his autobiography (Jung 1963) he is emphatic that the pictures which he himself made, in exploration of his own unconscious processes, were not 'art'. In fact he made it clear that he considered the temptation to regard them as such to be a perilous inflation.

His discussion of the work of Picasso (Jung 1932) reveals a similar attitude. Jung was a man of his time, and so he was not alone in finding the work of Picasso disturbing and disruptive of the traditional ways of seeing. He did, however, regard Picasso's pictures as dangerously fragmented and as an indication of the artist's journey to the 'underworld'. Jung saw the public interest in this work as a sign of social fragmentation and a reflection of the state of Europe at the time. In viewing the work thus it is quite possible that Jung saw through the pictures to an understanding of some aspect of the personal psyche of the artist, as well as that of the collective psyche. However, it is important not to assume that Picasso's work was merely the product of his unconscious; although there were such elements in his work he was also conscious of challenging traditions. In viewing the pictures thus, Jung missed the extraordinary aesthetic quality of the work. The point here is that, in disciplining himself not to be seduced into inflation of his own pictures, Jung may have undervalued the potential of

great art. However, Jung also made a clear and useful distinction between the spontaneous production of imagery for therapeutic purposes and pictures created with artistic intelligence as 'art'.

The pictures made for therapeutic purposes have more in common with what he called 'active imagination' (Jung 1916, 1931).

The artist's fantasy which is a special capacity or gift should neither be confused with 'active imagination', which represents a method of bringing to life and drawing up into consciousness the images of the collective unconscious, nor with the term 'intuition', which is a manner of comprehending psychic data and a function of consciousness.

(Jacobi 1942: 43)

Active imagination 'is an active production of inward images' (Jacobi 1942: 163). The individual is encouraged to descend consciously to the depths of her or his unconscious and to watch and observe the contents of those depths and to integrate them with consciousness (Jacobi 1942: 163). This could describe the aims of art therapy; however for Jung products of active imagination do not necessarily take pictorial form. The imagery may become manifest in mental images, or it may be written, so that the pictorial form would only be one means of their realisation. In his discussion of the mandala Jung puts it thus: 'It is interesting to observe how the execution of the picture frequently thwarts one's expectations in the most surprising way. The same thing can be observed, sometimes even more clearly, when writing down the products of active imagination' (Jung 1959: 352). Art was one method for the expression of unconscious contents and Jung was clear that this form of art was distinct from the art of the art gallery. His influence on art therapists was a result of this understanding of the relationship of the capacity for linking the unconscious and conscious material through imagery. Some consider Jung to have been the first art therapist.

Jung certainly respected the images of his patients and whether these were dreams, recounted images or paintings, they were viewed in a non-reductive way. He said of his reasons for inviting his patients to paint: 'the aim of this method of expression is to make unconscious contents accessible and so bring them closer to the patient's understanding' (Jung 1932: 182). In writing about archetypes, Jung emphasised that such imagery has 'a fascination and an inductive affect' (Jung 1946: 14), and it was this which he was resisting in refusing to be seduced into overvaluing the art which derived from his own or his patient's therapy. He also made it clear that he considered that such imagery could not always be understood, and stated that often the best that could be achieved was a conscious attitude in relation to it. His position was one of respect for the process and the product of image making.

The influence of Jung on the early art therapists in Britain owes much to his students, in particular H.G. Baynes whose book *The Mythology of the*

Soul was published in 1940, and to Irene Champernowne. The subtitle of Baynes's book is: 'A research into the unconscious from schizophrenic dreams and drawings'. This was illustrated with drawings from two patients and it pointed a way for art therapists. Champernowne (1969 and 1971) had great respect for the healing potential of art and she introduced many artists in this country to the possibility of using art as a therapeutic medium. She was interested in the process and she considered the product to be of secondary importance. This is not to indicate that the picture was always considered expendable, in fact most art therapists kept the work of their patients for many years as, I suspect, did these psychotherapists.

Jung, Baynes (1940) and Champernowne (1969) illustrated books and articles with the pictures which were made by patients with whom they had worked. This demonstrates an interest in the product, even though what was mainly under discussion was the process. The pictures add a dimension to the writing, and certainly provide a lively way of understanding the processes under discussion. It is to undervalue the 'product' to merely reduce it to the status of a mental image. In the past this distinction has been implied, but insufficiently acknowledged. A picture is not a mental image; it is a picture. A picture has certain ways of interesting, influencing and affecting the people who view it. In this book it is my intention to demonstrate some of these effects.

I am suggesting that, as well as art therapists, psychotherapists *do* value the end product; and that this is an area which has been under-examined, as well as undervalued in the past. I perceive two main reasons why this should be the case. First, in the past art therapists have readily deferred to their colleagues who are qualified in psychotherapy or psychiatry. Perhaps in doing so there has been a tendency to lose touch with the particular expertise which the artist brings to the analytic encounter. It would not be surprising if a psychotherapist, whose knowledge and appreciation of art was limited, lacked confidence in knowing what to do with, or say about, a picture which a patient had made. Fears of saying the wrong thing and so intruding on the process could be uppermost. An inhibition or fear of being out of one's depth could also affect someone who had not, her or himself, experienced the power of image making personally. The untrained eye lacks familiarity with the nuances of mark making. The therapist then might lack confidence in commenting on relationships within the picture. Thus it is likely that some psychotherapists may feel more confident in discussing the client's relationship to the image, rather than observing her or his own responses to the image as countertransference. This would, to some extent, account for the focus of those psychotherapists who work with pictures, centring on the process rather than the picture.

The situation for art therapists is, I think, different from this, although in some cases it may be influenced by the attitude of colleagues to whom the therapist might defer. The pictures of most art therapy clients are not

necessarily 'good art', in any conventional sense. Thus the end product would not stand close scrutiny as an object of aesthetic standing in the world. In acknowledging this, I suggest, we have tended to consider that the concern of art therapists is not with aesthetics. However, I shall be suggesting that this is of concern. When looking at pictures in therapy the art therapist calls into play all her expertise, and this includes the knowledge of aesthetic processes which has been learned over long years of studying art. Both the knowledge acquired through making pictures and through study of art history, is called upon each time the art therapist regards a client's picture.

One of the first attitudes which follows from an over-emphasis on the process and undervaluing the product, is that any art materials will do for art therapy patients. This is a serious undervaluation of the process, even before it commences. Reasonably good quality materials offer possibilities which do not exist with poor quality ones. Subtle distinctions cannot be made with large brushes and wax crayons. The provision of good materials demonstrates the art therapist's respect for the process and for the product. This in turn is an early affirmation and valuing of the work patient and therapist are about to embark on together.

I suggest that, by exploring the equally important status of the product in analytical art psychotherapy, the art therapist may be reclaiming an area of her or his particular expertise. This has been seriously overlooked in discussion of art in therapy, and reclaiming it may add significantly to the understanding of the role of the picture within the therapeutic context. This may enable art therapists to value their own expertise; it may also offer an enhanced understanding of the processes for colleagues such as psychotherapists, who use art in their work. This is important because undervaluing the product, the art object, may be experienced as an unconscious undervaluing of the patient. In this chapter the focus is on the process of image making; in the next two chapters the effects of the art object within the therapeutic context will be explored.

Before entering into the discussion of the two types of picture which result from the image-making process, I shall make a distinction between mental images and pictorial ones.

MENTAL IMAGES

Prior to the manifestation of a pictorial image there may be a mental image. This may be as vague as an unspecific intuition, or it may be an atmosphere or a combination of colours. Such an image may constellate into a picture which is seen in the 'mind's eye'. However it is experienced, such an image, by its very nature, is private and internal.

There may be a wish or a need to externalise such an internal image. This may be because there is a conscious wish to communicate it to another

person; or the externalisation may take the form of an act which is unconsciously motivated by the image or intuition. Whatever the motivation, the externalisation may bring an aspect of the privately experienced image into the public sphere.

It is well established that analytical psychotherapists and psychoanalysts work with the mental imagery of their clients. Dreams, memories and the two-person relationship evoke metaphors which sometimes have a pictorial analogy. These are usually communicated by some verbal acknowledgement or description. They are also communicated non-verbally in the unspoken connection and interaction between the two people. The therapist attempts to follow the client, to enter into the imaginal world through sensitising her or himself to the atmosphere of the relationship and the images it evokes in the countertransference. Sometimes the images are drawn by the client. Very often such drawings are used as an additional means of describing or illustrating the internal image *for* the therapist. The picture becomes a way of *telling*, rather than an exploration. The patient may have wished to clarify the image or intuition for herself and, in order to do so, she or he may attempt to communicate it to the therapist. She may do so by simply telling the therapist about it or she may have used a metaphor in the endeavour to give public form to her private experience. However, it is in the nature of description that, to a greater or lesser degree, it must fail. Whatever is being described, it is impossible to convey one's own experience to another person. Likewise with the privately experienced image; there is no way that I can show *you* what *I* have visualised.

A picture is very different from a mental image; it is also very different from a dream; but they do have certain features in common. Certain pictures may appear to reveal what might be called the 'dream space' within their boundaries. The atmosphere created by such a picture may be similar to that of a dream or of certain mental images. In such pictures the impossible becomes possible, and there is an appearance of timelessness about the relationships between objects and people. The sequences and rhythms in such pictures have little apparent relationship to outer reality. Strange relationships, unfamiliar beasts and archaic images may appear, and these have their own particular kind of reality. Although these features are common in dreams as well, these pictures are very different from a picture *of a dream*. A patient who sets out to make a picture of a dream, like the person who attempts to tell it, very often fails to achieve the required effect. This is because, in setting out with a preconceived, or conscious intention, she or he is likely to fail for the same reason: like a verbal description, a pictorial one is also inadequate to the task.

In contrast to the person who consciously aims to make a picture to describe a dream, the person who permits the image-making process to lead with no preconceived, conscious intention, is likely to produce a picture of a different type. In this picture it may be rather like creating a dream in the

present, here and now, on the paper. This picture may reveal aspects of the imaginal world for patient and therapist to see. Such a picture is different from any initial intuition which may have activated it; it in no way reproduces the mental image or dream but, conversely, it is closer to the essence of the initial intuition.

'Psychoanalysis sets the human being in motion rather than at rest' (Bachelard 1958: 10). In psychoanalysis this 'setting in motion' occurs, firstly through telling. In the act of recounting a memory to the therapist there is affirmation. Similarly, in analytical art psychotherapy, there is affirmation in the recognition of the image which has been externalised. The act of painting, like the act of telling, releases additional memories and associations. Such pictures may evoke nostalgia or they may bring a long buried memory of the distant past 'live' into the present. When this occurs there is movement, and although this may mean attending to some painful areas of past experience, it may also liberate the patient from the 'illness' or 'dis-ease' for which he or she has sought help. Thus she or he is enabled to move from the static state.

Both mental images and pictorial ones facilitate this process. So too, do diagrams and the pictures which I will describe as the embodied images. The difference between these two types of pictures made in analytical art psychotherapy is that the diagram, like other forms of description, approximates experience and evokes affect in relation to it. The embodied image, on the other hand is formative, in the true sense, and it mediates in the space between patient and therapist. In the rest of this chapter this distinction will be expanded through attention to aesthetic theory and a case example.

THE DIAGRAMMATIC AND THE EMBODIED IMAGE

In an earlier paper I made an initial distinction between the diagrammatic and the embodied image (Schaverien 1987). This distinction is based on my own experience of painting and drawing, as well as on observation of the relationships of patients to this process. The distinction which I make has, like other such distinctions, some disadvantages. It can sound as if the types of image to which I refer are mutually exclusive and even mechanical; this is not my intention. In practice these two types of image may emerge in one series of pictures made by the same patient and elements of both may be present in the same picture. However, such distinctions are also necessary. In order to understand the multiple aspects of the art-making process, it is important to separate out and to look at its constituents. In this way, when the parts reassemble, they may do so in a form which offers new insights. I emphasise the more negative aspects of the diagrammatic image, not because I wish to dismiss the relevance of this type of image, which regularly occurs in the work of patients in analytical art psychotherapy, but because this polarisation throws into relief the qualities of the embodied

image. It is the embodied image which I am suggesting is an object of the scapegoat transference. It is also this image which may subsequently become empowered as a talisman within the therapeutic relationship.

The diagrammatic image

The life *in* the picture is the result of a certain type of engagement of the artist with the image-making process. It is in the image-making stage, the first stage in analytical art psychotherapy, that the picture will become either a diagram or an embodiment. The diagrammatic picture is usually an approximation of a preconceived mental image. As a result of this it is usually an attempt at a linear reproduction of this image. The intention may have been to reproduce the picture seen in the 'mind's eye' but, as already discussed, this is an impossible task because such an image is, by its nature, evanescent. This type of picture needs to be explained, and so the client will need recourse to words. In order to tell the therapist where the picture fails and what was intended the client may *describe* her or his intention. Alternatively she or he may write on the picture; this is a common solution and it clarifies the meaning for the client as well as the therapist.

This process, while not necessarily conscious in outcome, is usually conscious in intent. The initial motivation for the picture was to 'tell' something already consciously known. Unconscious elements may be revealed in association to the picture, and in discussion additional links and connections may be made. This type of picture is controlled in its execution, and it is often figurative and specific. The diagrammatic picture may be an *illustration* or a *description* of a feeling but it is not an *embodiment*.

The diagrammatic picture may be an aid to communication, and the feelings aroused by talking about it may evoke considerable affect, but this is not attached to the picture itself. The diagram is not 'imbued with life'. As a consequence, the import of such a picture is limited, and it may be considered dispensable once its intended meaning has been told. The effect of such a picture is likely to be confined to the present and it is often forgotten by its maker once it has been discussed. Thus it is unlikely to be valued as an object and so kept, unless the therapist keeps it or suggests that the client does so. The diagram is an additional way of talking which may allude to, or tell of the transference. On occasion it may bring the transference into sharper focus but it in no way contains the transference. Thus the diagrammatic picture is rarely valued in the subsequent stages of the life *of* the picture and so it is rarely a talisman.

The embodied image

The embodied image may have initially been conceived of in a similar way. There may have been a preconceived mental image, but not necessarily. The

picture which is embodied is closer to the mental image, in that it retains the power which is attached to some mental images. This happens because, paradoxically, in the process of making the picture, the artist relinquishes the attempt to reproduce the preconceived image. But it is common for such a picture to result from a different type of process. There may not have been any initial, conscious image. The client may have just begun by playing with the art materials and permitting them to lead. This means that she or he may have made some marks on paper which suggested other marks, and from these the picture developed and grew into synthesis of different elements. While making the initial marks the patient may have been reminded of something, and this association may have been incorporated, and so the meaning of the picture emerges. This picture comes to combine conscious and unconscious elements and so the mental image may change alongside the pictorial one. If there was no preconceived mental image, one may emerge in association to the marks. So the picture develops from this interplay between the mental and the pictorial image.

Thus, if the client is not too inhibited with the materials, the mental image may be *transformed* into a pictorial one. This picture is not a *likeness* of the mental image, although it may evoke similar affect. Rather, it is as if the intensity of the pre-conscious or unconscious mental image is articulated in the pictured forms. This articulation could have no other form, no other mode of expression. Unlike the diagram, which needs the elaboration of the spoken or written word, the embodied image is not immediately amenable to discourse. Its meaning becomes accessible in a way which, at the time, has no correspondence in words. The impact of such an image is in Wittgenstein's (1921) sense, 'ineffable'. Whilst the diagrammatic picture generally stays within known territory, the embodied picture transcends what is consciously known. It develops from a combination of selective attention and inattention (Harrison 1978); thus the physical act of painting takes precedence over the original idea. Even when there was a preconceived aim, the picture develops in unexpected ways and usually takes a form which could not have been predicted and so it may surprise even its maker. The colours, shapes and figurations combined, may reveal previously unconscious aspects of the client's intra-psychic life.

Clearly this is a different experience from telling the therapist about a mental image. It is also different from a diagram. The act of drawing or painting transforms the mental image into an embodied form. As a result of an act generated by the client there is a picture which has effects. Unlike the mental image a pictorial image can be carried, unchanged, through time. A mental image can also be carried through time but the difference is that it is subject to distortion and change wrought by memory. A picture, unless deliberately or accidentally altered, remains unchanged. The existence of the picture is both spatial and temporal. Its existence as an object is potentially as significant as the process of its creation; and its temporal existence

may have a complex affect and effect in the therapeutic encounter. Thus the 'product', in this case, is worthy of detailed consideration.

The distinction between the diagrammatic and the embodied image is a consequence of the type of engagement of the client with the image-making process. This may be understood and expanded in relation to the idea that it is through action that the 'I "comes to grips" with the world', through the mediation of art, as well as myth and language (Cassirer 1955b: 204). Cassirer says:

all true action is *formative* in a twofold sense: the I does not simply impress its own form, a form given to it from the very outset, upon objects; on the contrary, it acquires this form only in the totality of the actions which it exerts upon objects and which it receives back from them. Accordingly, the limits of the inner world can only become visible, if the sphere of being is circumscribed in action. The larger the circle becomes which the self fills with its activity, the more clearly the character of objective reality and also the significance and the function of the I are manifested.

(Cassirer 1955b: 200)

The idea that all true action is formative is central to my discussion of the diagrammatic and embodied images. 'The limits of the inner world . . . become visible' in the pictures made in therapy and these pictures feed back to the patient in a direct manner. In the diagram, the marks the client makes are usually tentative, indecisive and detached. The 'I' is only tentatively engaging with the process; there is inhibition and so the 'sphere of being [which] is circumscribed in action', in this case, is a very small one. Thus the limits of the inner world, which becomes visible in such a picture, are contained in small gestures and tentative marks. This affirms only a very small part of the self. The client, as she or he might have predicted, sees only a small corner of the paper touched by her or him, an inadequate image in terms of her or his own aesthetic. The impression or the trace which is left on the paper is, at this stage, an insignificant one. However, as the artist's confidence increases this changes; as self-consciousness is reduced through familiarity with the materials and engagement with the art therapist, so the 'circle the self fills with its activity' becomes larger.

The embodied image usually fills the paper; there is an awareness of the effects of the image on the space, even if the space is not filled. The confidence to make larger gestures and to claim the space within the frame of the paper, may have developed for many different reasons. For some patients there is no problem in this regard and they are able to claim their space from the start. However this comes about, as the marks become bolder, and previously unconscious images emerge, there is an affirmation that is inextricably linked to the pictures. A sense of self begins to emerge in

direct correspondence to the image; it feeds back in a positive sense. 'The significance and the function of the I' take on a new meaning. A new impression of self is created through the recognition that the picture is undeniably created by the self. This is affirmed by the therapist's acceptance of the image. The therapist may also communicate approval, even though it is generally held that art therapists do not comment on the aesthetic quality of a picture. If the client is making images which have such an effect, the therapist is likely to approve. Even if nothing is said such impressions are created and communicated in all kinds of non-verbal ways. Even if the image which the picture reveals is one that the client finds difficult to accept, the picture will have made a 'difference'. An image externally viewed is very different from an image which is 'inwardly animated' (Cassirer 1957: 92). A mental image is within, and so has no concrete, pictorial form. A pictorial image has such form and so the internally known image is transformed into one which is externally viewed. This transformation of the image from internal to external is the beginning of a change in state from one of unconscious fusion with the image, to differentiation and separation from it.

The provision of a space conducive to image making is an essential resource of the analytical art psychotherapist. This is one of the distinguishing features of this mode of therapy. In Chapter 3 I discussed the difference in the space set up for art therapy from that set up for psychotherapy, and how the limitations of the frame are different. Even when art materials are available in the psychotherapist's room, the space is rarely conducive to intensive engagement with painting. There may, for example, be carpet on the floor, or other factors which inhibit engagement with art materials. Thus the circle the self will fill with its action is likely to be confined to a physically small area within the room. An art therapy studio, which has been set up for painting, offers a more inviting setting for the client to fully engage with the image-making process, so there will be marginally less inhibition. Thus it is more likely that a client who is working on pictures in such a setting, will come to make embodied images. However, the making of this type of picture is not limited only by such factors: the primary component of such a process is the *need* for such a mode of expression and this will be the drive which is most influential.

In the discussion of Winnicott's paper (1969) in Chapter 2 we saw how the infant passes from the stage of object relating to that of object use. This occurs when the infant experiences the full impact of her or his destructive rage towards the loved and needed object. The mother, or primary carer, must survive the onslaught of this attack for the infant to be able to experience herself or himself as a separate person. In the pictures a similar process may take place. It is possible for the embodied image to hold the impact of such an onslaught. It may be physically attacked, paint may be thrown at it, it may be torn or screwed up, and yet some vestige may survive which is then

redeemed and carefully rescued. Such a damaged object, or piece of paper may be lovingly restored, not to its former state, but to a newly formed state, in which the results of the aggressive attack are incorporated in the work. In such a case the circle that the self has filled with its activity has been wide. This would be an embodied image rather than a diagram. The picture with which the client may finish may bear no resemblance to that with which she or he began, but this does not matter. The experience will have had the effect of enabling the beginning of separation from a state of fusion with the initial image.

The affirmation which is received from such an image may have multiple facets, all of which benefit the client in some way. The first affirmation is in the reflection provided by the picture; the client was responsible for making it, and so its existence is a testimony to this fact; the picture, at its simplest level, is evidence of her or his existence. Second, the survival of the picture in its altered state affirms that, despite the intensively destructive feelings, survival is possible. The altered state of the picture reflects how rage may alter relationships. The therapist's role as witness to the enactment affirms that self-exposure of this nature is not totally unacceptable, and that it may even offer the possibility of a renewed and deeper connection to the self and the other. Thus, the making of such an image is 'formative'. In making such a picture the circle the self filled with its activity was bold and wide. Once such an enactment has occurred the relationship between client and therapist will be altered. If the therapist has withstood the attack and continued to accept the client, their relationship is likely to have changed from object relating to object use.

I am suggesting that this type of image making is a form of transference which takes place in relation to the picture. The picture was the object which mobilised the affect and brought it live into the present. The affect concerned is not always rage; it may be other forms of intensely experienced connection to the image. Whatever form it takes, I am suggesting that the embodied image is an object of transference. In addition to this, in the case of such an enactment, there is likely to have been a transference which included the therapist as a person. The attack on the picture may well have incorporated the therapist, either consciously or unconsciously. The attack on the picture may have been generated by something the therapist said. It may have felt to the client, or the therapist, that the attack was on the body of the therapist. Such a realisation can be extremely frightening for either or both; particularly as it may become conscious in the midst of the process, after being initially unconscious. Thus, although the transference is mobilised through the picture, it is linked to the therapist. Such a picture is likely to become valued in such a way that it may subsequently be a talisman with the therapeutic relationship. The strands of this transference are highly complex and interlinked.

EMBODIMENT

The idea that a picture embodies meaning is derived from aesthetic theory, particularly from Langer who, as well as being his translator, was a student of Cassirer. Langer points out that Cassirer did not refer to Freudian theory in his work, although at the time he was writing, Freud's ideas had permeated society and had had an effect on art theory. She suggests that this was because psychoanalytic theory had demonstrated that it treated all art as a natural self-expressive function, similar to dreams. Its weakness was that it classed all forms of art on a par, failing to distinguish between 'good and bad' art. It also failed to acknowledge that all forms of art are 'hard won intellectual advance'.

Psychoanalysis is not artistic judgement, and the many books that have been written on the symbolic function of paintings, music and literature actually contribute nothing to our understanding of 'significant form'. The Freudian conception of art is a theory of 'significant motif'. Non-discursive form in art has a different office namely to articulate knowledge that cannot be rendered discursively because it concerns experiences that are not formally amenable to discursive projection.

(Langer 1967: 240)

This view offers a challenge for art therapy because the distinctions which Langer makes are important. Her designation of 'significant form' and 'significant motif' has influenced my thinking about the nature and roles of the pictures in analytical art psychotherapy.

Elsewhere Langer discusses the work of art as 'the art symbol' (Langer 1957). This is different from symbols which might appear *in* pictures; instead it takes account of the effects of the whole picture as a profound and irreducible entity. Such a work of art is 'significant form' which Langer distinguishes from 'significant motif' (Langer 1967). In 'significant form' the work of art embodies meaning, whereas 'significant motif' is essentially design. Langer explains this by the example of the decorative edging round a plate: this makes an interesting pattern, it embellishes and also affirms the edge, the limits of the plate. 'Significant motif' is a sign, as well as a surface decoration. The diagrammatic picture is like 'significant motif', although it is not usually decorative. Like the pattern, it is not profoundly expressive within itself; rather, like a sign, it refers to something outside itself. It delineates the area of consciousness, affirms its edges and attempts to maintain these limits by residing within territory which is consciously known. Conversely, the embodied image could be understood as 'significant form' in that it is, in itself, an embodiment.

Reid (1969) was influenced by Langer's designation of the work of art as the 'art symbol' which is an embodiment of meaning. Reid describes embodiment as, 'the unity of form and content' (Reid 1969: 86) and he

makes a distinction between *embodiment* and *expression*. He says 'Langer has drawn attention to what I would call the uniqueness of embodied meaning – which is different . . . from the expression of feeling' (Reid 1969: 86). The difference, according to Reid, seems to lie in the notion that, in expression, the feeling can be separated from the picture, whereas in embodiment it is integral.

In connection with the diagrammatic and the embodied image in therapy, it is possible to understand the diagram as an image in relation to which feeling is expressed – the image and the feeling are connected through association, but the one is not embodied in the other – whereas in the embodied image form and content are unified, and so the meaning and the feelings associated with it are inextricably linked. In the embodied image the form and content are unified in a way that may be expressive, but it is more than mere expression. The difference that I would postulate is that, in making the picture the *person expresses feeling* and, as a consequence, the picture may come to be an embodiment. In such a picture there is likely to be a sympathetic connection between the artist and the picture. The picture may be experienced as an extension of the feeling world of the artist/client.

Such a connection is expressed in the following passage quoted from Cassirer's discussion of mythical consciousness:

The mythical consciousness does not deduce essence from appearance. The essence does not recede behind the appearance but is manifested in it . . . Here the phenomenon as it is given in any moment never has a character of mere representation, it is one of *authentic presence* . . . When water is sprinkled in rain magic it does not serve as a mere symbol or analogue of the 'real rain'; it is attached to the real rain by the bond of an original sympathy. The demon of the rain is tangibly and corporeally alive and present in every drop of water. Thus in the world of myth every phenomenon is always and essentially an incarnation.

(Cassirer 1957: 68; author's emphasis)

This is truly a unity of form and content and there are times in therapy when the picture can be experienced thus. When it is newly exposed to the light of day, the image is experienced as an incarnation of the 'demon' it portrays. In these early stages the picture is frequently identified, for its maker, with the actuality of that which is pictured. The embodied image is an 'authentic presence'. When paint is splashed to relieve tension or depression, the paint is no longer merely a symbol of the 'real' pain, it is attached to the pain by 'a bond of original sympathy'. Such a picture, even if incompetently executed by certain aesthetic standards, is likely to be authentically connected to the emotional reality of the artist.

'In good art the expression is true, in bad art false and in poor art unsuccessful' (Langer 1967: 380). The embodied image, coupled with the therapeutic relationship, may well be 'good art' by this definition. Such a

work would be true, in the sense of adequately conveying the authentic, current meaning in therapy. By this definition 'bad art' could be understood as the picture which has been made consciously with the intention of influencing the therapist in some way. Perhaps one which is made in a certain way because the client thinks this is what the art therapist requires. This would be like the 'false self' in psychotherapy, where the client projects a self-image which does not correspond to her emotional reality (Winnicott 1965: Lomas 1973). In such a case the therapist refuses to relate to the 'false self' awaiting the emergence of the 'true self'. This is similar in analytical art psychotherapy, where the art therapist will refrain from responding to the false, or faked picture, which may represent a performance designed to impress; rather she or he waits for the emergence of the authentic picture, even if poorly executed. 'Bad art' is thus distinguished from 'poor art', which in Langer's words, 'has failed to express what he [the artist] knew in too brief an intuition'. Poor art might be analogous to the diagram, which is not intended to deceive, but which fails to convey the authentic experience.

The diagrammatic picture is 'cold' (Langer 1967) and so it does not become 'significant form', within the therapeutic relationship. The embodied image may not attain the elevated status of 'significant form' in the way in which Langer intended. It may, however, become 'imbued with life' and although inexpertly executed, it may be an embodiment within the limited space of the therapeutic encounter.

According to Cassirer, great art changes something fundamental; it alters language, and our way of seeing (Cassirer 1944). The pictures made in analytical art psychotherapy are not great art; they are rarely even good art. But even so, they do convey some of the same processes, and within the small world of therapeutic context, they can, and sometimes do, change something fundamental. They may even at times alter the client's attitude and use of language and way of seeing the world. The change in state may be perceived in the change from making diagrammatic to embodied images.

In order to illustrate this change I will discuss the pictures made by one person over a period of a few weeks. The client in art therapy does not consciously set out to make embodied images, any more than the client in psychotherapy sets out with the intention of forming a transference to the therapist. These are unconscious processes. I plan to show how it was that Bill was 'set in motion' (Bachelard 1958) through his pictures, which began as diagrammatic images and became embodied.

Case illustration

Bill, a man in his early 60s was suffering from depression. This was his first admission to hospital and he had no previous psychiatric history. The hospital was a traditional, large psychiatric institution with an art room separate from the main building. Bill attended art therapy twice a week,

once as a member of an open art therapy group, and once in a slow open group (see Introduction for definitions). In the first of these groups members were treated as individuals within the group, and although occasional comments were exchanged, each person was encouraged to reflect on their own piece of paper and to work quietly, alone. In the second group, a theme was agreed and each person made a picture evoked by the theme; these were discussed with the other members of the group.

The art room was seen as 'my room'. This was because patients were only permitted to use the room with a member of staff present and I was always there when the room was in use for art therapy. This common hospital rule influences the way the art room can be used, and the attitude of the patients to their own role and that of the therapist, is consequently affected. On entering the room it was as if they entered 'my' space. In contrast to other, more diversional groups, in which many of the same people participated at other times during the week, a serious atmosphere was engendered by the therapist's attitude to the patients and their pictures. Thus, the frame of the art therapy setting was established, the patient entered a space set apart from the rest of the hospital.

In the open group people were free to choose to sit together and talk quietly, or to sit separately and work alone. I would move around, talking to people, sometimes encouraging people to start to use the materials. Occasionally I would help with technical problems, such as how to mix paint. At times I might spend a long time with one person, listening to their story, or discussing their picture; this was particularly the case with new patients. So it was with Bill; I heard his story, stayed with his tearful sadness, which took him by surprise. Like many men of his generation, Bill was not used to expressing his emotions; least of all crying. In brief, his admission had been precipitated by the recent loss of his job, combined with the end of a 10-year relationship. He was shocked to find that he was crying and feeling suicidally depressed.

I suggested that he picture how he felt. He sat with his paper and made tentative pencil marks, to which I think he felt unconnected. I suspect he was waiting until I returned and once more gave him my attention. This time my interest included reference to the marks he had made and their connection to his story. In common with most art therapy clients art was unfamiliar to him, untouched since school days. His pencil marks *described* his situation, they told me in a diagrammatic way, how he felt; sad, alone, abandoned, and without hope. He experienced the feelings too, but only tentatively; there was a gap between his very private distress, which he experienced when he was alone in the sanctuary of his room, and that which was depicted. When we talked he shed tears, a public manifestation of his distress. When he drew he made a diagram from which he could tell me a little more about how he felt. At the same time he was beginning to admit how he felt to himself and to recognise it. The picture was a vehicle for

communication, another way of talking, a sign with a direct reference to something outside of itself. I suspect that, despite the tears, he was still distanced from his feelings; only the surface of his depression was evident. The picture was affecting no alteration in the state of consciousness, nor was any deep change occurring through it. However, he was permitting his feelings to show and for such a proud man this was a considerable step.

It is sometimes the case that the art therapist is the only member of the staff team to witness such regression; this was the case here. Generally Bill was considered objectionable and irritable on the ward and he made himself unpopular with most of the ward staff. This could be understood in terms of splitting, and it is possible that this was one element of the process. However, I think that the primary reason for this was that on the ward he was his defended adult self, whereas in art therapy he permitted his more vulnerable aspects to have space. The point here is that the regression which he experienced in art therapy was reflected in his pictures and, in part, came about through them.

People who it was considered might benefit from the group interactions combined with art therapy, were selected for the slow open group. Here pictures were based on a common theme, agreed each week in the group. Frequently a set theme will engender a merely diagrammatic image because the artist anticipates that discussion will follow. This is particularly the case in the early stages. Later, as the client becomes familiar with the image-making process, the image may be permitted to lead and the self-conscious anticipation diminishes. Bill's pictures in the first small groups were diagrammatic. However the feelings evoked in relation to these pictures were extremely powerful. The pictures evoked long forgotten, and repressed, memories of childhood deprivation and abuse. Bill had successfully repressed all memory of his early life; now it came flooding back. With these memories came the understanding of their relation to his current depression.

Figure 4.1 was made in one of these early groups. It shows an incident when, as a small child, Bill was punished for some misdemeanour; he was made to stand completely immobile for three hours. The picture is diagrammatic but it is a significant picture in the series. The drawing style is rudimentary and linear, the objects depicted, separate and apparently disconnected. Drawn in black wax crayon the foreground is dominated by the boy in a cage, which Bill explained is how he felt. In the centre of the picture is a square table. The figure to the right of it is the father, who sits reading the paper and keeping an eye on the boy. Above the table is a fireplace, within which the only coloured element in the picture, the fire, is drawn in red wax crayon. Above the mantelpiece is an elliptically shaped mirror. We might understand the separateness of the elements as reflecting the austere atmosphere associated with the memory of the home, and this situation in particular. It also reflects lack of confidence and drawing ability. There are

two elements which are of note here, in relation to the pictures which came later in the series. The fire and the elliptical mirror, which both herald later pictures.

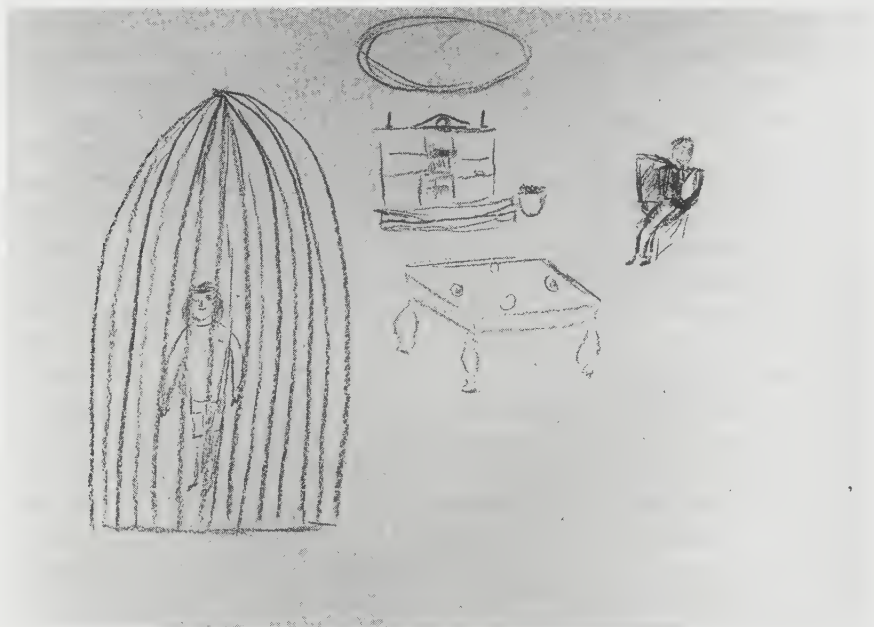


Figure 4.1

The fire could be viewed as the transforming potential of Bill's anger. This was unexpressed at the time of this injustice and now it was being contacted for the first time. Although this picture in no way embodies the anger, it suggests it as a potential. In formal terms this picture is a diagram, but in the red of the fire it reveals a minute vestige, a seed of the embodiment which was to come in later pictures. The engagement with the image was not intense but, in association with the story which Bill told, an intensity of affect was evoked. It is this intensity which is the beginning of *engagement* in the image-making process as well as the therapeutic transference.

Viewed on its own this picture would not convey the affect which was attached to it; it needed the addition of the spoken word for its import to be communicated. Aesthetically it would not stand alone; even within the context of therapy it required explanation. Without the addition of the story this could have been passed over as a not very significant picture. In Langer's terms we might see this picture as 'poor art', in that it fails to express within itself what the artist intended; it is not 'significant form'. If we were not told, we might wonder why the figure appeared to be in a cage, but we would not know that this was how Bill felt, as a boy, forced to stand

perfectly still for three hours. This picture is a diagram in that it *evoked considerable affect in relation to it*, but it did not *embody* it. It evoked authentic affect but it is not an 'authentic presence'.

The pattern of making diagrammatic images continued for four weeks. Each picture was a tentative line drawing and each time he talked, Bill's distress, and the reasons for it, became a little more apparent. Such a group implicitly gives the patient permission to express feeling; it teaches that emotion is acceptable. Bill was starting to gain understanding, through his pictures, of long buried emotions and he was accepted by the group. In the fifth week something changed. Bill made Figure 4.2 in an open group where there was no set theme.

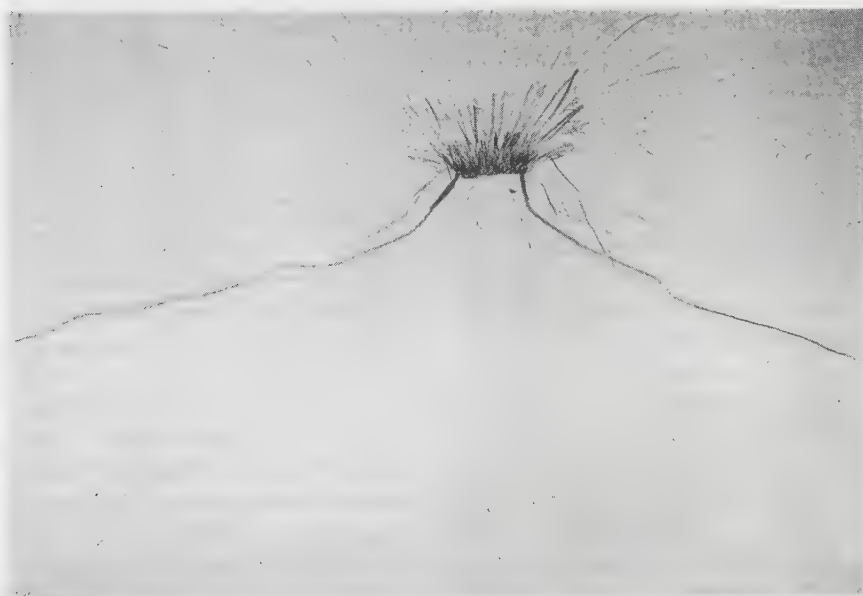


Figure 4.2

The picture shows a volcano, which looks as if it is about to erupt. It is drawn in red wax crayon, the same as the fire in Figure 4.1. The line here is of a different quality than the previous pictures; it is more confident and purposeful. By using an unrehearsed, bolder line, Bill has risked making a mess. In addition, in showing this picture, he risks the therapist's rejection of his anger as 'unacceptable'. The result of this risk is a more confident line and an aesthetically more coherent image. Whereas in Figure 4.1 the figures were separate entities within the arbitrary frame of the edge of the paper, in Figure 4.2 the edges of the paper are integral to the impact of the whole. The image fills the paper. One reason for this change is that Figure 4.1 is a

picture of a memory, which was not *currently experienced as 'live'* at the time the drawing was made. In contrast, the anger in Figure 4.2 was currently felt and in need of an outlet. This is no mere illustration of a volcano, nor is it a diagram. This picture both reveals and embodies anger, which was *currently experienced* and about to erupt in the present. A situation in the present had provided the momentum for the anger and the picture had permitted its contained expression. In this picture the scapegoat transference is 'live'. Anger evoked in the present had brought past anger to life, and so the transference had come alive and there was then potential for change. Figure 4.2 is 'imbued with life', an embodiment of currently experienced affect.

When a picture is an embodiment there is no need for explanation; the viewer is able to recognise its meaning. It is not essential for the understanding of Figure 4.2 to have it explained. It is evidently some sort of explosion and whatever the intention of the artist, the viewer can trust this perception to be part, at least, of what the picture reveals. This picture could be seen as a boil which is about to burst, although this is not how Bill described it. However, to see the picture thus would not alter the general understanding of the picture. The point is that the general meaning is evident to the viewer without an explanation from the artist. This picture is not well executed, in aesthetic terms. It would not stand alone as 'art' outside the therapeutic context; but within that context, the picture does stand alone. Therapist and client together may view this picture and both will have some idea that the other can *see* the meaning; it is there to be beheld.

Within the therapeutic context this might be 'good art' (Langer 1967: 380). Further elaboration is likely to take place, and discussion may follow, but the point is that this picture has marked a change in Bill's attitude to his own image making. He is bolder, more prepared to take risks. In Figure 4.1 a tentative engagement took place with the process of drawing and so the 'circle the self filled with its activity' was small. In Figure 4.2 the engagement with the drawing was bolder, and the 'circle' correspondingly far larger; the image fills the paper. This picture has impact and immediate influence on the viewer.

It is unlikely that this picture would have been made without the previous one. In Figure 4.1 there was a suggestion of the red of the volcano in the flames of the fire. In Figure 4.2 this red filled the paper and became a force. This was a progression, as if, in the first picture, the fire was revealed and its acceptance permitted the development to the next picture. Neither the client nor the therapist commented on the flames, they were not the main focus of the discussion. They were apparently incidental to the story, but they were seen, and so admitted to consciousness on some level. Fire is often a symbol of transformation but one which is most evident in a retrospective review of the pictures. (This may not always be the case when fire appears.) It would have been premature to comment at this stage, even if the therapist

had seen this potential in the picture, because the image was insufficiently formulated or realised for the client to become fully conscious of its implications. This has its parallel in psychotherapy, where the therapist may make an interpretation which may have the effect of leading to a breakthrough in the following session. I suggest that a similar process occurred *within* the series of pictures. The fire was seen, and registered on a pre-conscious level. This is like an interpretation, which led on to a more fully integrated image in the following picture. Thus, we see that the action of drawing was *formative*, in that it was progressive. One picture leads to the next; the second picture is, in a sense, formed by the first. In addition, it is formative in that the pictures have an impact on the world; in this case the world of the therapeutic relationship.

In Figure 4.2 a simple scapegoat transference had taken place. The anger, transferred to the drawing, is embodied in it, and so identified outside the artist. Temporarily, it is the picture's anger; later it can be fully owned by the artist and so integrated. As Bill's confidence with the medium increased and his trust in the therapist and the medium developed, he began to risk, not merely telling of his feelings but letting them show. The anger which was underlying the depression now began to become conscious, embodied as it was in public form. In making Figure 4.2 Bill began to express feeling more freely and, as a consequence, subsequent pictures were embodiments.

In a subsequent small group, a guided fantasy was initiated by the therapist. After a period of guided relaxation, I suggested that, with eyes closed, the members of the group imagine that they were lying in a field through which a stream flowed. They were then invited to follow the stream and see where it led. After a gentle return to the room they were asked to paint whatever they had experienced. This type of exercise rapidly exposes the imaginal world, and so leads the client to unconscious material.¹ In Bill's case, this intervention seems to have been well timed. Figure 4.3 is Bill's first painting; this suggests to me that the choice of medium was a result of a need to make a certain type of mark. It is a watery image. Bill had followed his stream and come to a water mill and found he could go no further. In the picture there is a pale green wash which indicates the grassy banks of the stream, the water itself is painted blue and it flows in the direction of the mill which is shown as a circular form, painted brown.

'Water is the commonest symbol for the unconscious . . . psychologically . . . water means spirit that has become unconscious' (Jung 1959: 18). In addition to this, the circle in Jung's work is often understood as a symbol of the self, of consciousness, or as the mandala which contains chaos. Thus, Bill's picture might be understood as showing his unconscious potential; but he was prevented from travelling too far or too fast in that direction by the circle. However, it is notable that the circle is not really a circle but an ellipse, reminiscent of the mirror over the fireplace in Figure 4.1.

This process did not emerge spontaneously; the introduction of water was



Figure 4.3

elicited by the therapist's input. However, I suggest that if the intervention had not been appropriate, the subject matter would not have developed as it did. The painting would have had little relevance in the context of Bill's preceding and succeeding pictures. The contrary was the case; the image which arose from this guided fantasy was clearly important for Bill because in subsequent pictures, made without a theme, he continued to make pictures of water. Several images of rectangular pools were made; in one two goldfish swam which he acknowledged were probably himself and the art therapist. They were, he said, both about to learn something; thus he acknowledged an increased understanding of the aim of therapy. Figure 4.4 was made a few weeks later.

Figure 4.4 is an aesthetically pleasing picture which appears to have been made with a confident approach to the whole process. It suggests the depth of the material which he was about to face. The picture is of a deep circular brick well, it is drawn on green sugar paper with felt tip pens. The background is green indicating grass. The well itself is drawn in brown and green and appears to be made of bricks, its interior which is dark and deep, is drawn in black, as if it contains deep water. In spite of the very poor quality materials, Bill made a picture which is integrated and embodied. The well is

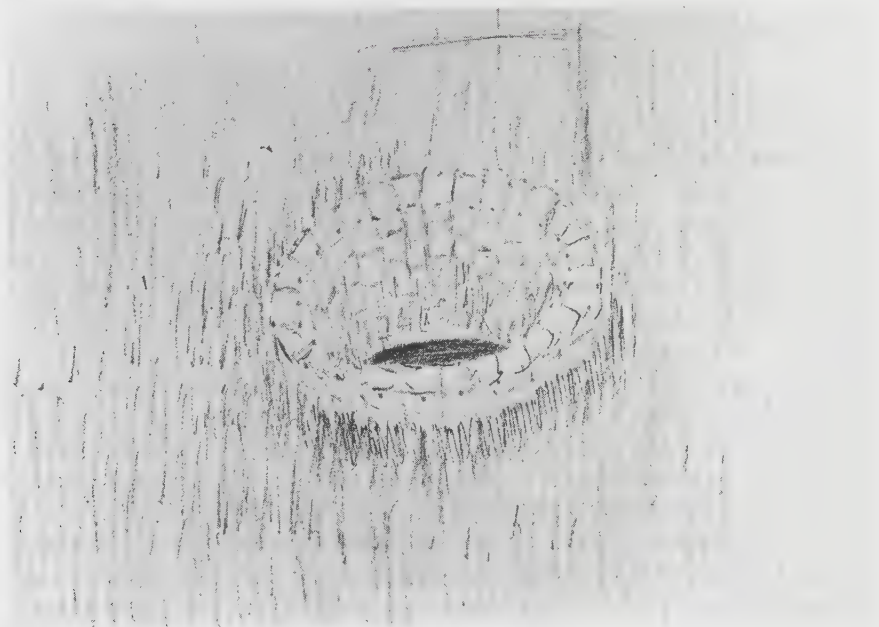


Figure 4.4

reminiscent of the deep and murky waters of the depth of the unconscious, which Jung equates with the alchemist's vessel (Jung 1953: 167). It is in the depths of this dark vessel that the gold is distilled. The quest of the client must take a similar path, which leads first to the murky depths, and eventually to reconciliation of the elements found therein. Bill was now beginning to contact the archetypal material of the collective unconscious. The natural healing process of art therapy had been mobilised, and Bill was engaged on his own account with this process. The reward for Bill in making these pictures was different from that of making the earlier ones. Now he was no longer dependent on the therapist's interest and this was emphasised when he brought in a picture which had been made at home. His involvement in the work had developed a need to make images beyond the structured art therapy sessions. He was also developing a relationship with the therapist which quite possibly, in fantasy, extended beyond the sessions. So we might see the picture made at home to be an indication of Bill's increased engagement with the whole therapeutic process.

In objective aesthetic terms none of these pictures were 'good art' and yet the quality of the pictures underwent a marked change when the engagement of the artist altered. The intention of this case illustration has been to demonstrate how the *process of art therapy is intimately linked with the product*, the picture. Thus I am suggesting that it is to ignore one central

aspect of analytical art psychotherapy to consider that the art therapist is more interested in the process than the product.

SUMMARY

In this chapter the focus has been on the life *in* the picture. It is the life *in* the picture which distinguishes the embodied from the diagrammatic picture. The embodied image *embodies unconscious processes*, while the diagram may *evoke unconscious processes through associations made in relation to it*. Thus the diagram depends for its therapeutic effect on discourse subsequent to its creation. The embodied image, on the other hand, reveals the links and unconscious connections within itself; so discussion of the embodied image may serve to reduce rather than amplify meaning.

In his discussion of the development of language Cassirer differentiates between imitative and symbolic expression: 'Mimetic or analogical expression gives way to purely symbolic expression which, precisely in and by virtue of its otherness, becomes the vehicle of a new and deeper spiritual content' (Cassirer 1955a: 197). It is my impression that the client in analytical art psychotherapy undergoes a similar process to this, when the images develop from an attempt to copy the 'idea' of an image. The preconceived picture in the 'mind's eye' is relinquished, and so the form of expression changes; it 'gives way to purely symbolic expression'. Thus the pictures are transformed from the diagrammatic to the embodied. The change is the result of the *intensity of engagement* of the client with the process. We have seen that the diagram is usually the result of a detached attitude to image making; in many cases the therapeutic relationship runs parallel, so that the diagram is usually made when there is a certain detachment in the therapeutic relationship. This can be a very important stage, as it may be resistance and thus an aspect of the transference. It is likely the maker of the diagram is not engaged with the image-making process, but nor is she or he engaged with the therapist as a person. The diagram keeps the therapist at a distance, the client is in control and therapist outside the picture. The client who becomes engaged with the image-making process will also be likely to become engaged with the therapist; and usually the client who becomes engaged with the therapist will reveal this in the pictures. Thus, the transference to the picture is inextricably bound with the transference to the person of the therapist. This is evident when the image becomes embodied. The embodied image is multi-dimensional, multi-faceted, and simultaneously public and private. Such a picture exhibits and connects with feeling on several levels simultaneously.

The life *of* the picture: transference

In Chapter 4 I made a distinction between the life *in* the picture and the life *of* the picture. The life *in* the picture, the embodiment in analytical art psychotherapy, is the result of the type of engagement of the artist in the image-making process. The embodied picture is an authentic presence and, in this, it differs from both the diagram and the mental image. The life *in* the picture has a direct correspondence to the life of the artist; and so it is usually, although, not exclusively, synonymous with the feeling tone of the transference. The image-making process is private, whilst the picture and its effects are public.

The second process in analytical art psychotherapy, which I have designated the life *of* the picture, relates to these public effects of the picture. This life *of* the picture may correspond to the life of the therapeutic relationship, and so it may be synonymous with the feeling tone of the countertransference, as well as the transference. The life *of* the picture is dependent on the prior existence of the picture, and so it is subsequent to the creative act. The effects of the picture are spatial and temporal, actual and imaginal: that is to say, the picture exists as an object and it lasts. Its existence may continue for the duration of the therapeutic relationship and even long after termination. The picture, as a physical object, can be seen and touched, it can be moved, and things can be done to it. The actual and imaginal effects of the picture relate to the subject matter. The patterns, marks and figurations which are real, evoke imaginal associations in relation to them. These are all elements which contribute to the life *of* the picture.

The picture mediates in the therapeutic relationship and has considerable influence on it. This is complex and there are two strands to it; the first of these strands is the way the picture affects the person who made it. The artist/client is, in fact, a viewer at this stage of the process. In this chapter I shall be examining some of the ways in which the client's attitude to her or his inner world may be mediated through the picture. The second of the strands of the role of the picture as mediating within the therapeutic relationship, is the aesthetic countertransference; that is, the effects of the

picture on the art therapist/viewer, as well as the client; this will be discussed in Chapter 6.

In this chapter I shall discuss in detail some of the stages in the life of the picture. Many of the ideas are derived from Cassirer's discussion of the transformation of consciousness from undifferentiated, mythical stages, through the mediation of language, myth and art to eventual differentiation. Before elaborating the stages in this process, the question of interpretation needs to be addressed.

INTERPRETATION

I will suggest that the stages of the life of the picture all involve interpretation, in its widest sense. However, this is not merely a translation from the visual to the verbal mode; even if this were possible, it would not be desirable. Instead the image is recognised as a form of articulation in itself.

In the early stages of the life of the picture there is very often a residual effect of the engagement in the image-making process. This may be a 'sympathetic connection' between the artist and her painting. This is a state of psychological attachment, which is both conscious and unconscious, and empowers the picture. Here, the meaning and the image are inseparable; for the artist, her or his engagement with such an image could be described as undifferentiated. Gradually, a dawning of conscious understanding of the meaning of elements in the picture begins; this is the beginning of separation from the state of identification with the image. The whole of this first stage of the process is likely to be non-verbal. Yet it serves as a form of interpretation, in that it reveals aspects of her or his inner world to the artist. This will be discussed in more detail later in this chapter.

Over time, this state of identification gives way to subsequent stages where words may be brought into play with the image. Words tend to fix meaning and by doing so, they exclude other possible meanings. The artist needs the newly created image to remain ambiguous and to take on additional meanings to the one it originally seemed to bear. This is a little like the state which Cassirer calls 'mythical metamorphosis' where nothing is bound, nor fixed. In the same way, the newly created picture takes on new forms and 'contains and combines within itself an abundance of different and even mutually opposed forms of being' (Cassirer 1957: 61).

In the aesthetic object opposing forces are contained and held, in a resolution which negates neither. This tension distinguishes the work of art from a mere series of marks on paper. Such an image cannot be replaced by words, no more can the word be replaced by an image. Language and art reside side by side and complement each other.

According to Cassirer, linguistic forms stem from the same mythical-religious root as images; they too progress through the stages of mimetic, analogic and symbolic expression. There is co-operation, as well as

opposition in these diverse modes of expression. For this reason there will be times in the life of the picture when words are inappropriate, but others when they can add a dimension to the understanding of the content of the picture.

Although the processes which will be elaborated in this chapter have been arrived at through the work of Cassirer, it is relevant to acknowledge the work of Segal on symbol. In her paper 'Notes on symbol formation' (Segal 1954), she establishes certain differences in the ways in which patients relate to objects. These are distinguished as stages in development which relate to the depressive level, where it is possible for the patient to symbolise, and the schizoid or schizophrenic state where there is an inability to do so. In the latter case the object is designated a symbolic equation and here the patient is in an undifferentiated relationship to the object, which is experienced not as standing for something, but is actually identified with the thing. As will become apparent, this coincides with the stage which is discussed here as that of identification with the image. Rather than discussing this as a developmental process, it is proposed here that this is a natural stage of the artist's relationship to the art work.

In any form of psychotherapy, verbal interventions may arouse resistance, which opposes the word because it attempts to bring consciousness to bear. It is similar in analytical art psychotherapy; however, the picture may bypass such resistance because it reveals, it shows, but it does not *fix* meaning. Its import is less directly linear and so it may, conversely, be more directly affective at an earlier stage. This is another reason why, when pictures are present, the word is initially resisted; all is there to be seen but it can only be assimilated very slowly. The word may accelerate the process. It is only once the picture has become a little familiar that the client will be ready to accept a verbal interpretation. At best the too early interpretation of the picture would be dismissed, but it might be experienced as invasion and as robbing the client of the experience of her or his own image.

When the timing is right, the word brings the potential for separation from the undifferentiated state; it may bring insight. Once the client has arrived, so to speak, at the borders of the transition from one level of consciousness, in relation to the picture, to another; at the borders of knowing intuitively, and knowing conceptually, then the interpretation will be experienced as helpful, rather than intrusive. Thus, transition from the undifferentiated state, to one of differentiation takes place gradually, and through the different symbolic forms which are at the client's disposal.

I intend to elaborate the stages of this aspect of the life of the picture in detail. The headings which follow artificially separate the stages of differentiation, with the aim of clarifying them. My intention is to analyse the phases, which I have witnessed repeatedly in my work with clients, and to give them a name. The processes which I relate are not new; they are known intuitively to art therapists, but they have not been analysed in this way

before. Sometimes theory, like the verbal interpretation, helps by naming that which is intuitively known; the danger with this is that it, too, may rob the experience of its spontaneity; so the following is not intended as a code of rules. This is a linear description of processes which, as will be seen, are far from linear in practice. In fact they are subtle, complex and at times highly charged with affect for both participants. They may take place over a few hours, or many days, weeks, months or even years.

THE LIFE OF THE PICTURE

- 1 *Identification*. The state immediately after the picture is made 'The phenomenon is bared', and the artist contemplates the picture. There may be a sympathetic connection. The artist is attached to the picture by the gaze. Words can rarely add to the experience at this stage.
- 2 *Familiarisation*. The picture is viewed and begins to become familiar. The artist begins to understand the 'immanent articulation' of the picture. The picture is seen as 'outside', and so this is the beginning of differentiation. Words are still not usually helpful at this stage.
- 3 *Acknowledgement*. The artist now begins to consciously acknowledge the implications of the picture. Speculation about other possible, previously unconscious, aspects of the picture. This is likely to be explored in discussion with the therapist and so words, and even interpretations, are likely to help.
- 4 *Assimilation*. This is the stage of reintegration of the material which is held in the picture. Having become conscious this is now owned and the implications assimilated. This is an additional contemplative stage and so it takes place between the artist and the picture. Words are unlikely to be needed.
- 5 *Disposal*. This stage is a direct result of the previous stages. Some embodied images become empowered in the process of their making, or during the life of the picture. Such pictures come to be valued as talismans within the therapeutic relationship. The disposal, the last stage of the life of the picture, is dependent on the type or quality of the investment which the artist has made in the art object. Some pictures lose their power once the implications of the image have been consciously assimilated, others continue to be empowered long after termination.

The stages outlined above all involve active participation of the therapist. However, this activity may appear passive; her or his role is mainly one of 'holding' (Winnicott 1972). The role is a response to the stage of the relationship of the client to her or his picture. Thus, in the stages of identification and familiarisation, the therapist will accompany the client in viewing the pictures. She or he will observe the effect the picture has on the client, and may even use this observation to make a comment. This is different from

entering into the picture in an intrusive manner. It may be, for example, that something about the picture is obvious to the therapist immediately, but the client has not realised that there is this, alternative, way of viewing the image. It is important for the therapist to wait for the client to perceive this for her or himself, and only to intervene and point it out once there has been time for the realisation to dawn at the client's own pace.

Identification – baring the phenomenon

It is the pure fact of expression – the fact that a certain phenomenon in its simple ‘givenness’ and visibility makes itself known to be *inwardly animated* – which first and most immediately tells us how consciousness, while remaining purely within itself, can at the same time apprehend another reality.

(Cassirer 1957: 92, author's emphasis)

In a picture which reveals the imaginal world of the client there is just such a ‘simple “givenness”’. It is this which makes it so difficult to speak about a picture without being invasive. All is visible, ‘given’, and yet there is no one fixed meaning which can be firmly established. In order to be able to speak about an image in a direct way with the artist, there must be a sense in which she or he is distanced from it. For a therapist to expect the client to discuss a picture in the early stages, when the image is newly exposed, is to demand difference where there may be none.

The pure phenomenon of expression has as yet no . . . form of dichotomy. In it a mode of understanding is given which is not attached to the condition of conceptual interpretation: the simple *baring of the phenomenon* is at the same time its interpretation and the only one of which it is susceptible and needful.

(Cassirer 1957: 93–4, author's emphasis)

This is the beginning of an ‘analytical differentiation’, a dawning of consciousness which is not susceptible to conceptual, and therefore, verbal analysis. When an embodied image is made, the ‘phenomenon is bared’ and the active phase, that of painting, gives way to a receptive phase. The newly exposed image is unfamiliar, and even surprising, and yet there is a sense in which it is also familiar to the artist. The image which was previously ‘inwardly animated’ (Cassirer 1957: 92) is now externally manifest, but it has been transformed in the process. Although the image is now external, and so differentiation has begun, it does not feel separate to the artist.

In this state, the artist is identified with the picture, and the identification may be such that she or he feels attached to the picture by a sympathetic connection. This can be observed when the artist appears attached to the picture, his or her gaze held by it, totally absorbed in the image. It is

particularly at such a stage that there is a reluctance on the part of the artist to speak of the image. The picture can feel particularly exposing and the therapist may be experienced as invasive if she or he intrudes on the process. Time is needed for contemplation; for the image to 'feed back'. Elements of the picture, which were unconscious, are revealed, and these evoke unexpected emotions. Thus the therapist, although not intruding, is also vigilant, providing a safe environment for the experience of such affect. The attachment to the picture may contain elements of idealisation or denigration of parts of the self which are felt to be embodied in it. Thus the way the artist/client responds to her or his own picture is worthy of attention. The sense of identification with the image is usually more intensely powerful on the day the picture is made than later, although there are times when this phase continues for longer.

Familiarisation – immanent articulation

Myth, in particular, shows us a world which is far from being without structure, *immanent articulation*, yet does not know the organization of reality according to things and attributes. Here all configurations of being show a peculiar fluidity; they are differentiated without being separated from one another.

(Cassirer 1957: 61, author's emphasis)

The client who has made a picture in which the 'phenomenon is bared', needs time and personal space, in which to contemplate the image. This stage, which is the stage of familiarisation, is the beginning of separation from the image. Initially, the image was 'inwardly animated' perhaps as an intuition or a mental image. It was then transformed into a picture with which, although it is now external, the artist is significantly identified. As the image becomes familiar the client may still have no words with which to describe it, but understanding may be dawning; this is the stage of 'immanent articulation'. It is the stage in which the image is known and yet not conceptually known. Gradually a transition takes place where the picture comes to be experienced as 'other'. It is this otherness of the image which offers an opportunity for insight and for separation from the undifferentiated state.

A picture offers a particular type of experience in this respect. Once the 'phenomenon is bared' the picture has been seen, and once seen, an image can never again become wholly unconscious. For the client, seeing the image 'out there' as 'other', may have the effect of an interpretation. It may reveal previously unconscious aspects of her imaginal world. Even if such a picture is later destroyed, vestiges of the images it bares will remain conscious. Once seen, even if only for a brief moment, the image is never returned to its previous state; an aspect of consciousness is forever changed

when the 'phenomenon is bared'. Differentiation begins prior to the application of words. The picture which is not spoken about remains 'immanent articulation'. This is a movement from the previous state where it was 'inwardly animated'.

It is common for art therapists to talk of their clients needing to 'live with the image' and to permit it to 'feed back'. Artists, too, often like to live with the last picture, to hang it on the wall of their bedroom, or some other, similarly important, room. This is a process of familiarisation; a way of getting to know the image. In this way the art therapist is, once again, using her knowledge of art and adapting it to the therapeutic processes. It is this stage of living with the image that is an essential part of the process if the image is eventually to become transformed and reintegrated.

The following example illustrates how revealing the picture may be in its 'immanent articulation'.

A woman whose young daughter had died was in a state of prolonged grief and bereavement. One morning she made a picture of a church interior, in the centre of which was a coffin containing a figure. Another figure, draped in a black cloak, leaned over the coffin. When she made the picture, the client had put her daughter in the coffin, and herself as the figure in the cloak, grieving. Having finished the picture she went to lunch, leaving the picture on an easel. When she returned from lunch she realised, with a real sense of shock, that what she had painted had a totally different meaning. She now saw that she had made a picture of herself in the coffin, and the figure beside it was her own mother. She had felt unwanted by her mother, who had consistently rejected her over the years, and this picture, in one shocking revelation, showed how deep was her grief over this rejection.

This enabled her to realise that the investment she had made in her daughter was, to a degree, a reparenting of the rejected child within herself. This exacerbated the very real grief at the tragic loss of her daughter, and prolonged the mourning process. This picture was both the picture she had consciously intended to make and the picture which her unconscious needed to reveal to her. The familiarisation process brought to light the revelation of the unconscious meaning; in this sense the picture interpreted itself back to her. Thus, this important movement in her inner world came about as a direct result of the picture. It did not come about by the therapist asking questions, nor by her making an interpretation. It was the picture which itself revealed the alternative nature of the image; it was itself a form of interpretation. The role of the art therapist was to be present and available to help the client to deal with her reaction to this realisation. At this point words became both accessible and necessary.

It was the fact that the picture was not hastily put away but rather was left out, available to work on its maker, that enabled this insight to occur. It was the lapse in time which permitted distance and the beginning of

separation. Having lunch and temporarily forgetting the picture enabled the return to it to be so powerful. The client returned to a new insight, as well as to the picture she had left behind. I suggest that, if the picture had not been made, these two aspects of her distress would have remained fused. It was in the outward manifestation of that which was previously 'inwardly animated' that my client's perception was altered in a significant way. This offered the opportunity for differentiation of the constituents of the problem. This type of insight is only the beginning and, as in other forms of psychotherapy, there is a lengthy process of working through which follows the breakthrough of consciousness. However, once there has been such a breakthrough, both meanings reside together in that picture; once seen, the second insight can never again be unseen.

The picture does not always reveal such insights. A client may, for example, be frightened by an image and find it very difficult to look at. The familiarisation may then be a process which continues over many weeks, with the client taking an occasional look at the image, from which she recoils. Eventually the picture will lose some of its power just because it has been seen so often that it no longer shocks. Of course many pictures in therapy do not shock at all; but familiarisation is just as important with the picture which does not have such specific impact. Whatever the picture holds, the familiarisation is an essential stage in the life of the picture.

Acknowledgement

In the stage of acknowledgement the elements which have begun to become conscious through the previous stages may be discussed. In the undifferentiated state there are no words which can adequately convey the import of that which the image bares. It is only when differentiation has commenced that the artist finds that the image is amenable to discourse. There are some clients for whom the first two stages, the non-verbal stages, are the limits of therapy. I am thinking of children, some adults whose inner world is very fragmented, and those who are impaired through brain injury and the like. For such clients art therapy may offer a very helpful means of externalising and differentiating experience, but the process will pause at the stage of familiarisation, the 'immanent articulation'. There can be no useful discussion, although the therapist and client may acknowledge the image in a non-verbal exchange. Some clients may by-pass the stage of verbal articulation but, nonetheless, continue to the following stages of assimilation and disposal. There are however, many people for whom the transition from 'immanent articulation' to that of actual, verbal articulation, is an essential stage in the development of consciousness.

A distinction here is needed between the unconscious processes revealed in the embodied image, and the highly refined, consciously mediated process of the work of art. The picture made in analytical art psychotherapy

is different from the work of art although, as discussed in the last chapter, there are certain common features. There is rarely a sophisticated aesthetic consciousness operating in the pictures made in therapy; if there is, it would be discouraged in favour of permitting unconscious processes to manifest. The artist, conversely, develops a kind of aesthetic super-ego which oversees, even the most spontaneous, production. This means that, for the artist, there is a sophisticated, conceptual level functioning while the work is in progress.

The distinction between the pictures made in therapy and those which may be considered great art is important for the stage of acknowledgement. It is difficult, and at times impossible, to speak of both, but for slightly different reasons. There is a lack of differentiation in the work of the art therapy client. This is a stage for the artist too, but one which is more easily transcended by her or him. In the early stages after a picture is made, there is an identification with the picture, but the artist is familiar with this as a part of the process. In fact some of the unutterable aspects of great art are highly differentiated. Wittgenstein says: 'What we cannot speak about we must pass over in silence' (Wittgenstein 1921: 7). It is the nature of that which is passed over in silence which is of concern here. Experiences which are aesthetic, like those which are mystical, must be submitted to; appreciated in their entirety. There is nothing that the word can add to such experience. This is a different and more highly differentiated experience than that of 'immanent articulation':

all mysticism is directed toward a world beyond language a world of silence . . . The spiritual depth and power of language is strikingly evinced in the fact that it is speech itself which prepares the way for that last step whereby it is itself transcended.

(Cassirer 1946: 74)

The picture which is *art*, in the more specific sense, cannot be explained, but this is because the successful work *transcends* the word. The artist, possibly deliberately, has been moving between unconscious and conscious processes in making the picture. This is a well trodden and familiar path for her or him. The client in therapy is on unfamiliar and unsafe territory, and the picture which results from each of these experiences is not amenable to discourse, but for different reasons. The client, particularly one without prior art training, does not have the degree of refinement of the professional artist. Although it is important to refrain from using words to discuss the elements within a picture when it is initially made, in the stage of acknowledgement, the word plays an important role. Here the word may provide a means of containing the potentially overwhelming forces which the client may feel the picture has unleashed. In this case the words can be a means of establishing a conscious attitude, and so, some form of control. If it is possible to speak of something it is also possible to assume some power

in relation to it. Thus, in the stage of acknowledgement, discussion can help the client to attain and establish a conscious relationship to the image.

Words may be used by the therapist, to make a direct interpretation regarding the content of the picture. They may be used by client and therapist to talk around the image, and to make associations. A picture may have the effect of a visual metaphor, and to take advantage of this by word play can be to offer an open approach. This may leave the original meaning of the picture intact, whilst simultaneously opening up possibilities.

In analytical art psychotherapy, the stage of acknowledgement is, then, the stage where it is likely that client and therapist discuss the picture, its meanings and implications for the client and even for the therapeutic relationship. This is a stage in the development of a conscious attitude to the image. An example illustrates the point.

Alex had been working in art therapy for some months. He had made a series of images which externalised his internal suffering in a powerfully embodied way. His pictures were a relief to him, and he displayed them on the wall of his space on the ward, where he was an in-patient. In this way he familiarised himself with the pictures and so, his inner state. As this process continued the pictures were gradually losing their power for him. He showed me his pictures when they were new and frightening to him, but we did not immediately talk about them. We would talk whilst looking at them, and he would follow the associations he made in relation to them, but it was only later that we might approach the content of the pictures directly. By exhibiting the pictures he was able to reveal his state to other patients and to staff; he risked their reactions to the pictures and so their reactions to his real state. He was familiarising himself with his pictures, but he was also daring to familiarise others.

One day he told me that he had a picture to show me, but this picture was under his bed and out of sight. He showed it to me, and discussed the insight and associated feelings it had evoked. To the uninitiated viewer this was a scene of a garden with a shed, some pet animals and a few people; an apparently harmonious scene of domestic life. Whilst painting this apparently harmonious memory of his childhood, Alex had contacted a memory which had been previously repressed. He had painted a dark cloud in the sky and this had reminded him of a long forgotten incident. This memory was so terrible for him that he could not bear to talk of it; he intimated the nature of the memory to me but would not tell of it directly and would discuss it no further. He carefully put the picture back under his bed, and a few days later he told me that he had destroyed it.

The memory with which the picture had come to be associated was so unbearable, and distressed Alex to such a degree, that he felt compelled to be rid of it. In the picture the phenomenon had been bared; this was clearly a memory which had some influence on his current state. Although he could not bear fully to familiarise himself with the picture, at this stage, it had

changed his state of consciousness. This destruction was an attempt to re-enter the memory, but this could not be, because the picture had revealed the forgotten memory in the light of day. It had transformed the generalised sense of disease into a focused pain. Once this has occurred a conscious relationship has started to form to the image and it can never be returned whence it came, in the same unconscious state. The decision to destroy the picture was a positive and so probably, conscious, act.

In this example the acknowledgement was brief but it had taken place. First, by recognising the cause of his intense distress with this image, Alex was acknowledging this to himself. This was an important stage in differentiation. Second, Alex had shown me the picture and told me a little of the pain associated with it, but he had not fully described the detail of the situation which he had remembered. This was an acknowledgement, in that he was letting me know that there was more to this picture than met the eye, but it was not a full acknowledgement because he only partly told me about the incident. I suspect that he wanted me to 'hold' in my memory, and so keep conscious, *the fact that he had remembered*. This permitted him to do away with the unbearable picture, the evidence; while having a witness assured him that it could not be completely destroyed. Once seen, the image had moved into the light; it had taken a place in the public domain of shared vision. It was no longer an 'inwardly animated' private image, because it had been seen by himself and another. The acknowledgement was brief, as was the life of this particular picture, but its effects continued as part of the material which was conscious between us long after the picture had been disposed of. Thus the acknowledgement continued even though the image itself was no longer physically present.

Like all the other stages described in this chapter, the stage of acknowledgement is different with each client and with each image. Each client brings a different set of issues, and each will demand a different response from the therapist. These case examples are merely given to illustrate some of the many ways in which I have understood these processes to have occurred.

Assimilation

The engagement in this complex set of processes which constitute the life of the picture brings about a transformation in the client's state of consciousness. The stage of assimilation follows the stage of conscious acknowledgement. Now, the material which was split off and held in the picture, begins to become integrated. Like familiarisation, this stage is one of contemplation, but this time a more conscious synthesis takes place. Assimilation may continue between sessions and even long after termination. The picture continues to work on the artist/client in many subtle ways for a long period of time. This is mostly a private, self-reflective phase; it is the stage where the

newly acquired insights may become accepted and so consciously integrated. Alex, in the last case example, could not cope with this stage and so he destroyed the picture. He acknowledged the implications of the painful image, but he could not bear to live with it and so he avoided fully integrating the material which had become conscious.

Once the projected affect is understood, known and acknowledged, the picture may lose some of the power it holds for the artist. This is part of the integration process, so that the image which was split off and held in the picture is finally owned by the artist. This is often linked to, and may even reflect, the state of the transference to the therapist. If the picture held some quality associated with the therapist, or that was evident in the therapeutic relationship, this too may be owned and reintegrated at the same time. This connection between the picture and the art therapist may or may not be conscious; it sometimes happens that such a resolution is effected without being stated. It may be worked through between the artist and the picture without ever being made explicit; and yet it is seen by the therapist. The stage of assimilation is often linked to the review of the pictures, described in Chapter 3; the timing of the review session may well be subsequent to the previous stages, where the picture has become familiar and been consciously acknowledged. It is usually put away at that stage and, in the review, brought out again for the first time. Now it can be discussed further and the implications of the images, in connection with each other, discussed in the context of the series. This is an additional opportunity for assimilation.

In assimilating the material and reintegrating it, there is an affirmation for the client; the picture is evidence of her or his engagement in the process. It is clear to see that it is her or his own psyche which has produced these images; this is inescapable. The therapist facilitates the process and sometimes she or he is the catalyst, but *the pictures are the evidence that the healing process came from within the client*. As well as affirming a sense of self this facilitates a positive reintegration of the material which the picture has been experienced as holding.

Disposal

The final stage in the life of the picture is its disposal. In the final stage of the scapegoat ritual, the goat is cast out into the wilderness, taking with it the burden which has been consciously acknowledged in the ceremony. This is a positive enactment which is considered to benefit the community. Likewise, the disposal of the picture, as part of termination or during the course of therapy may be considered of benefit to the client. This will usually be when the affect has been withdrawn and so the picture is no longer empowered. In Chapter 2 the different definitions of disposal were discussed, and it was seen that the picture may be disposed of in a number of

ways which have positive connotations, as well as those which may be more negatively understood.

For example, Alex's unacceptable picture was disposed of prematurely; however this was understood as an aspect of the life of this particular picture, which was of some benefit for the client. Such disposal will need to be understood in the context of the therapeutic relationship. Disposal as a resolution of the scapegoat transference, at the termination of therapy, or as a resolution of part of the process during therapy, necessarily involves the depotentiation of the picture. Some of the pictures, like the scapegoat itself, are discarded as belonging to a phase in the work which is over; they would be a reminder of a painful episode which is best forgotten. Others are carefully kept for many years by the client. This may relate to the degree to which resolution has taken place in relation to the picture. It may relate to the aesthetic quality of the image, or it may denote the continuing status of the object as a talisman.

Disposal as a resolution of the process at termination of therapy, or as a resolution of a part of the process during therapy, involves the depotentiation of the picture. A picture which has been subject to the previously described stages in its life, will become depotentiated as its meanings become conscious. When the intense investment is withdrawn from the image, decisions can be made regarding the final disposal of the picture. A picture may be kept by the client, left with the therapist, or a conscious decision may be made to destroy the pictures. The point is that, when these decisions are consciously arrived at, in negotiation with the therapist, they may be important markers for acknowledging the importance of the ending of therapy.

The therapist will not be unaffected by these decisions. There may be countertransference issues which concern her own attachment to the pictures. It may be the therapist who doesn't want the client to destroy the pictures. This may be because of her difficulty with termination, or because she genuinely feels the pictures to be important beyond therapy. However, it is often a continuation of the value she has placed on the pictures throughout the process, and it may be worth encouraging the client to leave her or himself the option to return to the pictures at a later date. Photographs may be a useful compromise, so that some record remains.

When Elizabeth decided to terminate we had been working together for a little over a year, during which time she had produced numerous pictures. Now she and her family had decided to move to another town and she was feeling so much better that she was elated at the relief from her previous depression. She had come to many insights through her pictures and she valued them. She took them all home with her and destroyed most of them, cutting a few into small enough pieces to stick in a scrap book, which she could easily take with her to her new home.

Some weeks before she had announced that she was moving I had asked

Elizabeth for permission to photograph her pictures, so that I could use them for teaching purposes. She had given me permission and so I had slides of them. I valued her pictures and was not consulted regarding their destruction but I was told after the event. Possibly Elizabeth knew that I would have discouraged this and so she made the decision herself; they were her pictures, and she was entitled to dispose of them as she wished. Elizabeth left, and I heard nothing for some months, then I receive a telephone call from her; she had returned to her home, the move had proved to be unsatisfactory. Her house had not yet been sold, and so it was relatively easy to resume her old life. She returned to her weekly sessions and we continued working together for another two years. Towards the end of this time, when Elizabeth had made many more pictures, she began to regret the destruction of the early ones, wishing she could see them and compare them with the recent pictures. At this point I reminded her that I had photographs of her pictures and was able to get copies of them all for her. Thus she was able to bring the two phases of her work with me together, prior to termination; this was important for her.

The photographic record of pictures is useful in many ways, usually for the art therapist, less often for the client. However, I do not agree with the practice whereby the art therapist asks for a right to photograph all the pictures automatically. I prefer to give the client the opportunity to refuse permission, once the pictures have been made; then the investment which has been made in them is known. The photograph could be seen as magically connected to the picture and so the person. This must be respected at all times; I prefer to risk the informed refusal of the client than to risk the abuse of taking an image from a person who was not ready to release it.

The disposal of the pictures has numerous different meanings and photographing them, too, can come to have implications other than those which were realised at the time. The point is that with pictures which are made in therapy, there will always be significance in the disposal. This is because of the physical existence of the picture as an object. For too long this aspect of the work in art therapy has been given scant attention. Most art therapists do value, and so keep, their client's pictures, which often remain piled on shelves in art rooms until the art therapist leaves. Then they may be destroyed by the hospital authorities. I am suggesting that if more credence and attention is given to this process, it may yield much understanding for the processes of the life of the picture in art therapy. This could enrich the experience of the client in analytical art psychotherapy. The recognition of the power which is invested in such pictures is essential in the process of disposal.

The life *of* the picture: mediation and interpretation

The life *of* the picture is influenced and affected by the aesthetic counter-transference as well as the original transference to the picture. The client and therapist are both subject to the effects of a picture once it exists, and it is these effects which will be discussed in this chapter. In Chapter 5 the ways in which the picture mediates between the client's inner and outer experience were discussed. In this chapter the ways in which the picture mediates between the client and therapist are the focus. This could be understood as the second stage of the life *of* the picture.

The picture is a mediating object between two people, the artist and the viewer. The processes which have been described in Chapter 5 are not the exclusive province of analytical art psychotherapy, they are processes which, to a greater or lesser degree, are also at play in any involvement with art. It is the interplay between the experience of the artist and the viewer which is the substance of the aesthetic appreciation of pictures. There is a similar interplay between client and therapist in psychoanalysis. There is an intermediary area in both cases in which much of what is important between artist and viewer, or between client and therapist, takes place, and yet this area is notoriously difficult to describe. Both the artist and viewer gain from viewing the picture, and each will have in mind how the other intended, or will receive the picture. In the usual course of events these two people will never meet, but each will form an image of the other. The artist may not have a particular viewer in mind when painting, but there will at the very least be a vague awareness of a potential audience. The viewer is likely to be affected by the picture and so to speculate about the artist's intentions.

The viewer may identify with something in the picture and wonder if this was intended by the artist; depending on the impact of the image, an impression may be formed of who the artist is, and even what she or he may be like as a person. Whether this speculation leads to an accurate estimation is not important, as this is the private experience of the viewer. (That is unless she writes a review for publication.) Wollheim expresses it thus: 'The state expressed by a work of art is among those states conscious and unconscious, to which the artist and spectator stand in some possessive

relation' (Wollheim 1968: 45). The recognition that there is such a correspondence between artist and spectator is of considerable import for the analytical art psychotherapist. There are potentially profound countertransference implications in such a correspondence. In the extreme case it could be as if the viewer/therapist is invited to step into the imaginal world of the artist/client. It can be as if the therapist is granted access to the deepest and most personal aspects of the artist's psyche.

In the appreciation of pictures which are viewed in the 'world of art' this is an accepted part of the experience. Even without knowing the story of Edvard Munch's life, it is possible to recognise that his pictures convey both his own personal struggle, and an essence of the universal nature of such concerns. Mark Rothko's pictures may induce a sympathetic sense of awe, a silent meditation, or even depression in the viewer. Francis Bacon's pictures may repel or fascinate some, whilst others see only a fine understanding of the tragedy of the fate of humanity in them. The point is that the viewer is deeply moved by such pictures, whether the effects are consciously or unconsciously received. The work of art can act as a conductor for deep psychic forces and channel a profound level of communion between viewer and the picture. Great art is intensely personal and yet it transcends the merely personal. It is the recognition of the human condition which is embodied in the work, which induces such affect. The spectator stands in some 'possessive relation' to the state which is depicted. The recognition that the artist has known this state also is an affirmation for the viewer. The picture which communicates thus, goes far beyond words in illuminating the essence of the human condition. In this recognition the viewer is, in a sense, merged with the picture.

In a successful work of art it is as if the artist has made a transference to the materials, through which attributes and states, which were known to the artist are conveyed. Such a picture may be an affirmation for artist and viewer alike. Langer writes: 'Artistic form is congruent with the dynamic forms of our direct sensuous, mental and emotional life, they are images of feeling which formulate it for our cognition' (Langer 1957: 10). A work of art is a form of intelligence, and an authentic presence. It induces a complementary response, a countertransference, in the viewer. The experience may be linked to the *idea* the viewer forms of the artist, and so the artist is the imagined person the viewer constructs. The idea the viewer forms of the artist may be accurate, but it may, equally, be very different from the reality. It may be an internal image which corresponds to something in the viewer's own psyche. This is a projection or a transference to the idea of the artist, which then extends beyond the remit of the painting. Certain pictures profoundly affect the viewer and may even alter her perception of the world. The work of art is, then, an object which mediates between people, and a triangle is formed which is made up of artist–painting–viewer. Even when the artist and viewer never meet, and even if the artist is no longer alive, the picture is a link between these two people.

The picture in analytical art psychotherapy, mediates in a similar way, albeit with certain distinctions, the first of these being that the pictures are rarely good and never, in my experience, great art. The second is that the artist and viewer are both present, and so the picture mediates in an arena which is already empowered. It is the fact that the artist and viewer are both present which makes viewing the pictures, which are not in themselves aesthetically pleasing, comparable to the aesthetic experience.

The picture, in therapy, is made with this particular viewer in mind and it is viewed with this particular artist in mind. This known relationship complicates the viewing of pictures and distinguishes the situation from that of the art gallery. For the therapist as viewer, the client may be like the imagined artist, but any speculation about the artist's intention may be checked with the client. In addition, any imaginings the viewer/therapist may have regarding the artist, may inform her or his experience of the client. The transference and countertransference to the picture within the therapeutic context, is influenced and affected by the transference and countertransference to the person. The picture is illuminated by the emotional tone of the therapeutic relationship. It can be a visible conductor of conscious and unconscious constellations of the current atmosphere of this relationship. Thus, in analytical art psychotherapy, the picture mediates in a similar manner to the pictures viewed in public settings, but it also mediates in a very private context.

The intermediary area between client and therapist has been variously described over the years by analysts and psychotherapists. Each uses slightly different terminology in the attempt to give form to that which is, in essence, insubstantial. Jung describes the powerful effect the patient's unconscious projections may have on the doctor:

The patient by bringing an activated unconscious to bear on the doctor constellates the corresponding unconscious material in him, owing to the inductive effect which always emanates from projections in greater or lesser degree. Doctor and patient thus find themselves in a relationship founded on mutual unconsciousness.

(Jung 1946: 12)

The pictures may be an additional catalyst for such an unconscious meeting because they too hold projections and are the channel through which the activated unconscious may be diverted. The unconscious of the client and that of the therapist may meet and mingle within the framed area of the picture. The effects of such a meeting reverberate within the whole wider meeting of the therapeutic context. Thus, the combination of client–picture–therapist may be a highly charged triangular encounter. It may be that intense transference projections are deflected into the picture. In some cases this will mean that there is a less intense transference to the person of the therapist. In other cases it is just the reverse; here, the combination of

picture and person, may intensify the whole relationship by incorporating the therapist in the transference to the picture. The picture then embodies the transference and becomes central, animating both the transference and the countertransference. It is in such cases that the picture is likely to become empowered as a talisman in the therapeutic relationship.

In analytical art psychotherapy, the picture may embody a transference but it cannot *embody* a countertransference. In order to clarify this distinction Samuels' (1985b) discussion of the embodied countertransference may help. Samuels conducted research with analysts who were asked to describe countertransference images which they had experienced in the course of their work. Of the images reported some were extremely vividly experienced mental images, whilst others were experienced mainly as physical sensation. (This research did not include any actual pictures made by clients.) Samuels identifies two types of countertransference as a result of this research and these he designates the 'reflective' and the 'embodied countertransference' respectively. The reflective countertransference is the experience of the analyst which is a reflection the client's experience. The example which he uses is of the analyst who knows that he is not depressed himself, but who feels depressed after a session with a particular patient. Especially if this is a regular occurrence with the same patient, he may come to understand this to be a reflection of the patient's depression, of which neither analyst nor patient had been conscious. This is the *reflective* countertransference.

The embodied countertransference is also experienced by the analyst and again the example is of depression. This time the analyst's experience of feeling depressed is because he is embodying a depressed person in the patient's early life. For example, if the patient had a parent who was depressed, that person has now been internalised and has become a part of the patient's inner world. The analyst who, in the transference, has become a part of the patient's inner world, may be *embodying* the patient's depression. Samuels says: 'Embodied is intended to suggest a physical, actual, material, sensual expression in the analyst of something in the patient's inner world . . . an incarnation by the analyst of a part of the patient's psyche' (Samuels 1985b: 52). The embodied countertransference is the embodiment of an aspect of the imaginal world of the patient in the analyst.

In the intermediary area in analytical art psychotherapy, similar processes to those described by Samuels are operating. Like the analyst, the analytical art therapist is susceptible to both these types of countertransference, and the distinction is helpful. In addition there is the aesthetic countertransference, i.e., the countertransference to the picture. The picture may be a reflection or an embodiment of the transference, but neither of these have the same meaning as Samuels intends.

We have seen in Chapter 4 that intensely experienced mental images may be transformed and embodied in the picture. This is a different type of embodiment; it is not experienced as an *actual sensation* in the body of the

therapist. In psychoanalysis there is a two-person, shared, imaginal world, which Samuels, following Corbin, calls the 'Mundus Imaginalis'. This is the space in-between the analyst and patient, and it is also, 'in-between the analyst's conscious and unconscious' (Samuels 1985b: 58). It is from this shared imaginal world that the countertransference images arise. Although these images are experienced in a very real sense as Samuels' research demonstrates, ultimately they are also transient. There is no shared *material object* within the space.

In analytical art psychotherapy the intermediary space, the space in-between, has embodied *form*. The picture exists as a physical presence which presents the imaginal world of the client. The client's side of the two-person, shared imaginal world is thus animated and accessible to the view of both people. (There are of course affects which are present and active but which are not pictured.) The picture is a small, selected, centrally-framed embodiment. Like the analyst, the picture is both a real picture and a transference projection; it has both a material existence and an imaginal one. The important distinction here is in the countertransference. The picture cannot *feel anything*, and so it cannot *embody a countertransference*. It is the therapist who does so, and in this way the countertransference in analytical art psychotherapy, is similar to the countertransference in other types of analytical psychotherapy. However, there is a difference. This countertransference is influenced by the existence of the picture within the shared space of the therapeutic encounter. Feeling is transposed through the picture, and so it may *evoke* a felt response in the viewer. The embodied image influences the countertransference by evoking a countertransference response in both viewers: the artist/client as well as the therapist. The countertransference in analytical art psychotherapy, like the transference, is affected by aesthetic as well as psychological factors. The picture may exhibit the transference, it may embody, hold and contain the transference, but it can only *evoke* countertransference.

INTERPRETATION

The transference and countertransference to works of art are discussed by Kuhns (1983) in his *Psychoanalytic Theory of Art*. He connects the transference and countertransference to pictures to the way that art objects are interpreted. This theory is derived from Freud and Kuhns suggests that it was implicit in Freud's writings but was never fully developed:

Freud took the position that . . . unconscious thought is represented in consciousness by means of symbols that are produced by far-reaching displacement. In both dreams and art the manifest must be taken as only the starting point for interpretation and if we are to understand cultural objects we must find a like interpretive way from the manifest to the

latent and that way lies through symbols which are representations of unconscious material . . . art works like all cultural products are organised in a manifest conscious way and also in a latent unconscious way.

(Kuhns 1983: 23–4)

Kuhns' interest is not in a clinical application of such a theory. He states his aim as taking psychoanalysis out of the consulting room and into the realms of art history. It is the response, the transference and countertransference to the picture, which is his interest and not the theories regarding the aetiology of the artist's pathology. The viewer's attention remains within the work and understanding comes from the lifting of repression; thus the manifest level in the painting is only the starting point for interpretation. This is clearly an important point in considering the way in which pictures in analytical art psychotherapy are interpreted.

It is frequently the case that art therapists are expected to have an immediate understanding of the meaning of a picture. It may be that colleagues from other disciplines use art, or are shown the pictures made in sessions. They often expect the client or the art therapist to be able to *explain* the picture to them. Such a misapprehension reveals a lack of understanding of the nature of art. Pictures do not yield their meanings in such a direct manner, as was discussed in Chapter 5. The relationship of the viewers (including the artist) to the picture develops and changes as it goes through the stages of the life of the picture. The stages of identification, familiarisation, acknowledgement and assimilation have an influence on the ways in which the picture may be understood at any particular time. The manifest level of the picture, what is initially apparent, may seem to alter considerably for the viewers as other, latent meanings gradually become conscious. Pictures are certainly indirect, often mysterious, and their multiple layered meanings may only gradually become apparent. Kuhns, speaking of the psychoanalytic theory of art, says it allows us to:

Treat objects in a defined context, but denies us the comfort of ideological interpretations as fixed or demonstrable. There is no correct interpretation of the object which would preclude all other interpretations.

(Kuhns 1983: 80)

Kuhns' discussion demonstrates how Freudian psychoanalytic ideas can enhance understanding of art without necessarily reducing it to one fixed meaning. This is an important approach for my discussion of the role of pictures in the therapeutic relationship. In Chapter 4 I quoted Langer's distinction between 'significant form' and 'significant motif'. Her understanding of Freud's approach to art was that he reduced all art to 'significant motif' and thus missed the aesthetic quality of the successful

work of art. Kuhns has found within Freud's writings a potential for a much more open approach and one which does not do away with the irreducible nature of art.

The following is an example of the ways in which the latent material in pictures may become manifest through 'the symbols which are representations of unconscious material' (Kuhns 1983: 24). The insights here were revealed through the pictures viewed in the context of a series made by one person over several weeks.

Ann had a weekly individual analytical art psychotherapy session. She had a dream which she began to recount, then she stopped and decided to paint it. The important feature of the dream, the most disturbing element, was a spider which appeared on her boyfriend's body as he removed his jumper. When the picture was finished she brought it to where I was seated and we both looked at it while she discussed her associations to it. We established that she finds spiders frightening, and she reaffirmed her fear that her boyfriend did not love her. Later I reminded her that she had noticed, on a previous occasion, that the sink in the art therapy studio sometimes contained a stray spider. I wondered if there was a connection, but I made no overt interpretation. The picture 'bared the phenomenon' and as we looked at it it was 'feeding back' and Ann and the therapist were both becoming familiar with the image. The picture was faintly painted on buff coloured sugar paper. The jumper and the flesh were light brown and light grey and merged with the background; only the spider, which was painted black, stood out.

The following week Ann made a picture of an incident when, as a young child, she was beaten by her father. She found this picture very disturbing as it evoked a chain of painful memories. The father was painted black. Some weeks passed by, and we decided to review Ann's pictures; we laid them all on the floor in the sequence in which they were made. Ann commented on them and made associations; together we made links and noticed how they affected us. It was noticeable that the spider and the father were both painted in black and this was striking because Ann rarely used black. Links were then made between the unrewarding relationship with her father, and the anticipated rejection by the boyfriend. The picture of the spider was then amplified in relation to the later picture in the series. Because some time had elapsed, it was possible to play with possible links and make comments which would have been impossible when the pictures were new. There was a verbal acknowledgement of the import of these two pictures in relation to each other. In the initial stages the pictures evoked very raw and painful feelings, and Ann was 'identified' with them. The pictures brought the latent material to the manifest level, and so the feelings from the past were brought into the present. In discussing these feelings and the events associated with them, Ann became 'familiar' with the import of the dream and the remembered incident. Thus she came to 'acknowledge' the effects

of these pictures and the material they revealed. Later, when we reviewed the pictures, Ann was more separate from the feelings; they had become familiar and so less loaded with affect. This enabled a freer approach to the associations, and the therapist was able to make comments and interpretations. Links could now be made between these and other pictures and related to her current state.

During the week following the review I was reminded that the spider commonly appears as a manifestation of the feminine principle. The picture of Ann's boyfriend then started to indicate another possible meaning. In addition to her unrewarding relationship with her father, Ann felt rejected by her mother. Although this had not had such prominent focus in our sessions, it started to become possible to make this additional link to Ann's internal world. It seems that the dream picture may imply a hidden fear of the feminine, either disguised or as a counterpart to the masculine element in the picture. This also linked to the transference as my sink had spiders in it; so the therapist/mother may also be experienced as threatening. Here the picture continued to work on the therapist between sessions, although the actual picture remained physically on its shelf. In the following session there was space to offer this interpretation to Ann.

The point here is that this single picture yielded many potential meanings which were not evident in the first viewing. As each stage was worked through other potential meanings arose in connection with the same image. Each provided new insights and each was found within the picture itself, but within the series as well as the wider context of the therapeutic relationship. The need for direct verbal interpretation was minimal because client and therapist could both see the imagery as it emerged. Thus the series of pictures mediated in the space in-between client and therapist.

ENACTMENT IN A CULTURE

Kuhns (1983) establishes that his interest is in the work of art itself, and that this is different from other psychoanalytic approaches to art history. These often analyse the life of the artist in order better to understand the creative process. He writes: 'When the purpose of the inquiry is to give psychoanalytic interpretations of art, the object itself and its own establishment of reality must be the focus of attention' (Kuhns 1983: 115). It is this respect for the object's own establishment of reality which links to the consideration of the life of the picture in analytical art psychotherapy.

Kuhns calls works of art enactments which are: 'cultural events which are used, presented and honoured: they have a cultural status not unlike that of persons' (Kuhns 1983: 53). The picture here mediates in an important way; its status is elevated within the culture; such an object is 'honoured'. I take Kuhns to mean by this works of art such as Leonardo da Vinci's *Mona Lisa*, or Van Gogh's *Sunflowers*. These paintings are known, even by people who

are not really interested in art. (A pop song has even been written about the subject of the former.) These pictures have 'cultural status not unlike that of persons' (Kuhns 1983: 53). People travel to see them and they are known in their own right by people who sometimes do not even know who painted them. These art works are indeed enactments in a culture, and they are both honoured and given cultural status independent of the artist who created them. Kuhns describes art works which have such status as 'highly cathected objects' (Kuhns 1983: 20). Culture is a tradition of such enactments, through which the ego achieves integration of internal and external events. Transference here refers to the relationship of the artist to the enactment which has been of crucial importance in her or his psychological development.

The idea that the art object is an enactment in a cultural tradition may enhance our understanding of the life of the picture in analytical art psychotherapy. The art object in analytical art psychotherapy is certainly an enactment in a culture, but the culture in which it is an enactment is a small-scale culture: that of the therapeutic relationship. In order to explore this further, it will be necessary to return some of Kuhns's ideas to the consulting room, or rather to the art therapy studio.

THE CULTURE OF ANALYTICAL ART PSYCHOTHERAPY

The culture of analytical art psychotherapy is a tradition within the wider cultural traditions of the world. The enactment here, takes place within the small-scale culture of the therapeutic setting, and within the history of this particular therapeutic relationship. It is within this culture that the painting is an enactment in a tradition, and it is here that the art object may be 'used, presented, and honoured', even 'given status not unlike that of persons' (Kuhns 1983: 53). A picture which is accorded such status is given space, it is respected and permitted to 'speak' without immediate recourse to verbal explanations. In this sense it is 'honoured' and valued in its own right. The same picture would not stand in this way in the wider context of the world of art. Unlike the *Mona Lisa*, or the *Sunflowers*, the picture made with a therapeutic purpose has no such status *outside* the therapeutic context. However, *within that limited context* it may have such status, and it is important not to conflate the two. These are very different types of picture, and they are animated within a specific context which empowers them.

In his book *Painting as an Art* (1987) Wollheim distinguishes between the many categories of painting which are not classified as 'art', and those which are. His book is an inquiry into some of the features of this distinction. Among those categories which are not 'art', he cites art therapy (Wollheim 1987: 13). It is both helpful and challenging to consider this distinction in the context of the present discussion. In Chapter 4 we saw how an acceptance of this view has induced art therapists, in the past, to dismiss the end-product in favour of the process. This is not a necessary outcome of

agreeing with Wollheim's statement. Aesthetic theory has much relevance for analytical art psychotherapy, and there is much to be gained from considering some of its implications. Wollheim distinguishes a:

triad of factors upon which pictorial meaning is dependent – the mental state of the artist, the way this causes him to mark the surface, and the mental state that the marked surface sets up in the sensitive and informed spectator . . .

(Wollheim 1987: 22)

These factors are influential in analytical art psychotherapy. They inform interpretations and so the picture mediates in-between client and therapist.

In a successful picture, exhibited in the wide context of the art world, there is a dynamic component which Wollheim describes as being integral to the work. In a similar way to Kuhns' account of the picture, which is the establishment of its own reality, such a work generates an energetic quality within itself. This is recognised by the viewer and generates a complementary response. Such a work is made up of conflicting elements which are held in a resolution, and it is this that transforms the mere painting into a work of art. When the work generates such a quality the corresponding response of the viewer may be a sense of fusion with the work which Spitz describes thus:

Privileged moments of the aesthetic encounter when one seems transported fully within the work of art, when one feels fused with the aesthetic object when illusion becomes 'real' and one experiences a sense of power and magic . . .

(Spitz 1985: 136)

This might be understood as corresponding to the stage of identification, the first stage of the life *of* the picture; a countertransference. Alternatively this may be an experience of a work of art which transcends the word. Whichever is the case the viewer in this state is connected with the work and so, in a sense, with the artist.

We have already seen that the pictures made in analytical art psychotherapy are not great art and so they cannot, in themselves, evoke such an authentic response in the viewer. I contend that in the case of analytical art psychotherapy, the pictures *do* have a similar aesthetic effect on the viewer/therapist. This is because the dynamic component which is essential for this quality of experience, extends outward from the picture to the boundary of the frame of the therapeutic relationship. This is one case when the context in which the picture is made and viewed is a fundamental aspect of the aesthetic experience. Here the picture is dependent on the relationship, the culture in which it is created, for its status. The appreciation of the qualities in the work, is conditioned by the therapeutic purpose of the encounter. We

are certainly concerned with the life of the artist, indeed the artist's life history is usually known prior to the making of the picture.

Spitz (1985) identifies three categories of psychoanalytic interpretation of art which are all of interest within the culture of analytical art psychotherapy. First is pathography, which is typified by Freud's (1910) study of Leonardo Da Vinci. This approach assesses the artist's work in the light of what can be discovered, or is known, about his life history. The second approach considers it irrelevant to the work of art to know anything about the artist. The third approach, which Spitz suggests is linked to the object relations school of psychoanalysis, centres on transference issues. These three approaches are all of interest within the culture of analytical art psychotherapy. The innate healing potential of art is the prime process and motivating force in this work, but the picture is made and viewed in the light of the known aspects of the life history of the client. The pictures are viewed as additional access to the life of the artist. Freud's approach, in which the artist's motivations are understood through the pictures, is one element in the approach of the analytical art therapist. Especially prominent in the awareness of the therapist/viewer, are the current problems which have driven the client to seek help. This immediately distinguishes the issues of viewing in this situation from any other form of viewing pictures. It is questionable how useful an exercise it is to speculate about the childhood of a long dead artist; but there is no question that the insights provided by the pictures made by the client are relevant to the therapeutic situation. The picture is made with an intention which is different from art made in any other context.

The second approach, where the picture is viewed with its own status in the world irrespective of the artist's life, also informs the art therapist's stance. The picture in therapy is never viewed as a picture on its own because, as we have seen, the artist is always present. This, as well as the therapeutic intention of both artist and viewer, influences the experience in many ways, some of which are conscious and some unconscious. Given these limitations, there are aspects of the process of viewing pictures in therapy which are similar to viewing art in public contexts. There are times when the picture is allowed to lead, and client and therapist follow. This could be understood as giving it status. The therapist, as viewer, may temporarily, exclude the client from her attention, while contemplating the picture. The picture is thus responded to in its own right. Like any other countertransference impression, those derived from contemplation of the pictures will inform the therapist. As with other countertransference responses these may be fed back to the client through a direct interpretation. But they may merely inform the therapist's stance in the relationship, by bringing previously unconscious material into the arena of consciousness. Because of the continued existence of the picture, there is no urgency in making a verbal interpretation; both client and therapist can permit the

picture to work on them over time. Although linked to the history of the artist/client, the picture is viewed in its own right.

In the third of the approaches outlined by Spitz, the artwork is the object of a transference and a countertransference. She suggests that such theories owe much to the object relations school of psychoanalysis. Both she and Kuhns acknowledge the contribution of Winnicott's transitional object in influencing the development of a theory which takes account of transference to pictures. However, the transferences and countertransferences to pictures in analytical art psychotherapy are not limited to this one frame of reference. I hope to have shown that there are other approaches and frames of reference which also apply. However, in the context of this discussion, the third category is of central interest.

The picture, which is not itself dynamic, may become so when it is animated by the transference. Similarly, the countertransference illuminates the therapist's appreciation of the picture. This means that the transference and countertransference to pictures made in therapy are additionally empowered by the therapeutic relationship. The aesthetic perception of the picture is enhanced and enriched by the therapist's aesthetic perception of the client. This is influenced by conscious and unconscious appeals; an appreciation of the picture in therapy is also an appreciation of the person who made it.

A successful picture in therapy is an externalisation of some aspect of the internal world of the client. Thus, in this special type of art appreciation, the viewer may be 'transported fully', but it may not be entirely 'within the work'. It may be rather, within the work, within the context of the therapeutic relationship. The therapist may, like the client, feel 'fused with the work' (Spitz 1985: 136) and the 'illusion may become "real"' but this is not solely communion with the self via the aesthetic object. This is also an empowered meeting, in which both people have made an investment. The picture which lacks the internal, dynamic quality of 'art' is created within a *dynamic relationship*. The opposing elements, which are so necessary for the transformation of inert materials into a work of art, occurs within the whole of the therapeutic frame rather than solely within the picture. The tensions which contribute to aesthetic quality and which enliven the work, are present but they include the people in relation to each other as well as in relation to the picture. Thus, in analytical art psychotherapy the work of art exists as such, only within the bounded space of the therapeutic frame. Within that frame, it is animated by the multiple transferences and countertransferences. The aesthetic considerations spill over and influence the whole of the therapeutic encounter.

ENACTMENT AND ACTING OUT

Following Kuhns (1983), I have been describing the picture in analytical art psychotherapy as an enactment in a culture. This description necessitates a distinction between acting out, which is usually seen as a negative event in psychotherapy, and enactment which may be viewed as a positive event.

Earlier we saw that scapegoats, embodying the sins and disease of the community, are subsequently empowered to carry the ill-affect away. We also saw that the embodied image is similarly invested with affect which is split off and held in the picture. Thus the picture is like the scapegoat, in that it carries the transferred burden. The scapegoat of the Hebrew tradition was invested in a ceremony which was part of a clearly defined ritual. The sins were admitted and then they could be unloaded on to the goat. The admission of the sins is a crucial stage, because it gives the sins a name and thus admits them to consciousness. This permits them to be owned, prior to casting them out with the goat. The ritual establishes that the sins are those of the community and not the goat. Until it is ritually transformed, the goat is merely an innocent animal. Once the ritual has taken place the goat is no longer a mere goat, it is an embodiment of the sins and as such it is cast out. This is a consciously acknowledged enactment; it is the conscious attitude to the enactment which distinguishes it from acting out.

In analytical art psychotherapy, there is no such formal ritual, but the admission of the 'sins', or rather the affect which is projected into the picture, occurs through the stages of the life *of* the picture. The familiarisation, acknowledgement and assimilation are equivalent to the conscious ritual which takes place, prior to disposal of the original scapegoat.

The conscious recognition of what has been split off, and why, is essential for the eventual resolution of the scapegoat transference. It is relatively easy to divest oneself of unwanted affect through processes of projection, of which scapegoating is one example. This may be to a person or a picture, and it may offer temporary relief, but it does not, in itself, bring consciousness or differentiation. It is the understanding of these processes, and the owning and integration of the projected affect which brings the resolution. It is this consciousness which distinguishes the enactment from acting out.

Acting out is an unconscious process, and the traditional form of scapegoating in psychotherapy groups is one example of such an unconscious process. There is no consciously decreed ritual transformation which admits the projected affect, prior to the disposal. Instead, there is an unconscious depositing of the ill-affect into one person who is consequently punished. Scapegoating of this type is acting out; and it may also arise as an aspect of the transference in individual psychotherapy. In the transference, the therapist becomes the subject of certain projections which originate mainly elsewhere in the life of the client. In the course of the work the client may

attempt to 'act out'. This usually follows old and tried patterns of behaviour, repeating old solutions to relieve unbearable tension. This is not to say that everything the client embarks on outside therapy is acting out. It is rather, certain events which take place as a defence against becoming conscious, or in order to relieve the tensions which are experienced as intolerable within the therapeutic relationship. Acting out might take the form of an attempt to extend therapy beyond the boundaries. It might be a sexual encounter which runs parallel to therapy, or it might be an attempted suicide.

The point about all these acts is that the motivation relates to therapy in some way, but this is unacknowledged and so, unconscious. This could be understood as a form of communication which is undifferentiated, even, at times, magical; an act in a state of fusion. Acting out is undifferentiated, whereas an enactment is a more conscious and so differentiated act. Kuhn's enactment in a culture could, then, be understood as a consciously conceived act, and one which is socially condoned. In concluding this chapter I shall give an example of a picture which could be understood to have mediated as an enactment in the culture of art therapy.

In Chapter 2, I mentioned the case of a scapegoat, described by Frazer (1913). A tribe of South American Indians, when suffering fatigue, are known to cut themselves. The blood is understood to release the demon which is causing the suffering (Frazer 1913: 23). I pointed out that this was similar to the reason given for some episodes of wrist cutting. Sometimes cutting is described as an attempt to feel 'something', or to feel 'real'. At other times the person tells of feeling so distressed that they can conceive of no other way to relieve the unbearable tension. In the case described by Frazer, this is an enactment in a culture, it is an accepted tradition and the scars associated with it are merely an indication that this ritual has been performed. This is a conscious and socially condoned enactment. Conversely, the person who has cut their wrists in this society hides the scars, which are usually considered a badge of shame, evidence of a socially unacceptable form of behaviour. The drive which accompanies this act of self-mutilation is usually unconscious even though, on some level, the person is aware of what she is doing. This is acting out. The picture made within the culture of analytical art psychotherapy, sometimes mediates between inner and outer experience by transforming an act which has previously resulted in acting out into an enactment.

A CASE OF ENACTMENT IN ANALYTICAL ART PSYCHOTHERAPY

When I first met Lena she was in her late 20s and had a history which included several suicide attempts. She had been admitted to psychiatric hospital on several previous occasions. Lena's diagnosis was not clear but

she had had psychotic episodes, and she responded to medication which stabilised her condition. Whenever her medication was reduced or changed she would regress or become disturbed and, at such times, it was clear that she was in extreme torment. Thus medication was, in this case, an important part of the treatment.

Initially Lena came to the art room as a member of an open art therapy group. She painted and clearly did not wish to speak nor did she wish me to approach her. Her fear of being invaded was evident; it was communicated in her body language, and in unspoken messages which combined to indicate that she wanted to be given space and left alone. She began to attend the group regularly and each week she would choose a place to sit and paint quietly, alone. I acknowledged her presence and her picture, but did not approach any further, preferring to wait and leave the initiative to her. Eventually, after three such weekly sessions, she invited me to see her painting, and we moved to a part of the art room where we could look at the picture in relative privacy (see Figure 6.1).

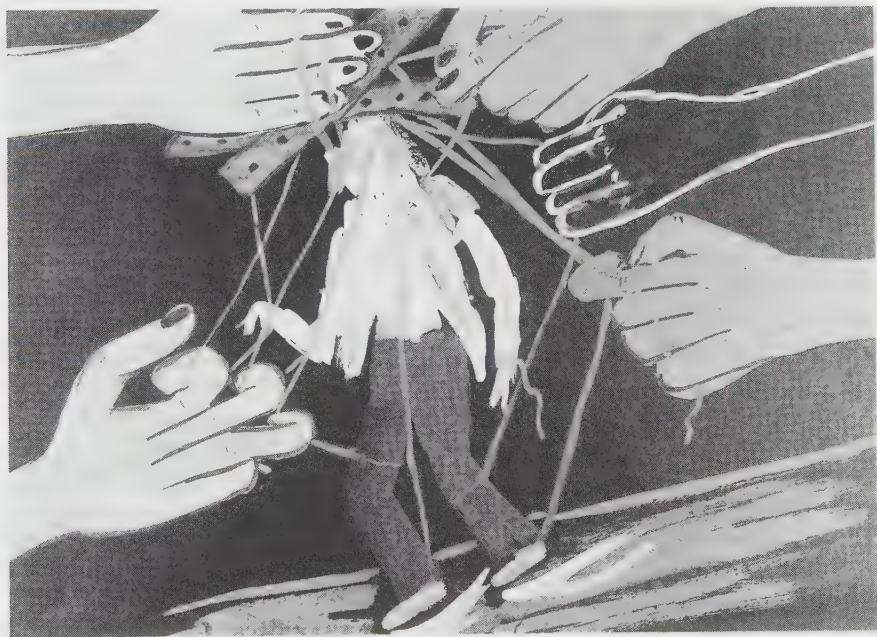


Figure 6.1

This boldly painted picture describes her situation and it embodies the way she felt at the time. This image is both descriptive and embodied; it is not a diagram. Lena was one of the people who began spontaneously to make embodied images and it was only later, as her condition and ability to relate to the therapist improved, that her pictures became more diagrammatic. I do

not have space to show many of these pictures, but the two which were made prior to Figure 6.1 embodied her fear and anxiety. One in particular she was painting when, unexpectedly, the registrar who was her doctor came in to the art room. Lena was so confused and afraid to find him in this context that she painted a huge black hand over the image she was making at the time. This was the embodiment of the act she wished to perform; rather than merely putting her hand over the image, she actually painted one over it. I suggest that this illustrates the difficulty she had in differentiating 'real' from symbolic experience.

Figure 6.1, which was the third picture she made, marks a change in her work in that it was a move towards the therapist. By making this picture which was, in part, descriptive, she was showing herself her situation and she was also preparing to show it to the therapist, to allow her in to her world, a little. She told me that she felt controlled by forces and people around her and that these are the hands which pull the strings of the puppet. The puppet is recognisable as Lena. The hands which control the strings are painted in different colours. The two lower ones symbolise her family and her friends, and the friends are releasing their hold a little. The three at the top represented God, the Devil and the Holy Ghost. Her family belonged to a particularly closed sect of the Christian church and so religion played a central role in her life. It also added to her conflicts. This picture marked the beginning of trust and the forming of a therapeutic alliance; after this we met regularly and discussed her feelings in association with her pictures. At first Lena attended only the open art therapy group but later, as her condition improved, she joined a closed art therapy group and so we met twice weekly. This continued for two and a half years until I left the hospital; we never had individual sessions and yet much individual work was done in the groups.

As time went on Lena developed a pattern of relating to me; first she would paint or draw a picture, and then she would talk about herself through the picture. The pictures thus came to mediate between Lena and her inner world; here she clarified for herself what she experienced. They also mediated between Lena and the therapist and so she did not have to admit to herself that we were relating. As well as giving her the space she needed for self-exploration, the pictures provided a means of controlling her level of self-disclosure. If she felt threatened with loss of control, Lena became fragmented and very frightened. Questions were frequently experienced as invasion but, because the pictures mediated, I was able to understand much of what she wanted to tell me without having to ask questions. This meant I was less threatening than many other people, and so gradually trust increased. A transference also developed, but it was not analysable in the usual way because Lena lacked the ego strength necessary to observe her own transferences. In addition, the multi-disciplinary team approach meant that I was only one of several people with whom she was working. In such a

situation transference is not clear enough to analyse. Lena was, however, able to make a split between herself and her pictures, so a scapegoat transference to the picture took place. Together we could observe the power of the emotion which was contained in the pictures. Her self-understanding increased in this way.

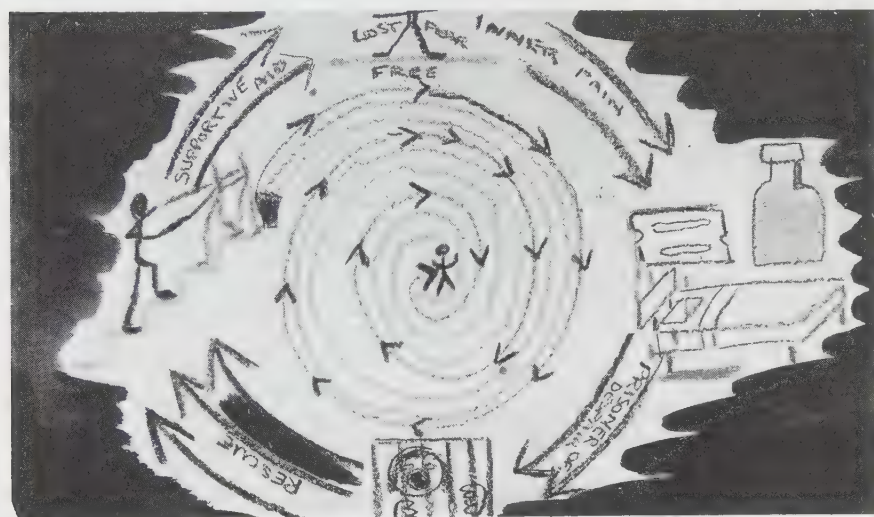


Figure 6.2

Lena made Figure 6.2 when she had been attending art therapy sessions for about two months. It is mainly a diagram, and was made to explain to the therapist the pattern of the cycle of her admissions to the hospital. I suggest that, in this case, the diagrammatic image marks a notable improvement in the state of the patient. Lena was now primarily *intending* to communicate; it is a conscious, and, in some ways, differentiated picture. Lena explained that she started at the top of the picture and progressed clockwise, until she reached a state where she suffered 'inner pain'. There were two possible ways out of this intolerable state, and they are depicted as an overdose of pills or cutting herself. Then, alone in her flat, she was a 'prisoner of despair' until such time as she was rescued by her family or helping agencies. They gradually helped her to ascend to the top of the spiral, where she was temporarily free of fear, until the whole sequence was repeated. This experience spanned the last seven years, during which time she had managed to maintain a responsible job, which she had only recently resigned. Sometimes the suicide attempts had been a cry for help, at others they had been serious attempts to kill herself, and so to find peace.

One day when I had known Lena for approximately one and a half years, I entered the art room and found the drawing, Figure 6.3, lying on the table.

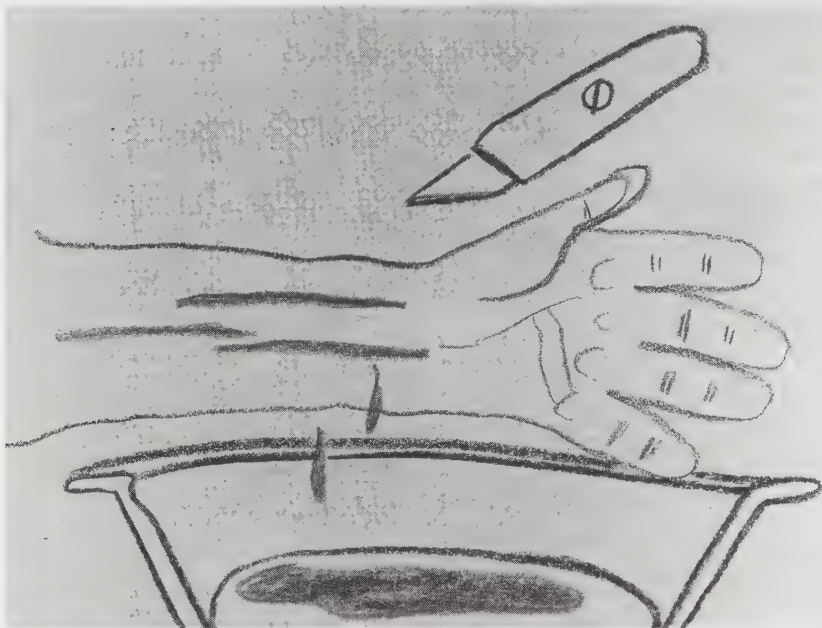


Figure 6.3

No-one was in the art room, and this picture had not been put away on the shelf as was the usual practice. This was clearly a message to me, and although it was unsigned I knew immediately who was likely to have made it. The art therapist becomes familiar with the artistic style of particular patients, in a similar way that we learn to recognise the style of certain artists. This picture shows a wrist which has been cut with a Stanley knife. The Stanley knife is in common use in art rooms for sharpening pencils and cutting paper but, in the hospital, such instruments are usually kept in a locked cupboard when not in use. The blood from the cuts in the drawing, drips into a bowl which is drawn in sectional view. It is as if the viewer is admitted to the bowl.

This was a dramatic image, and it had a dramatic effect on the viewer. This picture had power and stood alone as an enactment in the culture of this particular therapeutic relationship. The aesthetic quality of the picture was not of interest at the time, but in retrospect it is clear to see that the way it was drawn gave the image impact – it carried conviction. My response was to find out where Lena was: I phoned the ward to discover that she was there. I went to see her, to let her know that I had seen the picture, and that I took the message which it bore seriously. In responding thus I was permitting myself to be manipulated. However I consider this to be an appropriate response to Lena's change in behaviour. (It is preferable to permit

oneself to be manipulated, when there is a real danger of suicidal intent, than to regret what may follow if one has taken no action.) In the past, as we saw in Figure 6.2, Lena would cut herself, but now she had not done so, *instead she had made a picture*. Instead of *acting out*, Lena had performed an *enactment*.

The difference is in her state of consciousness. Previously when Lena had experienced the unbearable tension of her despair she had resorted to cutting herself to bring some relief. This had the effect of mobilising the attention of medical and social services, who responded by stitching her wound, admitting her to hospital and providing medication. Now she had reached the same position on her picture, Figure 6.2, where she had so often been before, but this time she was conscious of the state which was oppressing her. Through making Figure 6.2 and other such pictures, and discussing them, she had come to understand her own pattern of response to feeling so bad. Being more conscious this time she had tried an alternative solution. In making this picture she was, I suspect, rehearsing as well as sublimating the act: she was experimenting to see if the consequences of drawing would be as effective as performing the act. Perhaps the picture went some way towards providing a similar release; it certainly mobilised a response. Lena and I had been communicating through her pictures for many months and perhaps it was a test to see if I would understand and respond. But primarily I believe she made this picture because she *needed to*.

Earlier we saw that, in Kuhns' *Psychoanalytic Theory of Art* (1983), the transference and countertransference to enactments relates to the ways in which art objects are interpreted. The therapist's response to an enactment is a mode of interpretation. In the case of this picture my response could, in psychoanalytic terms, be seen as reciprocal acting out in the countertransference. However, I prefer to understand my response as a *complementary enactment*. It was a conscious acknowledgement of Lena's distress. By searching her out on the ward, I was letting her know that I had *seen* her cry for help and I took it seriously. Later it was possible to discuss the way in which she had manipulated me, so that this too became consciously acknowledged.

Lena's pictures were enactments in a culture; they were 'used and presented' (Kuhns 1983: 53). In this case the scapegoat picture was an enactment through which Lena familiarised herself with her need to cut herself, but it also substituted for the act. She made a gesture which was 'as if' she had cut her wrist, but it was separate from her body. This was no 'mere mirror' which simply reflected images of inner or outer data, rather it was in itself a process by which Lena was 'coming to grips' with her world. Lena was beginning to differentiate between inner and outer reality, and to enter into an 'as if' mode of thinking, which indicates a development in her state of consciousness.

SUMMARY

In this chapter it has been my intention to demonstrate that the picture offers a particular way of mediating the area in-between patient and therapist. Within this area aesthetic considerations play a part in influencing the countertransference. Pictures in therapy offer a means of understanding which by-passes conceptual interpretation. Both Ann's and Lena's pictures 'bared the phenomenon' and so offered a way of communicating with themselves and the therapist. At the time neither of these processes were amenable to conceptual interpretation. It was only later that this became possible.

This aspect of the life *of* the picture relates to the content of the imagery which it bears. In the following chapter the life of the picture as a talisman, an empowered object, will be developed.

The talisman: the empowered picture

In Chapter 4 we saw that, as a result of the engagement of the artist in the image-making process, the picture becomes embodied. We also saw in Chapter 6 that the picture may be experienced as an aesthetic object, which is an 'enactment' in the culture of the therapeutic relationship. I have described these respectively as the life *in* the picture and the life *of* the picture, both of which are the consequence of different facets of the transference to the picture. In this chapter I intend to discuss another aspect of the life *of* the picture, the transference which is made to the picture, as an object. This is intimately connected to the final stage of the life *of* the picture – disposal. For the disposal of the picture to effect a resolution, the way in which the picture is invested will need to be understood. Thus I will be discussing the ways in which the picture, as an object, comes to be *valued*. The picture which embodies a transference may come to be additionally empowered as a talisman or a token within the therapeutic relationship. This valuing of the object is a consequence of the pictorial elements, but its effects extend beyond the picture to the relationship between the people. An object which is empowered within the therapeutic context will have impact on both the transference and the countertransference.

The therapeutic relationship is animated by the picture which reveals elements which otherwise remain invisible (although they may become apparent in other ways). Unconsciously the client may paint the therapist into the fabric of the picture, thus revealing the current constellation of the transference. The picture, which is a reflection of the transference, may evoke a corresponding countertransference from both client and therapist. This countertransference is animated by the relationship. These affects are circular; the picture animates the relationship but the relationship also animates the picture. Thus the picture is incorporated and integrated in the therapeutic relationship; it is valued in a way which is consonant with the affect which it embodies. Sometimes it may be a token, which stands-in for an aspect of the therapist or of the therapeutic relationship; at others it may be a talisman, which is affectively empowered. In order better to understand

this distinction I shall attempt to identify the relative qualities of the token and the talisman.

THE TALISMAN AND THE TOKEN

A talisman is an empowered object; a talisman may not look different from any other object of the same type. Only the initiated know the power that it embodies, and thus it only embodies that power for the initiate. The talisman is the result of a relationship to an object which magically empowers it. Talisman: 'Charm, amulet, thing capable of working wonders. Mythical figure cut or engraved and capable of benefiting its possessor' (Oxford English Dictionary).

I have a brooch which was given to me by my grandmother. She was given it by her mother. The brooch is made of jet, and the diamond it once held at its centre has been replaced with glass. It is not a very valuable piece of jewellery in monetary terms, but for me it has quite a different type of value. It was my grandmother's good luck charm; she rarely wore it when I knew her, but she always carried it with her in her handbag or her pocket. If she didn't have it with her she needed to know that it was safe at home in a drawer. This was because she feared that if it were lost ill-luck would ensue. When she grew old, my grandmother used to worry because she frequently feared that she had lost her brooch and would enlist help to search for it. Eventually, she gave it to me and so relieved herself of the responsibility of caring for it; she knew that it was the one possession of hers that I wanted to inherit. The reason that I wanted it was because she had invested so much in it; this brooch was no mere decoration, it was an object of great significance for her. It was a talisman; for her it was empowered with magical significance. I do not fully appreciate why, and this is not important for the purpose of this discussion, the point here is that this object was my grandmother's talisman.

I value it differently, not for its good luck or protective powers, but because it is an object which meant so much to my grandmother. The brooch is a tangible link with my grandmother and her mother also. I know it is only a piece of stone with metal around it, and yet, for me it is significant beyond that. Such objects are immortal in the face of human mortality and so they transcend the generations. I remember my grandmother, but when I touch my brooch I have a direct connection with her; my investment is magical, but it is less intensely so than was my grandmother's. For her this object was an amulet, it was a 'thing capable of working wonders', of protecting her loved ones from nameless ills. For my grandmother, to lose the brooch would have portended imminent disaster; for me, to lose it would be very sad. This difference in our investment in the *same* object may help to clarify the distinction I am attempting to make between a talisman and a token.

Token: 'Sign, symbol, evidence (of affection) memorial of friendship, keepsake' (Oxford English Dictionary). I would suggest that whilst, for my grandmother, the brooch was a talisman, for me it is a token, a keepsake and a reminder of my grandmother. The attachment to, and so the investment in a token, may be intense, but it is less so than that in a talisman. It is a conscious attachment which creates a token, whereas the motivation for the attachment to a talisman is likely to be, in part, unconscious. There is a sympathetic connection to a talisman; it is magically empowered. This difference is important in clarifying the different ways in which pictures in therapy may become empowered. Sometimes they are invested as talismans with magical power, and at others they may be merely tokens, keepsakes and memorials of friendship.

MAGICAL EMPOWERING OF THE TALISMAN

The empowering of an object or a painting as a talisman is the result of a magical attitude which animates the object. The status of the object becomes inflated; it is transformed from its material, substantial form and is given an aura which transcends its actual, concrete existence. An additional status is conferred upon it or attached to it. The type of thinking which enhances an object thus, has magical components and is encapsulated in the following passage:

Every single factor in intuitive reality has magical traits and connections; every occurrence, however ephemeral, has its magical-mythical 'meaning'. A whispering or a rustling in the woods, a shadow darting over the ground, a light flickering on the water: all these are demonic in their nature and origin: but only very gradually does this pandemonium divide into separate and clearly distinguishable figures, into personal spirits and gods. All intuitive reality is surrounded by a breath of magic, bathed in a magical mist; but precisely this common atmosphere in which it is and lives prevents its individual particularity from manifesting itself and fully unfolding. Everything is connected with everything else by invisible threads; and this connection, this universal sympathy itself preserves a hovering, strangely impersonal character. 'There is a fitting in; there is an omen; there is a warning' – but behind these there is no personal subject, the shape of any recognisable warner.

(Cassirer 1957: 71–2)

A magical atmosphere such as this permeates the investment of an object or a picture in therapy as a talisman. The picture may then come to be experienced as magically invested and so capable of 'working wonders' for good or ill. The clients who unconsciously empower a picture may find they have come to be in awe of their own creation. This is undifferentiated magical thinking – all is apparently connected – there is an original sympathy

between the thing and its parts. Unconsciously, the picture may have come to be identified as a part of the client, as attached to her or him.

Cassirer considers this type of thinking to be a state prior to religious consciousness. As I understand him, religious consciousness evolves from a synthesis of the elements of this undifferentiated world view. It could be understood as a means of organising undifferentiated chaos into a form in which it can be contained. If this were merely a linear progression it would confer a hierarchy of preference on to one mode rather than the other – but it need not be so. A less polarised view admits these as different states of consciousness which are simultaneously contained as potential within both the individual and the collective psyche. Such a view is inherent in the process which Jung designated individuation. In this view magical thinking is one thread in a tapestry and religious consciousness is another. Ideally, different levels of consciousness are fluidly encompassed and movement may be attained between different types of thinking without rigid adherence to one.

I have suggested (in Chapter 5) that a similar process is echoed in the stages which clients in analytical art psychotherapy experience in relation to their pictures. The client is often initially identified with the picture, and it is through the stages of familiarisation, acknowledgement and assimilation that different degrees of consciousness in relation to the pictures are attained. Once a path has been opened between these diverse levels the possibility remains of movement between them. An interchange evolves; there is fluidity and the potential for movement in any direction, or several simultaneously. This means that no position needs remain fixed and no one interpretation holds for all time.

The transition from the magical world view to a religious one is characterised, according to the above passage, by naming of that which was previously unnamed. It is when the 'pandemonium' separates into 'clearly distinguishable figures, into personal spirits and gods' that differentiation begins to take place. The client's relation to the pictures follows a similar pattern. It is through the stages of the client's relation to the embodied image that differentiation begins to take place; eventually the client is separate enough from the picture to speak about the experience of it. The picture is an object which mediates the experience of different levels of consciousness. In religious ritual it is also common for objects to be used to mediate. In the changing role of such objects we have evidence of the change from magical to religious thinking. In the following discussion I do not intend to put forward a quasi-religious view of therapy; my intention is to attempt to clarify some of the processes which are operating in analytical art psychotherapy. I shall be drawing on some examples of the ways in which objects have been valued as talismans or as tokens in religious practice. The investment of a talisman entails a more magical attitude than does the investment of a token.

THE MAGICAL ORIGINS OF RELIGIOUS OBJECTS

The magical origins of religious consciousness may be traced through the history of the use of certain objects for religious devotion. This could be traced through the tradition of most religions, Christianity, and particularly in the Catholic Church's communion ceremony. However, I shall discuss some of the objects which are in regular use in the practice of Judaism because this is the tradition with which I am most familiar. The objects I plan to discuss have become tokens, but some consider that they were originally magically empowered as talismans. The relevance of this for the current discussion is that the attitude of the client to the pictures made in therapy may follow a similar pattern. The client's relationship to the picture may be magical, or it may be differentiated, and so comparable to the tokens of religious devotion.

In Judaism certain objects are used in the daily observances of the devout and the possible magical origins of these are discussed by Trachtenberg (1939). The *mezuzah* is a small cylindrical object containing a portion of the Biblical law and this is traditionally attached to the doorposts of Jewish households. Trachtenberg considers that this can be traced back to its origins as a charm intended to deter demons from entering the house or room. He says the parchment which it traditionally contains was introduced into it in a rabbinical effort to transform it into a religious symbol (Trachtenberg 1939: 146). Here, then, a distinction is made between the magical origins, which might be seen as unboundaried, and the rabbinical dictates, which confer religious status on the object, and in so doing, frame it and assert a limit to its power.

Phylacteries, also known as *tefillin*, are little boxes which also contain quotations from the law, and these are strapped to the head and arms of the man during morning prayer. According to Trachtenberg these too developed from an amulet or charm, which preceded the religious use. However Epstein (1959) does not agree with this assessment, and his distinction is useful for my purpose. Epstein distinguishes between the terms phylactery and *tefillin*, the difference being that between an 'amulet' and a 'remembrance'. He argues that the *tefillin* are called phylacteries due to a mistranslation from a Greek word meaning 'amulet'. He says 'Nowhere are the *tefillin* described as protecting charms, but as "signs" and "remembrances"' (Epstein 1959: 24). This distinction helps in clarifying the difference between a talisman and a token because, in this view, the *tefillin* are a token, they are religious objects, the role of which is as a reminder of the law. There is implicit in the use a deference to a greater power outside of the objects; they are not themselves empowered. This is a conscious, prescribed relation to the object which is in sharp contrast to the magical 'fitting in' of the amulet or talisman. The talisman is itself believed to be empowered.

The amulet or the talisman is distinguished from the token by the value attributed to it and this is not evident to the viewer. The fact that an object is empowered in this way does not alter its actual appearance and so it is only those who are initiated who are aware of its status. In the case of the religious objects it is a whole community who know the power and the meaning of the objects; all share a common investment. A talisman may be empowered by a lone individual who invests the object for personal reasons, like my grandmother's brooch, whilst in therapy, it may be the therapeutic pair or the group. What all these have in common is that the power which transforms the object extends beyond the material confines of the existence of the object. It is experienced as having influence and so there are reverberations, and the power becomes a kind of aura which surrounds the object and affects the initiate.

The talisman or the token is a relational concept but it is a one-sided relationship which is created out of a particular culture. The person forms an attachment to an object but the object cannot form a reciprocal attachment. This does not prevent people from assuming or believing that the object does reciprocate in some way. For example, the object which is empowered as a protective charm may engender faith that it really is a guardian, whilst the object which is feared may be truly believed to have the potential to cause damage. The charm or the talisman is derived from a culture in which magic is assumed to play its part and the object has influence. The token also reciprocates but in a less animate way; it is used for a specific purpose, and in the above examples it transforms magical belief and practice into a religious one.

The picture in analytical art psychotherapy is created within a very specific culture. When this picture is empowered, whether magically or in a more detached sense, it may be experienced as reciprocating. This is the result of certain attributions which constitute an additional transference and countertransference. Inevitably these will have profound implications within the therapeutic relationship. The picture, in this context, touches and reveals sometimes quite subtle aspects of the therapeutic relationship which it is felt to embody. In this way the picture does reciprocate; there is an interchange between the picture and the people. It is experienced as animate and its content affirms the artist's existence. The picture 'feeds back' in a variety of ways. As we saw earlier, the picture may be experienced as attacking, seductive, protective and many other ways besides. It may be empowered to 'work wonders' to 'ward off evil', or it may itself be suspected of carrying the 'ill-affect'. There are numerous permutations of such thinking which are all related to the stages of the life of the picture. The picture animates the therapeutic relationship, but it is also animated by it and so it is empowered; sometimes it will be a talisman and, at others, a token.

THE EMBODIED IMAGE AND THE TALISMAN, THE DIAGRAM AND THE TOKEN

In Chapter 4 I made a distinction between diagrammatic and embodied images in analytical art psychotherapy. The difference is a result of the type of engagement of the artist in the image-making process. They are different types of transference which are made to, and embodied in, the picture. A similar distinction is implied in the talisman/token distinction. Like the embodied and diagrammatic images, these are also the result of transferences which are made to the picture, but during the process of viewing, rather than that of making the image. The token and the talisman are ways in which the transference and countertransferences which are made to the picture as an object, could be understood. This will be intrinsically linked to the feeling tone of the therapeutic relationship.

The diagram normally signifies something specific; it is in the main, consciously conceived and executed and is rarely empowered. Highly emotive material may be evoked in relation to the diagram but this is detached from the picture. A token is similar, in that it is consciously used to stand-in for something specific. It evokes the memory of the thing or person for which it stands, but it does not *embody* the *power*. It follows that the diagram may come to be valued as a token, but it is less likely than the embodied image to be valued as a talisman.

The embodied image embodies conscious and unconscious meanings from the moment it is made, and even during the process of its creation. This is immediately recognised in the impact which the image conveys, even though its implications are not always fully appreciated. It is this embodiment which empowers the picture for the artist, and sometimes for the therapist. It is when the picture is embodied *and* empowered, that it is most likely to become a talisman within the therapeutic relationship. The meaning which it embodies is neither linear nor predictable and it corresponds with the inner world of the artist. However, because it is created within the bounds of therapy, it is also likely to correspond to the inner world of therapy. The embodied image is then likely to be a talisman, but this does not preclude it being a token also.

At a superficial level it may appear that the diagram and the embodied image are valued in the same way. Apparently they may both be a keepsake between sessions, or left with the therapist for safekeeping. They may both be experienced as a link with the therapist in different ways. The point is that, although these may apparently be similar, the diagram which is more usually though not exclusively a token, will be valued in a less potently alive way than the embodied image. The embodied picture is likely to be subject to a more complex set of additional processes whereby it may be a talisman, but also a token. Sometimes the two are separate and the picture experienced solely as a token: at others it may be solely a talisman. It is also

important to bear in mind that there are times when the pictures are not valued at all by the artist.

The picture which is left with the therapist between sessions may, for example, be valued as a token of affection, or a reminder of what has taken place in therapy. The significance may rest there, but not necessarily. The picture may, as a talisman, be experienced as magically alive and it may be left with the therapist because it is too powerful to take away. Perhaps unconsciously, the client may fear the picture, or may intend it to influence the therapist, or the course of therapy. The value which is placed on a picture may not be fixed; it may change during the course of the work. A picture which is experienced as a powerful talisman today, may tomorrow be merely a token – a reminder of that power. This happens because the picture, which is empowered, may gradually be depotentiated as it becomes assimilated and thus its status within the relationship changes. It is to be hoped that prior to termination most of the pictures will be resolved thus, and the power reconciled within the client.

Cassirer tells of a novel *Thais* by Anatole France which, he says, gives a picture of primitive Christianity. Here the courtesan Thais is converted by the Christian hermit Paphnuce, who destroys her ornaments and house furnishings. Subsequently, he is haunted by the images of the things he has destroyed, and he comes to understand that the destruction of the outward existence of these things remains ineffectual. It will only be effective when the images on which they live are also exorcised and banished (Cassirer 1957: 70).

All image magic rests on the presupposition that in the image the magician is not dealing with a dead imitation of the object, rather in the image he possesses the essence, the soul of the object.

(Cassirer 1957: 69)

The picture which is valued as a talisman is similar to this. It is not a dead imitation but it is an embodiment and so 'living form', and in addition it is magically empowered: a talisman. Like the trappings of the courtesan, such images cannot be destroyed merely by disposing of their outer form – the picture. It is only when the images have been exorcised or assimilated that they can truly be laid to rest. It is only when the images have been consciously acknowledged and assimilated, and so internalised, that the outer form (the picture) is no longer empowered as it was previously. It is then that the disposal, whatever form it takes, will be appropriate and lasting.

THE TRANSFERENCE OF POWER – MAGICAL INVESTMENT VIA TALISMANS

The talisman is an object which mediates. It is not only objects which are empowered, sometimes people are valued beyond their mere personal

stature, and often the power which is invested in them is transferred via objects. This is similar to the investment made in some pictures in therapy, where the transference to the therapist is embodied in the picture. The picture then becomes a vehicle which carries this transference.

Society invests certain members with power; for example, some priests, royalty, politicians, film stars, artists, and analysts may all be considered to be invested with power in different ways. Some are empowered because of a cultural belief or myth, whilst others only become empowered through a ceremony in which the power is ritually transferred to them. If there is a ritual in which the person is invested with the power, there may be objects through which the transformation is understood to be conducted. For example, the member of parliament in Britain must take the mace in her or his hand and swear an oath of allegiance. Such objects may be used as mere tokens or they may be empowered as talismans. The distinction depends on the quality of the investment; whether, for example, the object is a stand-in for the god or a carrier of the power itself:

In connection with the Egyptian coronation ceremonies we have exact instructions governing the transference of the god's attributes to the Pharaoh through the regalia, the sceptre, the scourge and the sword. These are looked upon not as mere symbols but as true talismans – vehicles and guardians of divine forces.

(Cassirer 1955b: 56–7)

Here the attributes of the god are transferred to the person who is to be the Pharaoh through the objects. These objects are invested with power by the community, and they are talismans rather than symbols or tokens. The power which is invested in these objects is the mythical force, the '*mana*' which is the substantial form of this power, and which is understood to be distributed throughout the world. It is concentrated in 'certain powerful personalities, the magician and the priest, the chieftain and the warrior' (Cassirer 1955b: 57). However, it is not considered to be bound to them; instead it has an independent and substantial existence, and so it can be moved from place to place and from subject to subject. The *mana* – the force – may be carried in objects, and through them transferred from person to person.

If we examine some of the customs of British society vestiges of magical belief can be recognised. The transference of attributes and states via objects is discernible in the coronation ceremony in Britain too. The monarch is ritually invested in a ceremony not dissimilar from the coronation of the Pharaoh. It is not the attributes of the god which are transferred, but the inheritance of kings. The garb and the regalia are used in each successive enthronement. It is also worth considering the importance given the crown jewels when they are not in use. They are displayed on public view in the Tower of London. I suspect that those who reverently make the

pilgrimage to view them, do so not merely to look at the riches of the country. It is more likely that there is a wish to see, or to be in the presence of the crowns which have touched the heads of long dead monarchs whose stories are the stuff of history books. This adds a certain magic to the regalia. The objects are invested with power by a whole community and they are valued beyond their mere existence as objects.

A similar type of magical investment is to be observed in the reverence accorded to certain works of art viewed in galleries. It is frequently the case that part of the awe experienced in the presence of great works of art is based on the realisation that this material was *actually touched* by the mythical figure of Michelangelo. The picture is proof that this is no mere myth, and that he really existed; thus, history is brought into the present through such pictures. In this respect art is like my grandmother's brooch and like the crown jewels; it is empowered as a link with the ancestors. The magical quality is attached to the object and evoked only through the fact of its *tangible existence*. The life of such a picture spans more than one lifetime – it is immortal. This is an investment which is external to the painting and which is made by an individual within a culture.

A great work of art or literature only has such power in its original form. In a reproduction the internal quality of the work is evident, but the work can only be invested as a talisman in the unique state in which it was touched by the artist. The high prices which are paid for some works of art or manuscripts in the sale rooms are evidence of such valuing of objects. The fact that some works of art become economic commodities is in some ways linked to the awe inspired by the immortality of the object, which was touched by the great person long since dead. This magical valuing is quite separate from the actual worth of the object. It may be the reason that the picture or the manuscript is of monetary value but it does not explain the interest. This is separate from the intrinsic value of the work, which is the initial reason for interest in it.

My intention here has been to point out some of the many and different ways that talismans are created in society. These objects are valued as the cultural inheritance of a generation and as such they are the physical link with the past. The artists, empowered by their myth, are the magicians or the chieftains of this aspect of culture. They are the ones who are empowered to convey the force, the *mana*, or the energy. It is through works of art that a certain magic is permitted and because of the temporary elevated status, the artist is given license. The artist is forgiven for doing, saying or painting the taboo; she or he may break the rules. The picture which has sprung from such a culture carries the mystery or myth and so it is empowered; thus, it is a talisman in the culture from which it springs.

A similar investment is made in psychoanalysis. In analytic circles it is prestigious to be analysed by an analyst who was analysed by one of the initiators. The analyst who was analysed by Freud, or for later generations,

by one of Freud's analysands, carries the magic power of contact with the 'master'. With time we travel further away from the source but through this system the tradition is passed from one generation to the next. The training analysis is, then, a form of initiation into an exclusive society. This has been well documented by Malcolm (1980) and Gellner (1985), and there is a critical element to this which is pointed out in their work. I do not intend to enter into the debate regarding the validity of psychoanalysis as a method of treatment which is raised by these writers. My intention, in the context of the discussion in this chapter, is to draw attention to this as one more aspect of magical thinking among the practices accepted in this society. The analyst could be seen as embodying the inheritance of previous generations, through having touched the coat of the master. Unlike the painting the analyst is mortal and yet, in this way, she or he may embody a kind of immortality. The need for magic and myth is quite separate from the actual analytic relationship; it is external to the work and yet, on occasions, it is a factor.

There are many ways in which power may be understood to be transferred through objects to people. These objects then become vehicles through which a transference is made. This is sometimes the role of the picture within the context of the therapeutic relationship. Sometimes the object is empowered in its own right and at others it is the vehicle which carries the transference to the therapist.

PSYCHOANALYTIC TALISMANS, MAGICAL ATTACHMENTS AND FETISH OBJECTS

The talisman picture in analytical art psychotherapy is an object to which a powerful attachment is made by the client, and sometimes by the therapist also. In the main I am treating this as a healthy and adaptive process, to which child and adult client are both susceptible. This may be a regression to a childhood state, but it is not necessarily so; rather, in the way I intend it, this is an aesthetic as well as a magical response. Both are integrated elements of the healthy psyche. The aesthetic response is enhanced by the intensity of the transference and countertransference and so is frequently characterised by desire in some form. Inevitably at times there will be an element of sexuality present, and this may evoke incestual longing. The client sometimes incorporates this in the pictures.

In discussing objects to which such attachments are formed, within the clinical setting the art therapist needs to be aware that there are psychoanalytic views on the topic. It is not within the scope, nor the intention of this book to go into this in depth, but some acknowledgement of the psychoanalytic discussion of the uses of objects which mediate is required. The only direct reference to talismans which I have found in the literature is in Winnicott (1971) who attributes the term to Anna Freud (Winnicott

1971: 47). However, the objects to which this term was applied were those to which a 'pathological' attachment was made. The 'talismans of obsessional rituals' are distinguished from the 'normal' attachment to transitional objects. In acknowledging the sources of the development of the idea of transitional phenomenon, Winnicott quotes Anna Freud (1965) and Wulff (1946), both of whom wrote about fetish objects. These were pieces of clothing or objects which become cathected in early childhood.

This idea was introduced by S. Freud in his paper 'Fetishism' (1928). Freud links the creation of the fetish object, which then remains cathected into adult life, to the child's original belief that the mother had a penis. The discovery that she doesn't induces fear and castration anxiety. The fear being that the mother's phallus was taken by the father; this according to Freud, is the origin of sexual attachment to the fetish object. The fetish object is the substitute for the mother's phallus. Wulff (1946) challenges this, arguing that the fetish is more likely to be a substitute for the mother's breast. The influence of this paper on Winnicott's 'transitional object' begins to become apparent in this distinction.

For A. Freud, the childhood fetish object, like the transitional object, is a healthy aspect of normal development. In the natural development of the child such attachments are left behind. She distinguishes between what she calls 'normal' fetishism in the young child and the prolonged manifestation of such processes in the adult (A. Freud 1965: 207). For the adult the fetish serves a single purpose and plays a central part in his sex life, while for the child the fetish object has a 'variety of symbolic meanings and serves a variety of . . . purposes which change according to the phase of development' (A. Freud 1965: 208). Thus, in the usual course of events, the fetish object gradually comes to be decathected and such attachments relinquished.

This is similar to the transitional object which is gradually decathected: 'It loses its meaning because the transitional phenomena have become diffused . . . spread out over the whole intermediate territory between "inner psychic reality" and the "external world"' (Winnicott 1971: 6). In this normal process of separation from the maternal environment, the importance of the object is gradually reduced. Thus Anna Freud's fetish object and Winnicott's transitional object can be understood as being gradually decathected as the affect which was attached to them becomes internalised and separation is effected.

This gradual development of detachment from the object which was previously empowered, is similar to the stages of assimilation that I have identified in the life of the picture. The talisman picture, as I intend it, is not a fetish object, nor is it a talisman in the sense suggested by Winnicott and attributed to A. Freud. It is nearer to the transitional object, but there are differences, in that this is an *art object* and aesthetic processes are operating. These psychoanalytic theories offer some useful ways of

understanding the processes in analytical art psychotherapy too, but I intend a wider, less specific meaning in my uses of the terms talisman and token. It is true that art works may become cathected in all kinds of distorted ways, and it is important for the art therapist to be aware when such processes are influencing the use of the art work in therapy, but it is equally important not to overload the art work with such interpretations. The picture is not necessarily a fetish object just because the client has formed an attachment to or through it. Likewise, it is not necessarily regression to childhood in the sense of the client being fixed at any particular stage of psycho-sexual development. The art object is empowered in the present, and at times this is a normal aesthetic response which has magical elements.

It is worth noting in this regard that, as long ago as 1934, Kris and Kurz published a paper, and indeed a book, in which they related such magical empowering as that which I am discussing, to the aesthetic experience and to pictures. They discuss how works of art have been taken for 'living beings' which, they say, 'occurs under the influence of some powerful emotions'. They also cite examples where the work of art has provoked desire (Kris and Kurz 1979: 71). They even tell of how a 'punishment intended for a person was carried out on his effigy'. This, they say, indicates that 'the work of art was considered to be alive' (Kris and Kurz 1979: 71). These writers were connected with the beginnings of psycho-analytic thought, and they make the link between these magical thought processes and art without in any way reducing the art to a mere symptom.

These processes, the investment of an object or a picture as a talisman, involve projective and introjective processes. Thus there are elements of the processes which Klein has called 'projective identification' operating. Projective identification was originally discussed by Klein in 1946 and 1952 (see Klein 1975) and later by Rosenfeld in 1947 (see Rosenfeld 1965). In Chapter 2 it was discussed in relation to the processes of splitting, which underlie the scapegoat transference. Similar processes operate in the creation of the picture as a talisman, but there are differences and these need to be acknowledged. In projective identification, parts of the inner world which are experienced as unacceptable are split off and projected into another person or object. This may be a part of the internal processes which are operating when a picture becomes a talisman in the therapeutic relationship. The picture may be valued in an over-idealised manner, or it may be denigrated. This could be understood as corresponding to that part of the self which is experienced as embodied in the picture. Although such theories as this and fetishism shed some light on aspects of the client's psychological relationship to the picture, none of them fully accounts for the investment made in such images. There are other processes at work, some of which are aesthetic, and these cannot be *explained* by psychoanalytic concepts.

I have emphasised throughout this book that the role of the picture is *formative* for the client. The talisman picture is one aspect of this, and the

client's relationship to such an object is formative, in that it may progress through different stages. In the introduction to this book I discussed how Cassirer's approach to symbolic forms was influenced by Kant's philosophy. We saw that Cassirer treated art as a 'union of intuitive and structural form' (Hendell 1955: 15), and that he considered 'the artist as much a discoverer of the forms of nature as the scientist is a discoverer of facts or natural laws' (Cassirer 1944: 143–4, quoted in Hendell 1955). It is this aspect of the art process which is of interest when the client invests the picture as talisman. The client's relationship to such a picture is formative in the sense that it is the picture which mediates between intuition and concept, and so the client discovers some of the 'forms of nature' through the picture and through her or his relationship to it. This process, as we saw earlier, begins with the creation of the picture and continues throughout the stages which I have elaborated in relation to the life *in* and the life *of* the pictures.

THE TALISMAN PICTURE IN ANALYTICAL ART PSYCHOTHERAPY

Rachel was a member of a short-term art therapy group. It was a series of six groups with eight participants all of whom were in allied professions, but were not art therapists. In the fourth week Rachel made a picture which was dark and was associated with painful childhood memories. The picture related to the theme which had emerged that week in the group, and Rachel was not alone in experiencing feelings of intense sadness and loss. Such feelings were expressed by several people in relation to their pictures, and there was a powerful enactment of these feelings by one person.

The following week, I asked the members of the group to collect all the pictures they had made during the series together and contemplate them, prior to making another picture. The pictures were kept untidily in a cupboard, and the group members needed to first find their own pictures amongst the pile. At first Rachel was unable to find the picture she had made the previous week, and eventually it was someone else who found it and gave it to her. Rachel did not at first recognise the picture; she was surprised to see it was not as dark as she remembered, nor was its theme so bleak. In contemplating the picture she came to realise, and told the group, that this was because the feelings which had been associated with it when she had made it had now receded. The feelings which had been current in the group, and so had animated her picture, were no longer currently alive for her. In the group of the previous week the feelings associated with the pictures had been expressed and acknowledged. This had permitted the feelings and given them space and now, a week later, they were no longer current; they had reverted to memory, with the additional memory of the understanding gained the previous week. It appeared as if the picture had

changed; of course it had not *actually* changed. What had changed was the relation to it of Rachel and the group. Last week the picture had been empowered; a talisman in the group. This week it was a token; it stood for the memory of the feelings which had been evoked at the time, it was a remembrance, but it was no longer currently invested.

Rachel had made a transference to her picture; it held the sad memory and the feelings associated with it. The picture had been a scapegoat in a positive sense, in that it temporarily embodied the affect of a past time and so brought it into the present. This 'internal' image was seen as 'outer', and it expressed something which was also important for the viewers, the other group members. On the day it was made the picture was a talisman for Rachel, and perhaps for others. In the following week it had lost that power; it had been depotentiated and was now a token, a reminder. If a stranger had walked into the group either week, they would have seen the same picture; the power it held was not visible. It was only the group members, who had been present during the whole shared process, who were the initiates; they could see the change that had taken place. Nothing had happened to the *actual* picture; all that had happened was that the group had invested all the pictures made that week with an invisible power. This was, in the main, an unconscious process which gradually became conscious. The value of the pictures, and Rachel's in particular, was not objectively verifiable; it was an investment or a projection made by the viewers. Like the story of *Thais*, the image was alive and powerful in the week when it was made; by the following week it was no longer powerful. In a sense, the image had been exorcised and so it would have been possible to destroy the picture, as it was no longer so powerfully attached to the image. Once the picture no longer holds the power for the artist it can be disposed of without harm coming to its maker; she or he has withdrawn her or his investment in the object.

This was a short-term analytical art therapy group, but a similar process may operate, in a more complex way, over a longer period of time in a long-term group. A certain picture may become a key picture in which, like the scapegoat, a great deal is invested by the whole community. During the course of the group this picture may become a reference point, not only for the artist, but also for other members. This picture is remembered and referred back to as the most pertinent expression of the group constellation at the time. This may be for a number of reasons; perhaps the feelings the picture evoked affected some movement or revealed a previously unconscious aspect of the group process. Sometimes the picture comes to stand for the role the artist took in the group one particular week, which has had an impact on the group's history. A group myth may develop around such a picture, together with its maker, so that both may come to be empowered. It may be surprising for the group members to look again at this picture in a review session. The picture is no longer animated with the group transference

and so, like Rachel's picture, it appears to have changed. Individual members may have carried a mental image of this important picture throughout the duration of the group's life. The image may have become embellished with time, and so it can prove disappointing, and even deflating, to see the picture again. The picture which had the status of a talisman may now have lost much of the impact it once had and be considerably reduced in stature. The group has changed and moved on from the stage of the group life from the time the picture was created. This is, of course, a positive outcome because this means that the projections which enhanced the picture initially have now been reintegrated and, hopefully, owned. This is why the review session is so important; it permits the group members to reclaim the projections which have attached them to their fellow members, as well as the pictures.

The status of a picture created in analytical art psychotherapy is limited. Unlike Van Gogh's *Sunflowers*, the picture can rarely stand alone. However, within its context such a picture has status. The work of art remains empowered because of its enduring and universal quality; the therapy picture is animated by the current feelings and so it may not remain empowered beyond the duration of therapy. Once the feelings which were invested in it have been integrated it is possible, although not necessarily the case, that the picture will diminish in status. The resolution of the transference is linked to the resolution of the transference to the picture.

Another manifestation of this is in the countertransference. For example, I have noted that when I wish to discuss a picture which has been made by a client with a colleague or a supervisor, I sometimes find that my interest in the picture is not always understood by the other. My colleague does not always perceive the picture as I do. I may see the picture as extremely 'good' in some way, but my colleague sees the picture as merely a 'not very good picture'. Sometimes it may be faint marks on paper in which the lack of artistic ability is evident, and yet I see something else; the picture is animated for me by the context of the relationship in which it was made. If I see the picture as my colleague does, and I usually can, I experience a sense of deflation. I then realise that the picture is animated for me by a combination of the transference and countertransference to the picture and between the persons. My colleague, who meets the picture 'cold', sees nothing of this emotive background which informs my perception. Outside the context of the therapeutic relationship the picture fades and is flat; a lifeless representation. If I am able to tell the story of the picture and of the way it fits into a series and if, at the same time, I can convey something of the constellation of the transference and countertransference, then it may be possible to reanimate the picture in this foreign context. In removing the talisman picture from its culture, the life *in* the picture fades. It is only if I am able to engage my colleague by transmitting my understanding of the potency of this particular image in relation to the history of the client, that I may be

able to breathe life into the picture in this external, and additional, cultural context.¹

The picture in analytical art psychotherapy is animated by the transference and countertransference relationship between the people. In addition the transference and countertransference which is the aesthetic appreciation of the picture animates the relationship between the people. It is only when these have been worked with and, to a degree, resolved that the talisman picture loses some of its power and so becomes merely a token of a once empowered relating. The deflation which I described sensing when taking the picture out of its context, must be mediated *within* the relationship before resolution may truly occur. It is only when this has happened that the picture may be viewed with some detachment by both people. The memory of its power may still be present, but it no longer has the intensity of attraction that it did previously. Once this has occurred through the processes outlined in Chapter 5, the talisman picture can be disposed of in a way that is some sort of resolution.

In this chapter I have attempted to show how the investment made in the pictures created within the therapeutic context empowers them. This empowering of the picture is an integral part of the therapeutic relationship and so merits the same kind of attention as other aspects. The picture may be empowered in a private way and so be of significance primarily to the client; alternatively, it may come to have considerable significance for the therapist also. In this case the valuing of the art object is a shared investment and this too reflects elements of the therapeutic relationship. The picture may be experienced as a token or as a talisman. The distinction is between a conscious and differentiated attachment to the token, which is analogous to my attitude to my grandmother's brooch, and a less differentiated approach to the talisman which might be equated with my grandmother's attitude to the brooch.

The scapegoat and the talisman transference: a case study

PART I INTRODUCTION

This chapter is divided into two parts: Part I is an introduction to the detailed case study which follows in Part II. In the first part of the chapter I discuss Jung's alchemical metaphor as a model for understanding psychotherapy, the setting for the case study is described and the patient introduced. Part II is divided into three sections, each of which loosely corresponds to a phase in the process of transformation which is revealed in the pictures. Throughout this book theory has been discussed with limited illustrations. In this chapter it is my intention to redress this imbalance by returning to the pictorial material of analytical art psychotherapy and I intend to demonstrate how the processes which I have been describing function in practice.

We have seen that the transference in analytical art psychotherapy is composed of two linked strands; it is both a transference to the person of the therapist and a transference to the picture. These threads of the transference both have their complement in separate, but linked, strands of the countertransference. In analytical art psychotherapy the transference and countertransference relationship has the effect of drawing the therapist and the patient into the picture. The meanings of this are complex and have been discussed in different ways throughout this book. It may be that the therapist and the patient are literally '*drawn*' in the picture in representational or symbolic ways, but it may be more subtle and less conscious than this. The expression to '*draw in*' suggests an affinity. At the heart of Jung's alchemical metaphor for the transference in psychotherapy is the *coniunctio*: a union of opposites which is the result of an affinity.

Jung's alchemical metaphor

In connection with the case study I shall draw on Jung's alchemical metaphor as discussed in *The Psychology of the Transference* (Jung 1946). This is not to claim some esoteric status for the case study but because the

pictures which Harry made correspond, in remarkable detail, to the processes which Jung describes. This does not preclude other frames of reference for understanding the pictures, or the therapeutic relationship. Certainly infantile processes were operating in the transference. However, these were one aspect of the patient's experience and, I will suggest, not the most important factor in his progress. Interpretation of the regressed aspects of the personality fosters dependence and encourages an emphasis on the mother/child transference. Whilst the developmental stages cannot be ignored, I am suggesting that this is not always the whole centre of the work. It is one element in the wider context of the unconscious material, both personal and collective. The incest desire, for example, can be understood as a literal wish to return to the infant state, to regress. It can also be understood as a natural desire for individuation and for rebirth (Jung 1946, 1956). Both of these desires are operating simultaneously, and to focus solely on one may be to miss seeing the other.

My aim, in connecting this study with Jung's alchemical metaphor, is to develop a wider understanding of the transference which takes place in analytical art psychotherapy. The alchemists were working with actual chemical substances which were transformed by the processes to which they were subjected. This practice had a spiritual as well as practical aim. The transformations which took place in the substances had a counterpart in the inner world of the adept. This was how Jung came to link these processes to those of psychotherapy.

The opus of the alchemist was a quest, the aim of which was the transformation of base metals into gold. This process involved the combining of diverse elements in a vessel. This was known by several different names, among which was the uterus, for it was within the dark waters of this vessel that the philosopher's stone, the lapis, was distilled. The chemical elements were drawn together, as Jung reports, by an affinity – a chemical combination. This affinity first attracts and then binds the two substances, transforming both in the process, the two becoming one. This alchemical mix, or 'marriage', which is the centre of the opus, is known as the *coniunctio*. It is through this that something new is created from the original material.

Affinity is defined as: 'family likeness; attraction; tendency of certain elements to unite with others (chemical)' (Oxford English Dictionary). These are among the meanings attributed to the term 'affinity', which is at the centre of the link which Jung made between psychotherapy and alchemy. He used the affinity of the alchemical marriage, as a metaphor for the affinity of the transference in psychotherapy. He suggested that the affinity, the attraction of opposites in the transference, is an unconscious process which draws patient and therapist, almost in spite of themselves, into an intimate form of relatedness. Thus the *coniunctio* in psychotherapy is the combination of unconscious elements from the psyche of the patient

which unite with unconscious elements from the psyche of the therapist. The psychotherapeutic relationship is the vessel in which this *coniunctio* takes place.

In analytical art psychotherapy there is an additional vessel: the picture. In extending Jung's metaphor to analytical art psychotherapy the picture becomes the vessel within which unconscious elements meet and mix: the alchemical 'marriage' takes place in the picture. There are two ways in which this occurs. The first is the transference which the patient makes to the picture when making it. Like the alchemist, the patient is working with materials which are mixed, combined and eventually transformed from the original disparate substances into something new. The base elements of this alchemy are the artist's materials: paint and canvas, charcoal and paper, clay and water. The paper or the canvas provides the vessel in which certain marks and colour combinations may be made. The affinity, the attraction which brings these elements together, is the attraction of the artist for a particular combination of marks or colours. It is the artist who chooses to place the cadmium red beside the ultramarine, for example, and it is in this juxtaposition that both colours are transformed; their appearance altered by the proximity of the other. It is through the lengthy process of distilling and altering such relationships that the picture is eventually created.

The picture need not be beautiful or even acceptable. The alchemist's journey led to contact with decay, putrefaction and death before the ultimate goal could be attained. Similarly, the pictures may at times, be messy, unattractive and even repulsive, but this is merely a part of the process. The transforming factor in analytical art psychotherapy is, as we have seen in Chapter 4, the quality of engagement of the artist with the painting. It is the human element which combines and so transforms the inert substances into volatile and mobile ones. In turn the picture transforms the psyche of the artist through its existence. The making and mixing which is part of the picture-making process, may result in a change in the state of the artist. The *coniunctio* between the artist and the materials constitutes the first transference in analytical art psychotherapy, through which the artist is drawn into her or his, own picture.

The completed picture becomes a vessel for the transforming mix, but in a different way. No longer is the volatile element the combination of material substances. The picture now becomes a vessel for the mixing of conscious and unconscious elements in the psyche of the patient with those of the therapist. This relates directly to the imagery which the picture reveals; it is already composed of projected aspects of the patient's personality. The forms and colour combinations, the figurations and relationships within the picture, are evidence of this, but they may also reflect and incorporate unconscious elements of the patient's relationship to the therapist. If these are 'live' in the transference the therapist will recognise these, either consciously or even unconsciously. This will 'draw' her into the

picture, along with the patient. This may be intensified if the material in the picture is of an archetypal nature. A universal pattern is discernible in such material, which combines aspects of the personal and the collective unconscious. Patient and therapist may both be drawn into such a picture because there is an unconscious recognition that, in some way, it expresses the nature of their relatedness. This is likely to connect in a deeply direct way and yet, paradoxically, to be ambiguous. This alchemical mix, which takes place within the vessel of the picture, the object which mediates, may be the source of yet another affinity.

The alchemist, the adept, had a companion in the quest; this was someone of the opposite gender, who was known as his *soror mystica*. This *soror mystica* was sometimes a real person, at others it was an inner figure. Samuels (1985a) suggests that the helper stood for the 'other', in the sense of being: 'the alchemist's anima or the analyst's unconscious' (Samuels 1985a: 180). From Jung's metaphor I understand the patient to be the adept who, like the alchemist, is on a quest. His *soror mystica* is the therapist, who is the helper on this journey.¹

Although two people are needed in the quest, they need not both exist in external reality. The implication is that, in analytical art psychotherapy, the anima figure which is painted into the picture is sometimes the only externalisation of this aspect. Like the alchemist's anima figure, the patient's anima, or opposite element of the psyche, may be projected onto the therapist. It may also be worked with as an imaginal figure whose only outer manifestation is in the picture. This is one acceptable way for the patient to work with, recognise and reintegrate the projected image.

However, the art therapist does exist in external reality and she is often incorporated into the pictures, sometimes in an oblique manner or in the guise of some anima figure. This may take the form of an idealised female figure or a feared one; with female patients the representation of this may be male. The patient's opposite may not always be expressed as a male–female opposite; there are other such complements to the inner world of the psyche, but this one is common.² The point here is that, if the art therapist is incorporated in the picture, this offers an opportunity for resolution of the transference through the testing of the projection against the real person. There are then two different ways in which the patient may explore the images of the inner world in analytical art psychotherapy. Samuels emphasises the necessity of the two-person relationship in analysis: 'the analyst constellates what is "other" to consciousness namely the unconscious' (Samuels 1985a: 181). In analytical art psychotherapy, although this is often the case, it is not always and necessarily so. There are different ways of understanding the transferences to the picture and the person. The *coniunctio*, in psychotherapy or in analytical art psychotherapy, is the mixing of conscious and unconscious elements, from the psyche of the patient and the therapist. In this meeting both people are changed and, like

the combination of elements in the alchemist's vessel, something new is produced from the combination. This is not always gold – it may be a picture.

In *The Psychology of the Transference* (Jung 1946), Jung shows illustrations from the *Rosarium*, a fifteenth-century alchemical text. The stages of the alchemist's journey are symbolised in these wood cuts by 'the imaginary figures of the king and queen' (Samuels 1985a: 181): They stand for the psychological opposites, and are intended by Jung to be viewed as the patient and the analyst in the transference, and as aspects of the individual psyche (Samuels 1985a: 181). The alchemical journey is followed through the union and transformations which are undergone by the king and queen. The illustrations show the Mercurial Fountain which is the vessel, containing the *prima materia* or the divine water, in which the elements are combined. The king and queen are betrothed, and the incestuous connection is revealed in the contact of their left hands. Jung points out that the king and queen are also the brother–sister pair. They are immersed in the vessel and transformation takes place through various stages which include copulation, death and rebirth.

The same processes of the alchemist are also described in terms of the colours associated with the various elements. The colours are each identified with a phase in the alchemical journey. In *Psychology and Alchemy* (Jung 1959) Jung identifies the four colours as: blackening, whitening, yellowing and reddening. These, in turn, are associated with the four elements, earth, air, fire and water and with the four qualities associated with them: hot, cold, dry and moist. According to Jung, at some point the alchemists dropped the yellow, leaving only three stages. Hillman (1989), in a paper entitled 'The yellowing of the work', suggests that yellow has wide implications as a transitional quality in changing the white state. However, my main purpose is not to pursue the ramifications of the individual colours for psychotherapy in general, nor for this case study in particular. I draw attention to this equation of the colours with various stages in the individuation process because the colours which are applied in the patient's pictures may indicate stages which correspond to those of the alchemical journey. Such changes of state in the illustrations in Part II will be commented on. However, it is of note in relation to the case study, that Jung states that the processes which he describes do not necessarily appear in any preordained sequence. The appearance of any of these stages seems to correspond to 'inner psychological reasons in the individual case' (Jung 1946: 111). This corresponds to the ways these seem to emerge within the process which Harry's pictures reveal; the stages are like layers which overlap and at times interweave with each other. This does not prevent them from being distinguishable as parts of his journey.

The setting

The setting in which a journey of this nature takes place has an influence on its development so, before discussing the pictures, I will describe the setting from which they emerged. A day-hospital run on therapeutic community lines, it was situated in a large house in its own garden, in a residential area. The building comprised three floors, the top of which, the attic, was divided into three rooms which were used for art therapy. The main art therapy studio was a large room with two dormer windows; a small room to one side of it served for clay and plaster work. On the other side was a quiet room, which was used for listening to music, discussing pictures or as a space to be alone or private. There was a small washroom which provided water and a place to wash brushes. In the main art room were shelves for storing clean paper, work in progress and completed work. Paint and drawing materials were readily available on the tables.

Most of the art therapy took place in an open group, although there was a closed art therapy group for a while. People were free to use the art room whether the art therapist was present or not; this meant that the patients had a genuine choice over whether to show their pictures or to keep them private. The walls of the art room were covered with an ever-changing graffiti: messages of distress, insults to community members, cryptic comments, declarations of love and painted figures adorned the walls. These were an integral part of art therapy, usually intended to be understood by one or other of the people who used the art room. The decorative state of the art room was the responsibility of those who used it. Occasionally a group, which would include the art therapist, would agree to paint the walls white. The graffiti usually resumed immediately. Sometimes the graffiti would pass without comment, at others what was written on the wall became the subject of considerable attention and even interpretation. An extreme example was the occasion when someone who was in a distressed state refused to attend the daily community meeting and was discovered painting the art room walls black, with poster colour. An emergency meeting was convened in the art room, attended by everyone who was concerned about the state of this man. This is an example of the ways in which the boundaries of this community functioned. Such an act could be construed as acting out, and thus unacceptable behaviour. However it was contained within the art room where such expressions were tolerated, thus it could also be seen as an enactment. (This distinction was expanded in Chapter 6.) If this man had painted the walls of any other room the response would have been very different, but here he was on the borderline of what was acceptable behaviour. In some ways the boundaries of this community were the actual boundaries of the premises and containment within them was the responsibility of everyone, patients as well as staff. The boundaries of the art room, and what could happen within it, were likewise the responsibility of all.

The work of the community was centred in group psychotherapy community meetings which took place daily. There was a weekly business meeting chaired by a patient elected for one month at a time. On admission patients were allocated to a small group which met weekly with a fixed membership of approximately six patients and one staff member. There were between thirty and forty patients at any one time. The staff included two consultant psychiatrists, a nursing officer, a sister, a charge nurse, a social worker, a psychologist, an occupational therapist, a registrar on six-monthly rotation and, in addition, students from several of the disciplines. Like many of the team, the art therapist was part-time, attending two days a week. Progress of the individual was monitored in the case conference which took place two weeks after admission, and then in three-monthly reviews. These were attended by the patient and all the staff concerned. Medication was rarely prescribed and its placebo effect was acknowledged when, on one occasion, Bovril was prescribed for someone whose need for night sedation was more for its symbolic than its physiological effect. This was accepted by the patient and proved effective. Similarly diagnostic categories were not applied. When appropriate the art therapist would discuss with the patient whether to take the pictures to the review meetings, and at times the pictures were central in the discussion. People were free to display their pictures in the main room which was used for community meetings and as a dining room. A board covered the length of one wall for this purpose. Thus art therapy was an integrated aspect of the day-to-day work of the community.

The artist

Harry was 24 years old when he was admitted. The eldest of a family of six children, he was 18 months old when his brother was born. Although he was intelligent he had left school early and without academic success. He had been working in a job which demanded no particular skill and which consequently he found unrewarding. He was still living at home with his parents and younger siblings when he was admitted. It is of note, with regard to his pictures, that he had been brought up in the Catholic religion, although he professed to be an atheist. His admission came about when his sense of isolation and inability to make relationships had become so distressing for him that he had decided to seek help.

Harry had had very little experience of art, except at school, but he was keen to involve himself in art therapy as soon as he heard it was available. My first encounter with him was on this basis; I was informed by the occupational therapist that a new patient had been admitted who had expressed an interest in art therapy. I mention this as it indicates that the process had begun prior to our first meeting. It is frequently noted in psychoanalytic literature, that the transference sometimes commences even before therapy

begins. Sometimes the dream before the first session indicates the direction therapy may take; in analytical art psychotherapy the first picture is often similarly predictive. For Harry the process had already begun; it had probably started several years previously when he had made a painting at school. This picture, which he was later to show me, had been very important to him as a personal exploration. It had also been valued by his family to the extent that they had displayed it prominently in their home.

During the three years that we worked together Harry made over 200 paintings and drawings. It is notable that a high proportion of these were made in the first eight months. At first the art room was, I suspect, a refuge from the social interactions of the community – from which he felt excluded. Although people seemed to like him, Harry could not risk permitting people to get to know him. Thus, at first the art room was a place where he could create his own world, in which he could be omnipotent. It was also a place where he could permit himself to be *seen*, literally. His pictures enabled him to admit first to himself, then gradually to others, how he experienced himself. The art room, the art materials and the art therapist provided a space in which he could permit himself to regress in relative safety. Although Harry continued to paint throughout his time in the community, the initial urgency to create pictures gradually subsided. This seemed to happen as he began to feel an accepted member of the community. As his social skills improved the intensity of his involvement in his art work diminished in proportion. The intensity of the transference to the art therapist fluctuated and went through many changes, some of which were echoed in the pictures and others which weren't.

The speed with which the pictures of the first eight months appeared seemed to accelerate and then to gradually decrease. At the height of this productive period he made two, three, four, even on occasions, five pictures in one day. All of the pictures made sense in a sequence which was an unconscious process; they were not consciously made to follow a pattern. I have noticed a similar urgency with other patients but inevitably this is conditioned, at least in part, by the availability of the art materials, the art room and the art therapist. Harry was free to use the art room whenever he wished, at any time of the day; sometimes he was alone, sometimes others were involved with their art work at the same time, and sometimes the art therapist was present. Thus the art room was used as a studio. In other settings where I have worked since, this use of the art room has been impossible. Hospital regulations often require a therapist to be present at all times when patients are in the art room. In outpatient psychotherapy the patient's time is confined to one or two hours a week. This means that unless the patient works on pictures at home, the full potential of the medium cannot be exploited. In such circumstances it would have been difficult for someone to work as Harry did; his pictures were a response to an inner need and they developed from the freedom which the setting provided. It was as if

his unconscious desperately needed to externalise these images and the pictures provided the outlet. For this to happen, for art to be explored in its full potential, this freedom is essential. No artist works one hour a week at a set time; this is not art and such constraints place intolerable limits on the artist.

The main distinction between psychotherapy and psychoanalysis seems to lie in the number of sessions per week and the use of the couch. Some psychotherapists do use the couch, however it is more usually associated with psychoanalysis. My point is that psychoanalysis, through the use of the couch and the daily session, offers an opportunity to explore deeper unconscious material. It permits a freedom which is limited in the weekly session, where the patient has to be able to contain, and sustain, the material between sessions. I suggest that this could be seen as analogous to the artist, whose work is constantly in mind, and has a high priority in her or his life. In following this train of thought I have come to regard the process to which Harry was subject as parallel to the experience of the artist and of the patient in psychoanalysis. He was engaged in the process five days a week, and even though the art therapist was not present every day, he had daily access to the art room, while the community interactions continued to be explored. Thus, his own process was always in his mind, his pictures developing and finding expression as they arose. I consider that this accounts, in some part, for the depth of engagement and self-motivation which are evident in these pictures. At the time the work we did was called art therapy, however I designate this a case of analytical art psychotherapy, because it was through pictures that analytical differentiation began to occur.

The pictures

Art therapy case studies present a particular problem in terms of confidentiality and exposure for both patient and therapist. When psychotherapists write about the work with their patients it can be understood as a report, drawn from memory. It is the therapist's construction based on her or his perception of the interaction; thus it could be understood as her or his material. Pictures are different; they are the patient's material and no matter how disguised the personal details, the picture presents the actual substance of the session in its original form. However, there is also the advantage of being able to *show* some of the power of the material which is being discussed. In order to attempt to preserve anonymity and confidentiality, I shall not report the interactions which took place, except where this is really necessary to make a point. Instead, the pictures are the focus of my discussion. I need to establish that the transference was considered and interpreted in relation to Harry's interactions with other community members and with myself. However, the transference interpretations which

I make within the study in relation to the pictures, were rarely made at the time. The pictures were accepted and permitted space as interpretations in their own right. This was in part due to the eloquence of the pictures, but it was also due to Harry's reluctance to speak about them. He found it difficult to be seen and to have discussed his pictures in more detail would have been intrusive. It would have forced him to admit that he was seen. Thus often we looked at them and they were acknowledged with a comment. 'The phenomenon was bared' in these pictures, and to speak of them when they were newly exposed would have been to intrude on the process of familiarisation which was taking place. Frequently, we reviewed them in sequence, sometimes this was together and sometimes Harry did so alone. This was part of the familiarisation and the assimilation processes; it was also an acknowledgement.

When I write of these pictures with apparent knowledge of the meanings I ask the reader to bear in mind that this is rarely how it is in the day-to-day practice of analytical art psychotherapy. I write this with the advantage of many years hindsight and much subsequent experience which contributes to my understanding of the pictures. At the time most of the pictures were made I had little more than an intuition that an important process was unfolding through them. I suspect that Harry too, did not *know* what the pictures *meant*, in any definite way, but he too knew that these pictures were important for him.

In reporting a case study the therapist attempts to recreate the remembered aspects of the therapeutic relationship. This is the context which informs all interpretations which are made during the work and those which are constructed after the event. However, in analytical art psychotherapy there is another context which informs the patient and the art therapist and that is the context of the series of pictures. This *can* be recreated and offers insight into the unconscious, as well as the conscious meanings of any one picture. Meanings of a picture, viewed in isolation, may be fluid and the potential wide; but when the picture is viewed within a series the meanings become clearer and more limited. The sequence of the pictures, as a whole, reveals much about the unconscious processes. Harry's pictures lend themselves to being viewed in this way and the interpretations which I shall be making relate to this sequential context. The pictures tell a story of Harry's painful journey, which should not be underestimated when observing the process through his pictures. The point of showing this case study is to illustrate how some of the aspects of analytical art psychotherapy which have been discussed earlier in this book operate in practice.

My intention is not merely to show that alchemical type imagery occurs in therapy; this is well known. My intention is to demonstrate how this is one of the influential aspects of the role of the picture within the transference and countertransference relationship. Seeing such archetypal material manifest in the pictures increases the depth of the transference and the

countertransference. In this way the pictures may come to embody the unconscious mix, and so they become empowered as talismans within the therapeutic relationship.

Harry's pictures were created from a combination of conscious intention and unconscious processes; from the very start the pictures which he made were embodied images. These pictures paralleled the transference and countertransference in many ways and came to be empowered first for Harry and subsequently for the therapist. These pictures were valued as talismans during therapy and for a long time after termination. I plan to show how it was that these pictures were formative for Harry, that it was through them that his inner and outer experience of the world was mediated.

PART II THE PICTURES

The pictures are divided into three sections. These divisions are artificially created for the convenience of the reader, as it is a lengthy case study and some means of locating a pattern is helpful. These sections refer to what I consider to be three stages in the journey. The pictures in the first section introduce recurrent themes, one of which is the dance, and so this section is entitled, 'The Dance'. The second section shows the journey into the depths of the unconscious and this I call, 'The Descent'. The third and final section shows a return, the sunrise and what appears to be a marriage; this is 'The Return'.

The system of referencing the pictures requires a preamble. The pictures are numbered as Plates and Figures. The plates refer to the colour illustrations whilst the figures are the black and white ones. Thus Plate 1 is the first colour illustration and Figure 8.1 is the first black and white one. For Harry's pictures, the figure number and title are followed by the date on which the picture was made and a number in brackets, which refers to the position of the picture in the whole series, including those which are not shown. The medium is then described followed by the size of the picture.

The dance

In this section I will discuss the pictures which were made between 8 November and 20 December 1973. This spans the time from Harry's admission until approximately five weeks later. In this period he made thirty-four pictures.

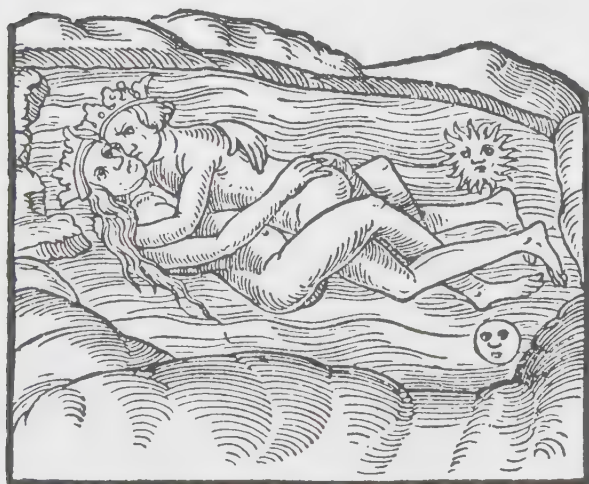
When Harry first came to the art room he wanted to paint but did not know how to begin. I suggested that he begin by throwing paint onto paper and then see what the marks suggested to him. This is a kind of free association which is often helpful when there is inhibition about making the initial mark. Harry entered into this with some vigour and an abstract picture

emerged. The picture, which is illustrated here as Plate 1, was one of four made four days later and without further prompting.

Plate 1, Impregnation

(12.11.73 (2). Poster paint on white paper 15 × 22 inches.) There are two aspects of the alchemical metaphor which seem to correspond with this picture, these are the *nigredo*, the blackening, and *fermentatio*. These two phases seem to be linked in this picture. In the alchemical process the blackening is the initial state, which Samuels suggests corresponds to the depression, or the dream, which precedes a change in the state of the patient (Jung 1959: 230; Samuels 1985a: 180). *Fermentatio* follows the *coniunctio* in the alchemical journey. However, we have seen that these stages do not

CONIUNCTIO SIVE COTHUS.



© Luna durch meyn vmbgeben/vnd fusse mynne/
Wirstu schön/ stark/vnd gewaltig als ich byn-
© Sol/ du bist vber alle licht zu erkennen/
So bedarffstu doch mein als der han der hennen.

ARISLEVS IN VISIONE.

Coniunge ergo filium tuum Gabricum dilec-
torem tibi in omnibus filiis tuis cum sua sorore
Beya

Figure 8a Coniunctio

FERMENTATIO.



**Hyewird Sol aber verschlossen
Vnd mit Mercurio philosophorum ybergossen.**

Figure 8b Fermentatio

necessarily follow in the order in which Jung has presented them. *Fermentatio* is the stage of conception, which is described by Samuels: 'a brewing, a mingling of elements which will produce a new substance, different in kind to the original components' (Samuels 1985: 180). I will explain how I see these stages in this picture.

The colour of the paper is white and Harry has used this as the colour of what appears to be a torso, which fills the page. The background, from which it appears to emerge is painted in dark colours, which are hardly distinguishable from black, but which are in fact black, grey, brown and dark green, painted in separate blocks. It is this dark ground, in relation to the torso which seems to suggest that the body is emerging from the darkness, of the initial state. The timing of the picture also suggests this; it was made soon after his admission so it could be assumed that a change in state was immanent. This seems to be affirmed in the rest of the picture. A womb-like shape, within the body, contains rich and bright colours with the purple reminiscent of an embryo in form. Towards this 'circle' blue arrows point,

PHILOSOPHORVM.

seipfis secundum equalitatē inspiffentur. Solus enim calor tēperatus est humiditatis inspiffatius et mixtionis perfectius, et non super excedens. Nā generatiōes et procreationes rerū naturalīū habent solū fieri per tēperatiffimū calorē et equa lē, vti est folus funus equinus humidus et calidus.



Figure 8c The Naked Truth

The picture (Figure 8.1) appears to be divided into two; the side where the female dancer stands and the side where the male stands. These two sides could be understood as the opposites within Harry, they could also be seen as the opposites within the therapeutic relationship. The pair face each other on a stage or dance floor. On the extreme left and at the top of the picture is a male wraith-like figure, which appears to emerge from the ether, a teardrop above his head. On the top right, behind the male figure, a female wraith shadows him. It would appear that each figure has its counterpart, its soul, or anima/animus figure hovering in the background. When asked about these figures Harry said that the word 'wight' came to mind. He thought it meant ghost.

The words which are written on the picture in small joined-up hand seem

written more for himself than anyone else. They are an integral part of the picture and so I will print them here. In the top right-hand corner:

Tears turn to scars
and flake on the cheeks.

The lower left side:

Pregnant with
Possibilities
constrained and yielding
Oh fly fly away

Out of the depths
I come forth singing
I come forth
I come

The lower right side:

What guardians fly
the spectres of all imaginations
rushing crashing flooding
as a clear mountain stream
that died.

Where to stand now
sighing and kicking
run away run away
pain is the master with
invincible shackles.

Perhaps because I could not do it.

This poetry is an integrated part of the picture, it is part of the whole image. The words too, seem to relate to the beginning of inner movement; they seem to suggest potential which is constrained. This fits with my experience of Harry as a person at the time. Therapy could be seen as a dance in which both patient and therapist participate. It is through the meeting of the two in the external world that divided aspects of the inner world also begin to meet and to change position in relation to each other. We can see from this picture that this process has started.

Figure 8.2, Dancers II

(14.11.73 (4). Charcoal on white paper. 15 × 22 inches.) This was made on the same day as the previous picture; in all, four pictures were made on this day. Here the dancers make their second appearance but the scene has changed in several ways. First, the drawing is bolder than in the previous picture. Harry may have been becoming more confident with the medium and, in part, this would account for the bolder marks. This may be a technical confidence but I suggest that it is also a confidence in his ability to use the medium as a means of self-expression. As in Figure 8.1, the female dancer is on the left, the male on the right, but now the dance has begun. They are touching and moving together; the mix, the *coniunctio* or the coming together of separate elements can be understood to have started.

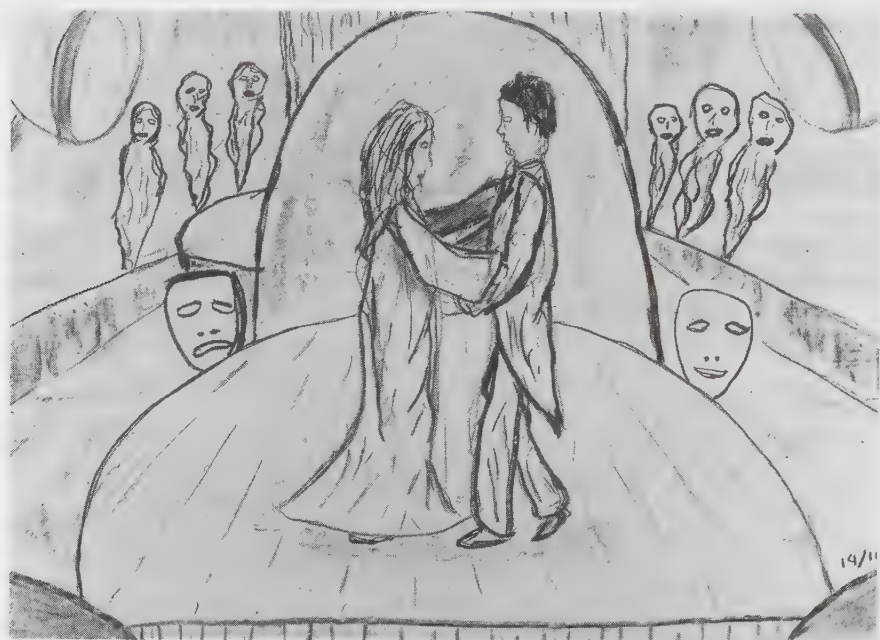


Figure 8.2 Dancers II

On the left side of the picture a sad mask watches from the side of the stage, its opposite on the right side is a smiling mask. Three wraith-like figures, this time of indeterminable gender, hover at the back of an apparent recess with a huge spotlight above their heads. These are symmetrically placed, each side of the picture balanced by its opposite.

It is notable that the dance floor/stage has altered in shape. Whereas in Figure 8.1, the floor and its backdrop were squared, this one is semi-circular and with a gap, like a moat all around it. Jung, discussing the Mercurial fountain, says: 'In the square the elements are still separate and hostile to one another and must therefore be united in the circle' (Jung 1946: 42). The circle is the perfect form, the matrix, into which the square must be changed. This appears to be taking place in this second dance picture. Along with the movement of the dancers, the stage itself indicates the beginning of a change in state.

Figure 8.3, *Penetration*

(15.11.73 (7). Charcoal on white paper. 15 × 22 inches.) This picture, which was made the following day, appears to show, amongst its apparently abstract forms, an act of penetration. A ladder at the lowest edge of the



Plate 1 Impregnation



Plate 2 Foetus I



Plate 3 Transformation



Plate 4 Immersion I

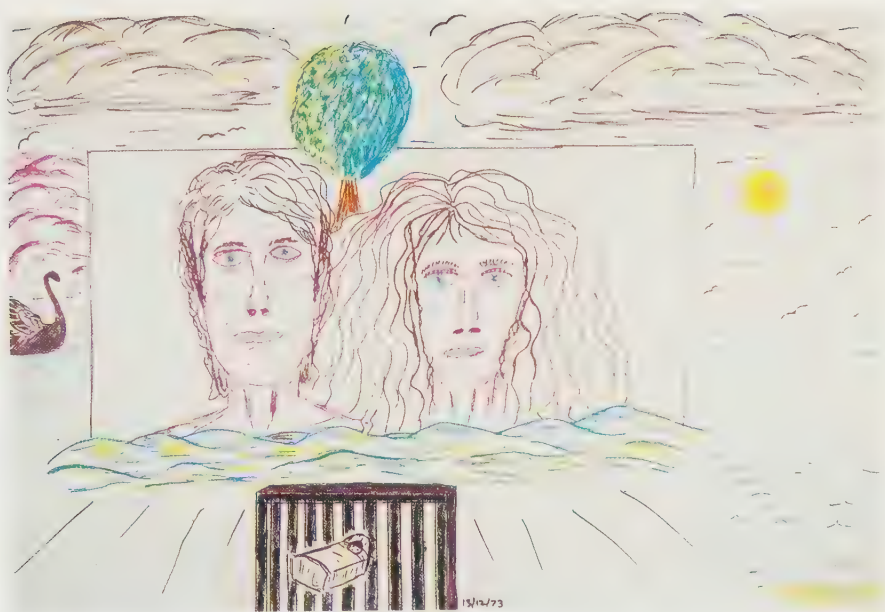


Plate 5 Immersion II



Plate 6 Couples II



Plate 7 The Inner Door

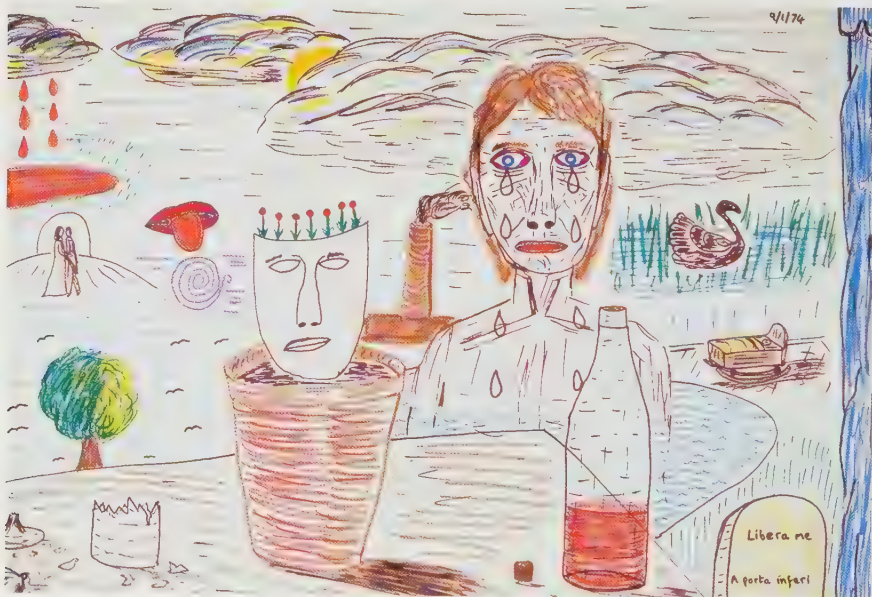


Plate 8 Summary Picture I



Plate 9 The Vessel



Plate 10 Summary Picture II



Plate 11 Moonscape

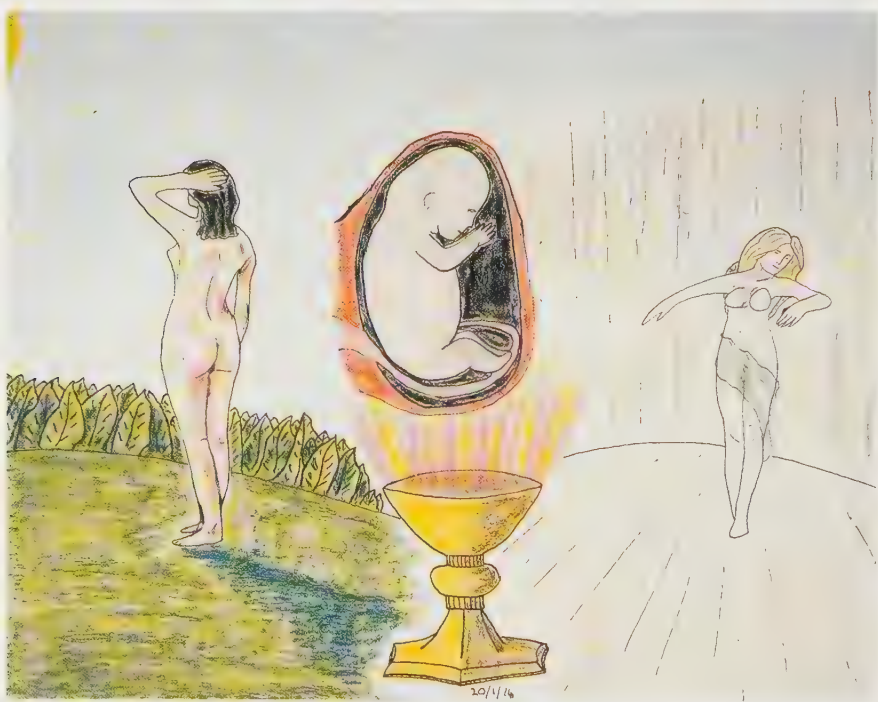


Plate 12 Foetus II



Plate 13 Immersion III

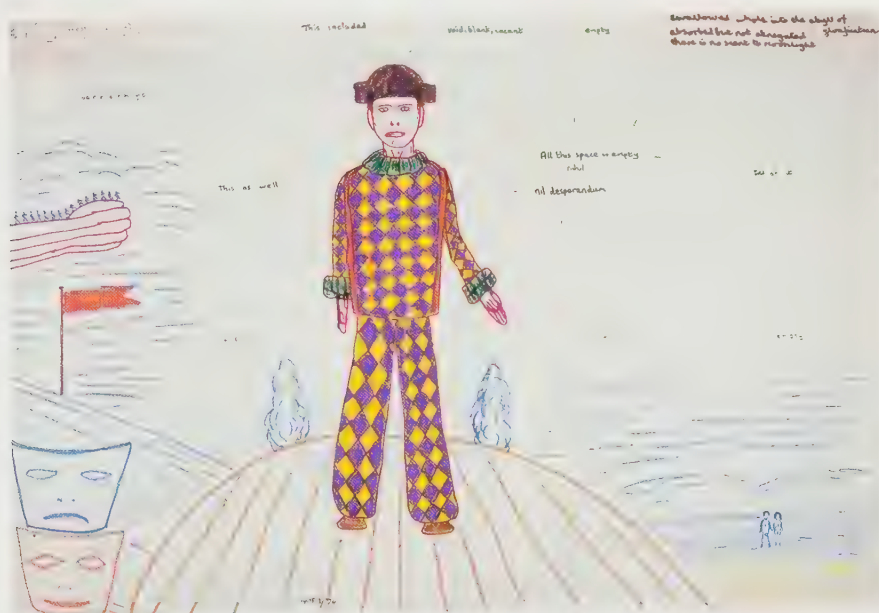


Plate 14 Harlequin II



Plate 15 Sunrise



Plate 16 Marriage

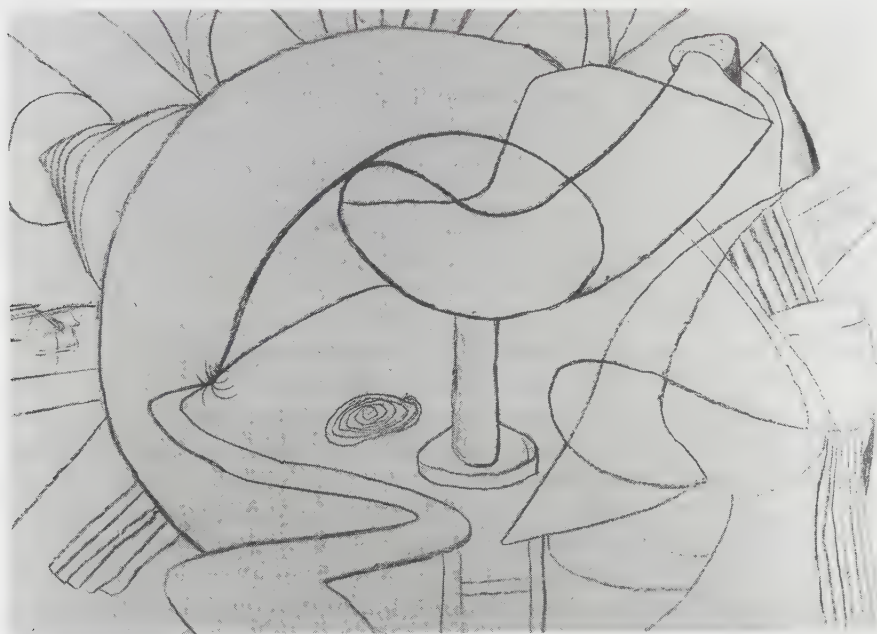


Figure 8.3 Penetration

picture is placed centrally leading the eye to a pedestal on which what appears to be a male organ is based. The swirls and circular movement around and extending from this central image, all seem to suggest an inner landscape. The drawing seems to indicate at once the spiritual and the physical; an earthy act of penetration but in the celestial sphere. Once again this could be an act of fertilisation, the *fermentatio*. It seems to predict the foetus which appears in Plate 2.

Plate 2, Foetus I

(Nov. 73 (10). Paint and crayon on white paper. 14 × 16 inches.) The paper on which this is painted is square and rather smaller than the previous pictures. It took several days to paint and so is dated only as November. The aesthetic quality of this picture is notable as is the obvious care with which it is executed. The subject matter is also striking; a foetus is contained within a teardrop which appears to be suspended over a pink and perfectly shaped heart/womb. Encapsulated here is the core of Harry's distress in a way which could not be stated in any other terms. This foetus is undeveloped; it has no hands or feet and its facial features are hardly formed; it is clearly unready to be born. Its environment looks precarious; behind the heart black bars contrast rather brutally with the softness and vulnerability of the

central image. The heaviness of the outer world is further emphasised in the dark turrets and fan shapes, all of grey, which rise up behind the bars blocking the foetus from the warming sun. Its position indicates that this may be a sunset which sinks behind the horizon; however it could be a sunrise. The landscape in the background is painted green and looks rich and inviting. Two rivers flow from the heart or the landscape behind it; these are coloured in red and blue, the centres darkened. They are reminiscent of blood, which is blue until it is oxygenated – perhaps blood from inside and blood from outside. The foreground in the centre of the picture is coloured yellow, different shades denoting different parts of a path and a turreted wall. The path leads to the heart, ending in a point which appears to have the potential to pierce it. On the left of the picture is another set of black bars, above which a cypress tree stands. The cypress tree is often considered to be a symbol of the masculine (Cooper 1978; Neumann 1959). The grassy landscape in which it grows extends across the picture ending, before it reaches the right-hand edge of the paper, in a curve at the edge of water. Here, its base in the blue river, a flame/flower grows. This could be a female symbol; it contrasts with the rays of the sun which, pointed and sharp, are painted in similar colours.

In the foreground, at each corner, is a device which was used in Figures 8.1 and 8.2 also; it is a semi-circle. In each of the three pictures this device seems to frame the picture, giving depth and leading the eye into the centre. In Figure 8.1, words were written within these. In Figure 8.2, they were shaded darker than the rest of the picture, and in this picture they are painted in a rich brown. In Plate 2, particularly, these have the effect of distancing the viewer from the scene. It is possible, if we refer to Plate 1, to imagine that these are thighs. In Plate 1, the body where the fertilisation takes place is viewed externally; if it were viewed internally, the view might be something like Plate 2. These brown semi-circles lead the viewer into the body of the picture; metaphorically this could be like looking *into* the body which contains the foetus. Alternatively, the viewer might be looking out, from within the womb, to a foetus prematurely ejected.

The whole picture seems to fluctuate between that which is soft and vulnerable and that which is sharp and hard. The foetus seems in danger and yet protected. The contrasexual elements, represented by the cypress tree and the flame/flower could be understood as holding the picture in a delicate balance. This balance could be that between consciousness and unconscious, as suggested by the sun and the water. The balance seems to be between opposites. The picture seemed to express a frozen and abandoned aspect of Harry's inner world. It was in need of nurturing, and at the same time, defences prevented him from receiving nurture.

This picture has a numinous quality; it has an aura which connects with both the artist and the viewer in a powerful way. It is an archetypal image, probably generated by an archetypal formation which was beginning to

constellate between patient and therapist. No words could have so profoundly conveyed Harry's state. This picture reveals; it shows; but it does not *tell*. At the time it was made no words could have added to this image; it bared the phenomenon. A reminder of Cassirer's words in regard to this process seems appropriate:

[In] the pure phenomenon of expression . . . a mode of understanding is given which is not attached to the condition of conceptual interpretation: the simple baring of the phenomenon is at the same time its interpretation, the only one of which it is susceptible and needful.

(Cassirer 1957: 94)

This picture, by its presence, brought previously private and unconscious material into consciousness and into the public sphere.

This picture, and this stage in the work, merits a little more discussion before proceeding to the next picture. Lambert (1981) describes the type of formation which I consider underlies this image. He too applies Jung's alchemical metaphor to elaborate the transference in analysis. When powerful archetypal contents are activated in the transference there is symbolic incest and 'out of this intercourse there may be "issue" the child, self . . .' (Lambert 1981: 66). For Jung this meant both bringing forth previously unconscious capabilities, and also a 'really new development symbolised by the image of a child' (Lambert 1981: 66). In this, although there are archetypal determinants, the analyst is deeply implicated as a person. This fits with the stage of the transference with Harry at this time. Within a very few days of his admission he had drawn the therapist into the work which he needed to do; through his pictures and his behaviour he had made it clear that this process involved the therapist. Small examples of this include such behaviour as kicking the table when the therapist was giving attention to another patient. This type of indirect demand for attention evoked an atmosphere of sibling rivalry and was evidently a transference in the classical sense. This was also symbolised in the pictures of the dance, which incorporated the therapist, in part, as his opposite in the dance. It was as if this tentative start had permitted the unformed and unborn child-self to come to light, revealed in its vulnerable state. This gained the reward, consciously and unconsciously given, of the therapist's increased interest and attention. The pictures, I suggest, were seducing patient and therapist alike, drawing them together through or in the picture. The affinity, the first stage of the *coniunctio* was beginning, and the attraction – the mix – was taking place in the vessel of the pictures.

At the same time Harry was unwilling, as well as unable, to talk about his pictures. If asked questions he was generally non-committal and if the therapist offered an interpretation this was responded to with a secret smile, as if a secret was shared but must not be admitted. Although there was evidently an unconscious connection taking place it was not permitted

conscious acknowledgement between patient and therapist. In this way the relationship began to develop the secret atmosphere of an incestuous connection. Lambert discusses how Jung considered that it was not always necessary to break down resistances; these had a function, particularly if the transference was archetypally determined and thus potentially overwhelming (Lambert 1981: 69). I think this was the case here; both patient and therapist were already in much deeper water than their brief acquaintance would have appeared to merit. The speed with which the intensity of the transference had developed was potentially overwhelming. The figurations of Harry's imaginal world were in urgent need of a home; a place where they could be realised in an external form. The pictures and the therapist provided such a place.

These images constellated within the pictures and within the two-person relationship. It would have been possible to make interpretations which attended to Harry's reluctance to speak about the pictures. If this had been merely resistance this might have been appropriate. However, I am suggesting that in this case it was not necessary to do so; the pictures were doing this work; they were producing imagery of powerful import for Harry. To have insisted that he also attempt to find words for them at this time would have been invasive, even arrogant. The trust of the process must also involve a trust of the patient's ability to know when it is best not to speak about the picture. This by no means implies that it is not acknowledged, but rather depends on the therapist's ability to assess when the 'so-called' resistance is serving a function. This has to be judged in each case – separately and at the time – there are no rules about such matters. I must emphasise also that this is not an overvaluing of the material within the picture at the expense of the person. The art therapist needs to be aware of this possibility. In this case the patient was unable to speak of the pictures because he was deeply connected to them and unable at this stage to separate sufficiently to comment on them. As long as the pictures are kept safely, they remain to be spoken of at some future time, when the patient is ready consciously to acknowledge the imagery in words. This process merits respect.

Plate 3, Transformation

(6.12.73 (21). Pastel on white paper. 15 × 22 inches.) Between the last picture illustrated and this one, three weeks had elapsed in which eleven pictures had been made. The same formal arrangement of the foreground is made; like the stage with its backdrop the central action is framed with a semi-circle. A flaming coffin at the centre, appears to slide towards the viewer, rather than towards the gravestone, as might be expected. On the gravestone is written, in Latin, and below in translation, 'Rest in Torment'. Similarly positioned to the masks in Figure 8.2, and watchers in Figure 8.1,

are two cypress trees. They are placed symmetrically on the path, which is made up of red and blue like the rivers in Plate 2. A layer of earth, brown above the red, seems to divide the picture so that the top of the picture could be seen as above the ground and the lower half below ground. This might indicate that the activity which is shown is taking place in the underworld, or the unconscious. Above the ground all is green, and the sky is blue with a rainbow to the left, making another semi-circle, but this time at a complementary angle to the first.

This picture appears to be ambiguous; it is about death and torment on the one hand, and rebirth and transformation on the other. At first it appears to be about despair and desolation but it may also be about transformation and hope. This starts to become evident if we look at the parts which combine to make up the whole. The cypress tree for example is often a symbol of mourning; described by Cooper (1978: 48) as 'phallic; also largely a death and mortuary emblem. It was supposed to have the power of preserving the body from corruption, hence its use in cemeteries.' However, according to Neumann, who discusses the coffin in relation to transformation myths, Osiris, an Egyptian god, was born from a tree. This tree, too, was a conifer, the Cedar of Lebanon:

The Osiris who is born of the tree is born of himself in the . . . sense of one born from his coffin, for Osiris, tree, and coffin are one and the same. Hence the tree-birth is identical with rebirth.

(Neumann 1954: 237)

In Harry's picture there is no one being born from a tree but the coffin which is flaming is, I suggest, an indication of such a rebirth. In order for the new self, or part of the self to be born – for change to take place – some aspect of the former self must die. Thus this picture is likely to be about death but also rebirth. This is further implied by the rainbow, which Cooper suggests symbolises, 'Transfiguration; heavenly glory; different states of consciousness; the meeting of heaven and earth' (Cooper 1978: 136). So perhaps the whole picture indicates a change from the earthly state to the spiritual and to the emergence of a new attitude. The fire too seems to suggest transformation; in the alchemical process the fire has its place as the transforming element, as the furnace (Jung 1946: 135) and in the *rubedo*, the reddening. The picture seems to be about death and the torment of hell, and yet also about rebirth and regeneration.³

Figure 8.4, The Airless Chamber

(7.12.73 (22). Charcoal on white paper. 15 × 22 inches.) This picture was made the next day. It shows a room, at the centre of which is a tomb-like cradle. This stand on a squared mat in front of what appears to be a garden door surrounded by curtains. The mat seems to set the cradle apart from its

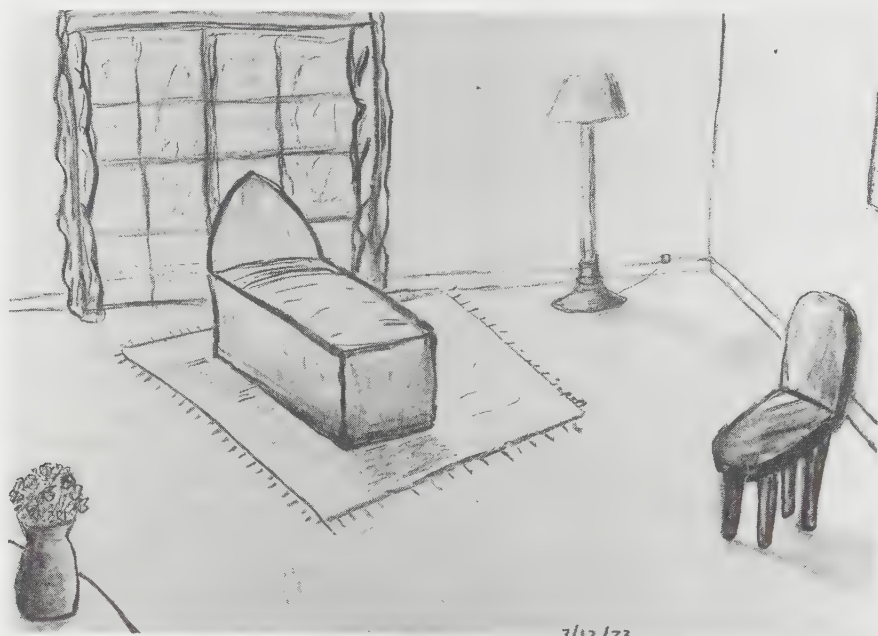


Figure 8.4 Airless Chamber

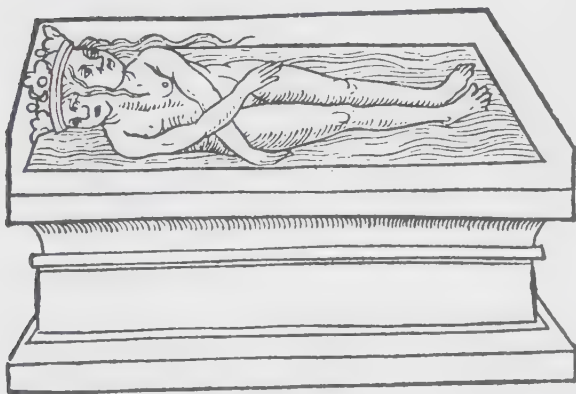
surroundings, giving it an air of central importance in the room. It seems like an altar where something momentous is about to occur. The other objects in the picture, a lamp, a chair, two picture frames and a table on which rests a vase of flowers all appear separate. Like sentinels, each is carefully placed in the picture so that there is a tension between them, emphasising the squared nature of the room. The table on which the vase is placed, is in the lower left corner of the picture and forms the semi-circle which, as has been noted, is a common feature of Plate 2, and Figures 8.1 and 8.2. The difference being that here it is only the one corner and not both which is curved in this way. The whole of this drawing conveys an air of expectancy, almost of silence, in what appears to be an airless chamber. The room appears to be a special place – a bedroom – but also it is like the crypt of a church, where all seems suspended as if awaiting the breath of life. Perhaps what is awaited is the birth of the baby, for which the cradle is prepared. That such an event is imminent is suggested by the flowers; as flowers don't last long one may assume that they have only recently been placed here. Following as it does so closely on the picture of the flaming coffin, this picture seems to emphasise the theme of death and rebirth.

The coffin and cradle are often linked in their implications as Neumann suggests:

Another symbolic sphere in which the maternal character of containment is stressed includes, nest, *cradle*, bed, ship, wagon and *coffin*. Aside from its connection with wood . . . this group represents a transition to the symbols in which the function of protection outweighs that of containing.

(Neumann 1955: 45, author's emphasis)

PHILOSOPHORVM. CONCEPTIO SEV PVTRE *factio*



*Hyeligen König vnd Königin doet/
Die sele scheydt sich mit grosser not.*

ARISTOTELES REX ET *Philosophus.*

NVnquam vidi aliquod animatum crescere
sine putrefactione, nisi autem fiat purius
dum in uanum erit opus alchimicum.

Figure 8d Death

Thus the theme of death and rebirth is linked to the Great Mother archetype. There is a strong attraction to return whence we came, to be reborn, but there is simultaneously a fear that to return is to be overwhelmed, even destroyed. The cradle, which looks like a tomb, could be

understood as revealing the combination of this wish and fear. The cradle has the appearance of a sarcophagus; a stone coffin. It is an enclosed, and containing place, the symbolism of which is commonly a combination of the feminine and mortality or death (Cooper 1978). Neumann puts it thus: 'The wood, the hyle, which as crib and cradle represents the childbearing maternal significance of the tree, is also the mother of death, the "sarcophagus", devourer of flesh . . .' (Neumann 1955: 243–4).

In the alchemical process there is a stage called *mortificatio* – this Samuels (1985: 180) describes as the stage when the original elements have ceased to exist in their initial form. This stage corresponds to the sixth illustration in the *Rosarium* (Jung 1946: 97; Figure 8d) where the king and queen lie dead; the soul has departed. In connection with this illustration Jung says: 'When the opposites unite, all energy ceases: there is no more flow' (Jung 1946: 95). Harry's picture, Figure 8.4, seems to show such a state. It would seem that this image, and the previous one, combine to reveal the stage in this process where that which was destroyed in the flames has not yet been replaced by the new state. It is this which the chamber awaits.

Figure 8.5, The Meeting

(12.12.73 (25). Burnt sienna poster colour on white paper. 15 × 22 inches.) The dark colour on the light ground gives a monochrome effect which is emphasised by the windows and door of the house which are light, in contrast to the fabric of the building, which is dark. This gives the impression of a photographic negative image. This, in turn, seems to suggest that what is occurring is taking place in the underworld. It is a meeting between a female figure on a path and a male who carries a staff. As with the dancers, the female is on the left and the male on the right. Beside the house in the background is a round container similar to the vat which appears in Plate 9. The tree in this picture is different from the cypress tree. It is dark on the left – the side of the female. On the right it is lighter, and this appears to be the side of the male. Jung has often equated the unconscious aspects of the personality with the feminine principle and the male with the conscious. Whilst this is of doubtful use if interpreted in any literal sense, it can be a productive way of understanding the splits and separations of the inner world. I emphasise that this is not intended here in gender-specific terms, but rather as aspects of the inner-world constellation of both male and female persons. Elements of male and female are contained within the psyche of all people and, as with any other opposites, these must be resolved within the person. This picture could be viewed as a meeting in the underworld, or the unconscious, between female and male elements in Harry's psyche.

With regard to the tree in this picture, it would seem to link to the



Figure 8.5 The Meeting

feminine principle. Neumann suggests that the Great Mother is the archetypal context for fertility rituals and at the centre of such rituals is the symbolism of the tree. He says the tree as the fruit-bearing tree of life is female: 'it bears, it transforms, it nourishes. Its leaves and branches and twigs are contained in it and dependent on it' (Neumann 1955: 48). This protective quality is also evident as it provides shelter for birds and their nests. 'In addition the tree trunk is a container, "in" which dwells the spirit as the soul dwells in the body' (Neumann 1955: 49). This is different from cypress trees which Neumann states are phallic in the accentuation of their trunks, different in this way from the leafy fruit trees. Certainly throughout this series of pictures these two types of tree play particular roles. However, the rounded tree which is light on one side and dark on the other, seems to be a symbol of union in many of Harry's pictures. It usually appears when the male and female meet as they do in this picture and in Plate 6 and Figure 8.7.

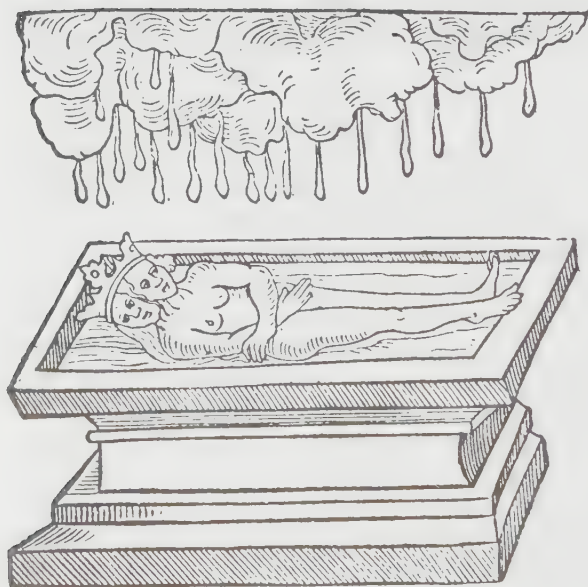
Plate 4, Immersion I

(12.12.73 (27). Drawn in felt tip pen on white paper. 15 × 22 inches.) Made on the same day as the previous picture, this is the first of several pictures on this theme. It is closely linked to Plate 5, the second Immersion picture, which was made the next day. The medium is well suited to clear and

detailed drawing. A man in this picture and a couple in the next are shown immersed to their necks in deep water. They are strangely large in relation to the objects which surround them lending the whole an air of unreality. Plate 4 is dominated by the large head of a young man whose body is submerged in what appears to be a sea; his head and shoulders emerge above the horizon. A star shines immediately above his head on either side of which, in the sky, are two clouds. Behind the cloud on the left, the sun is hidden, from the one on the right pink droplets fall like rain (see Figure 8e). On the left of the picture the sea gives way to land from which a tree grows. The tree is light on the left and dark on the right side, which is a reversal of the tree in Figure 8.5. This suggests that there may be a crossing of

PHILOSOPHORVM

ABLV TIO VEL *Mundificatio*



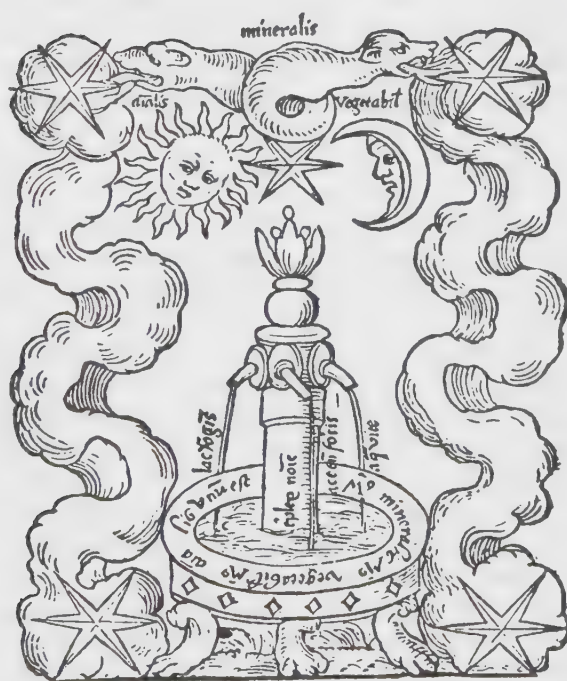
Hie felt der Tauw von Himmel herab/
Vnd wäscht den schwarzen leyb im grab ab-

K in

Figure 8e Purification

conscious and unconscious elements day and night changing position perhaps. This is emphasised by the sun which, although hidden, is on the left of the picture. This may indicate that this is the conscious side of the picture, whilst the waters may be the unconscious. In the sky black birds fly free. Beside the left shoulder of the man, on the right side of the picture, is a black bird/swan which appears to swim towards the edge of the picture. This is the first appearance of this bird which is, at this stage, undeveloped. In later pictures it grows feathers and becomes a white swan. According to Cooper the white swan is a symbol of freedom (Cooper 1978), but a small black swan is not the same as a full grown, white swan. This dark bird may be understood as bearing potential for freedom, not yet realised. Rising

ROSARIUM



Wyr sinde der metall anfang vnd erste natur /
 Die kunst mache durch vns die höchste einctur.
 Reyn brunn noch wasser ist meyn gleych /
 Ich mach gesund arm vnd reich.
 Vnd bin doch jgund gyfteig vnd dölich.

Succus

Figure 8f The Mercurial Fountain

from the right-hand corner of the picture is a phallic shape drawn in many colours; it seems like a phallus and a tombstone combined. The colours are reminiscent of those in Plate 2 (Foetus I), with black, the colour of the bars on the outside and the soft pink of the heart on the inside.

In the first picture of the *Rosarium*, the Mercurial fountain (Jung 1946: 43; Figure 8f), divine water flows from three pipes into the basin. The basin is also known as the *vas hermeticum* and as the uterus, because it is within its waters that the gestation of the *homunculus* takes place. The four corners of the picture are four stars which stand for the four elements. At the top, in the centre is a fifth star which is the essence of all the elements combined. Within the boundary of the picture are the sun and the moon.

In Harry's picture, Plate 4, the star is in the same central position as that in the woodcut. From this it is possible to speculate that its significance is similar and that in it, too, all the elements are combined. However, it also seems to suggest that the figure has a Christ-like quality, that he is in some way marked – the 'one'. This picture was made thirteen days prior to Christmas so perhaps it is also the star of Bethlehem. The star may herald the birth of the divine child, and a child does appear in the next picture.

Plate 5, Immersion II

(13.12.73 (28). Felt-tip pens on white paper. 15 × 22 inches.) This picture is one of four made the next day. As the imagery is evidently linked to that of the previous picture I shall compare them. The most notable similarity is the immersion in deep water.

A couple appear side by side, facing the viewer. They are submerged to their necks in deep water, which appears to be part of a sea. Immediately in front of the couple this water is green, yellow and turbulent. Whereas in the previous picture the lone male seemed to emerge from the horizon, in this picture the couple are in the midst of the sea. In front of them is dry land in the form of the stage floor which appears to present a baby in a cradle. It is surrounded by dark bars, similar to those first seen in the foetus picture (Plate 2). If the male figure here is the same one who was pictured alone in the last picture his hair has grown, giving the impression that time has elapsed. Above and between the couple rises a tree, the same half-light, half-dark tree as in the previous picture. Its position is similar to the star which was above the head of the lone male, which could be understood to combine the elements. The tree may have a similar significance, it could be a combination of light and dark, male and female, conscious and unconscious elements within the psyche of the artist. This understanding is derived from the fact that the tree is light on the left side. The sun is high up in the sky on the right and this means that the light on the tree comes from another source, it is not the direct light of the sun. One might imagine that the light is linked to the male figure, and the dark to the female. If this is the

case it would link the male principle to day and consciousness, and the female to night and the unconscious; the traditional view. It is of note that this is the first picture in which the male partner in a couple is pictured on the left side; in the dancer pictures the male is on the right. This change seems to indicate that there is some movement in the psyche, which is the beginning of the crossing or exchange of conscious and unconscious elements. The swan too has changed its position; in the picture with the lone male the swan was swimming on the right side of the picture towards the right edge. Here the swan is swimming in the same direction, from left to right, but it is on the extreme left of the picture and not yet wholly in view. This swan is more mature than the previous one; it has grown and the plumage on its wings is turning white. The transformation of the black swan into a white one is beginning. In both pictures the swan is black, and diagonally opposite the sun. These two elements appear to hold the tension of opposites, which is most obvious in their colours. The sun is yellow, the bright colour of day, while the swan is black, the dark colour of night.

There are several ways of viewing the connection between these two pictures, Plates 4 and 5. It is possible to view them as two separate pictures with certain common images. It is also possible to imagine the two pictures placed side by side, so that the swan swims out of the first picture and into the second. The two would then be one continuous, animated, scene where the elements move and change position. This movement could be linked to the volatile mixing of elements in the alchemist's vessel, which causes activity producing dramatic changes in the substances within.

A third possibility is suggested by the frame which surrounds the central couple. This could be a cinema screen which, like inverted commas, separates the two from their environment. However, this frame could also be a mirror. If this was a mirror image it would be possible to imagine that the lone, male figure from Plate 4, the artist perhaps, was looking in a mirror, and that this picture, Plate 5, was the reflection of himself. This would account for the reversal of the positions of the sun and the swan. They would then be opposite to each other: the real image and the mirror image. Of course this is not an identical reflection, but it could be a wider and more encompassing picture of the artist than his actual mirror image.

There is another way to understand this picture and this is in terms of the transference. The couple could be the patient and therapist pair, framed in the unconscious mix of the therapeutic relationship. Schwartz-Salant (1989a) has discussed the 'unconscious couple' who play out unconscious aspects of the transference and countertransference within the analytic session. This is evoked by the mixing of unconscious elements of the patient with unconscious elements from the analyst. He suggests that there is always an unconscious couple at play between patient and analyst, so that in addition to the conscious relationship this unconscious pair also interact. In analytical art psychotherapy the patient makes all the pictures, the art

therapist does not make any actual marks on the paper, and yet I am suggesting that this unconscious couple become embodied in pictures such as the one under discussion. Thus the couple are, in part, a picture of the unconscious interplay between patient and therapist. This is the patient's picture, but it also embodies the mix of the therapeutic relationship.

The correspondence between inner and outer reality is ambiguous in these pictures. Harry had fair hair, so the male figures in the pictures are not *portraits* of him, but they undoubtedly picture aspects of his inner world. The art therapist did have long dark hair, so in terms of outer reality these pictures could have been pictures of her. The desire for union with the mother/therapist was likely to be one element of this picture. Of course all the elements in the picture were reflections of Harry's inner world, but they were also evoked by the therapeutic relationship. Seeing such material embodied in the pictures speedily deepens and intensifies the transference and countertransference. Such pictures by-pass the natural resistances and inhibitions which limit the speed of revelation in other forms of psychotherapy. Thus at times patient and therapist find they are bound in an unconscious meeting which is generated through the pictured material.

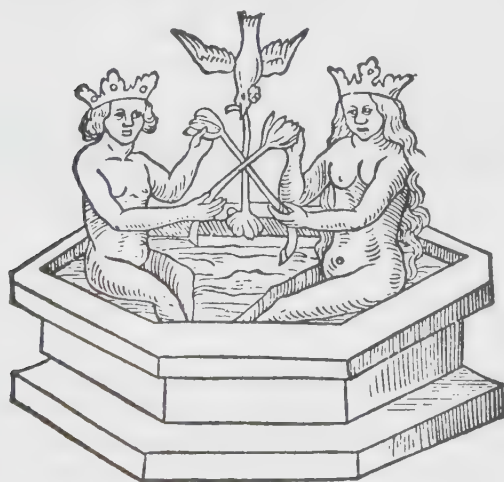
This considerably influences the countertransference. Whether or not the pictures are pictures of the patient and therapist in conscious reality is of secondary importance to the fact that these images have been constellated within the two-person relationship. They are a product of the interactive area between the pair. In Chapter 6 I discussed Samuels' (1989) reference to the meeting in the imaginal world of unconscious elements from the patient and analyst, which results in what he has designated the 'embodied countertransference'. This too manifests in powerful imagery which is experienced by the analyst in the countertransference. When this type of imagery is pictured 'out there' in the physical world between patient and therapist, this whole interactive field takes on another dimension. The undefined inner images take on an unambiguous form which neither participant can deny. These figures of the imagination are at once real and unreal; generated by outer reality, the real relationship between patient and therapist, but they correspond to the inner reality of the artist/patient. Thus Plate 5 depicts a couple who embody aspects of the patient's inner world at this time. However it may also embody a stage in the transference where the patient and therapist, together are submerged in the waters of the unconscious.

The fourth picture in the *Rosarium* series is the immersion in the bath (Jung 1946: 81; Figure 8g). The royal couple, who Jung says are the brother-sister pair, are shown sitting in the vessel, the basin of the Mercurial Fountain. The couple have descended into the bath. The water in which the couple are immersed is Mercurius, or the 'mysterious psychic substance which . . . we would call the unconscious . . .'. The contact of the left hands, in the second illustration of the *Rosarium*, indicates an incestuous connection which 'has evidently called up a rush of sea' (Jung

ROSARIVM

*corrūpitur, neq̄ ex imperfecto penitus secundū
artem aliquid fieri potest. Ratio est quia ars pri-
mas dispositiones inducere non potest, sed lapis
noster est res media inter perfecta & imperfecta
corpora, & quod natura ipsa incepit hoc per ar-
tem ad perfectionē deducitur. Si in ipso Mercu-
rio operari inceperis vbi natura reliquit imper-
fectum, inuenies in eo perfectionē et gaudebis.*

*Perfectum non alteratur, sed corrumpitur.
Sed imperfectum bene alteratur, ergo corrup-
tio vnius est generatio alterius.*



Speculum

Figure 8g Immersion in the Bath

1946: 79). This water, Jung says, may be 'interpreted on the one hand as a harmless bath and on the other hand as the perilous encroachment of the "sea", the earth-spirit Mercurius in his watery form now begins to attack the royal couple from below . . .' (Jung 1946: 79).

This seems to enhance our understanding of Harry's two pictures. The transforming liquid, the waters of the unconscious in which the figures are immersed, appears to be at once calm and potentially engulfing. The waters in both these pictures appear more like the sea than bath water; like the sea these expanses of water are unbounded and so the potential to overwhelm is great. Following Jung's metaphor, it is possible to imagine that the

coniunctio, the meeting of the couple in the dance, and the meeting of patient and therapist in the transference, has 'called up a rush of sea'. The couple may have been generated by the transference but they are, more importantly, both aspects of Harry's inner world. The faces of this couple are remarkably similar, indicating that they are indeed both aspects of the same person; truly a brother-sister pair.

Jung indicates that immersion in the sea 'signifies the solution and the dissolution of a problem'. In alchemical terms this is the return to the 'dark initial state, to the amniotic fluid of the gravid uterus' (Jung 1946: 79). The contents of this vessel are often called the foetus, because the philosopher's stone is said to grow in it like a child in its mother's womb. In Plate 5, the second immersion picture, a child is pictured. It is contained within the black bars of a crate or box. These black bars seem both to protect the baby and yet to cut it off from the couple who have the potential to nurture it. The patient's child self was certainly in need of nurturing, and yet he was armoured against it. Just as the infant in the picture is held behind the black bars of the crate, contradictory signals were given. There was simultaneously an appeal for nurturing and a rejection of any such offer.

This infant, with its little black hat, could be one manifestation of Mercurius. This is indicated by the hat which predicts the harlequin figure which appears later in the series (Figure 8.13 and Plate 14). If this is the case it would imply that, as well as a vulnerable baby in need of nurturing, it is mischievous with a potential for transformation.

Figure 8.6, Dancers III

(14.12.73 (32). Poster paint on white paper. 15 × 22 inches.) The following day and exactly a month since the last dancer picture the dancers appear again. The stage is slightly to the left of the picture, and it seems to resemble a huge bed with a semi-circular headboard. In the foreground is some vegetation painted green and yellow with blobs of red, perhaps signifying berries. On the left of the stage is a ghost-like figure painted red and to the right are two more, one brown and one blue, all have down-turned mouths which lend them a rather gruesome expression. The background is painted in yellow ochre which is broken only by two cypress-type trees, one on each side of the stage/bed. To the right of the picture is a pathway painted burnt sienna, which could be cobblestones. If these are the same dancers we saw in Figures 8.1 and 8.2 their position in relation to each other has changed. The male figure is now on the left and the female on the right, as they were in the second Immersion picture (Plate 5). The man's hair is longer than that of any of the men so far seen and he no longer appears to wear a tail coat. Perhaps this indicates a less formal occasion. He stands facing the viewer, his hands at his sides. The female faces him her left hand raised slightly. The change in the positions of the male and female figures seem to affirm that change is



Figure 8.6 Dancers III

taking place in the arrangement of the inner world. The dance and the immersion in the waters of the unconscious has perhaps effected this movement.

Figure 8.7, *Couples I*

(20.12.73 (33). Charcoal on white paper. 15 × 20 inches.) This picture is one of another pair which will be discussed together. The imagery in Plate 6 is similar to the imagery in this picture, but it shows development through the changes of position of certain elements. First I will describe the significant features in Figure 8.7.

Central in this drawing is the rounded tree. It has returned to being darker on the left than the right side; it stands bold, phallic and central. A path, which begins in the front left side of the lower edge of the picture, leads the eye to the tree which intersects the top of the picture; in this way the picture is divided into two vertical sections. In addition the picture is divided horizontally by the land which appears to rise on both sides, meeting in a hill behind the tree. This is an unusually symmetrical rise and gives the impression of a mirror image. This is contradicted as nothing else quite repeats, although everything appears to do so. Behind the tree for example there are two crescent moons, one on each side, however, the symmetry is interrupted because they both face the same direction; the left.



Figure 8.7 Couples I

It appears that rather than an exact mirror image, the difference between the two vertical halves of the picture is between day and night; or I would suggest, between conscious and unconscious elements. On the left side, the darker or night side, the sun appears to set, whilst on the right side the sun is high in the sky. Above the sunset a lone bird flies whilst around the sun at its zenith many birds fly. In the left foreground corner is a dark patch of grass, seeming perhaps to be all that is left of the semi-circular device which was the corner table in the Airless Chamber (Figure 8.4). This dark patch of ground is not very important here, but in the next picture it becomes an indication of activity underground.

The most striking feature of this picture is the two sets of people; the couples who stand on either side of the tree. On the evening side, the left of the tree, a couple stand side by side facing the viewer. They do not touch and the left hand of the female figure is slightly raised, as in *Dancers III* (Figure 8.6). The expressions on the faces of these two are serious in contrast to the more relaxed expressions on the faces of the couple on the other side of the tree. Like the dancers in Figure 8.6, the male is now on the left and the female on the right hand side. Both couples appear to be the same people, their dress and features are the same. This again seems to suggest a sequence of different times or places in which the same people are

depicted. I am again reminded of the interplay of Schwartz-Salant's unconscious couple within the therapeutic setting. The couple on the right, the daytime side of the picture, are slightly further forward than the other couple. The left side of the male figure seems to be significant. His left hand is slightly raised in the direction of his partner and his left leg is bent at the knee. His left foot is partly buried in a raised mound of earth and his body appears turned towards the left. Here the female figure has her hands at her sides. This again seems to suggest some crossing of elements which will be further discussed in relation to the next picture (Plate 6).

Plate 6, Couples II

(Dec. 73 (34). Felt-tip pen on white paper. 15 × 22 inches.) This picture is dated only December, and it may have been made over several days. A similar scene to that of Figure 8.7 is depicted, but with many changes. As in Figure 8.7, the picture is divided vertically as well as horizontally. The vertical division is now in three, because there is an additional path in the lower section of the picture. This second path leads to a house, far away on the horizon on the extreme right edge of the picture, beneath a full, daytime sun. This path, drawn in purple, is more definite than the path which leads to the tree. In this picture the path which connects with the tree seems to resemble a stream; drawn in blue it seems to wind, its edge to ripple. The tree itself is divided in a very definite manner; the trunk which is brown and solid looking, separates into two branches where it meets the leaves. Although the main colour of the trunk is brown and the main colour of the leaves is green, the two sides of the tree are emphasised by the use of blue and yellow which are worked into the respective sides of the tree. The left side is blue and the right yellow, thus the left side is the darker side and the right side is the lighter. This is consonant with the sun on the left which gives an impression of evening because it is setting, while the sun on the right is a noonday sun. The sky on the left looks darker, even stormy, whilst the sky on the right is yellow, streaked with red.

The couples in this picture are different from those in Figure 8.7. The couple on the evening side are white, drawn only in black outline; as all else in the picture is coloured this gives them a transparent, ghostly appearance. This is added to by the blue shadow of the tree, in the light of which they stand. Their hands are at their sides, and both face forward, standing side by side not touching, their facial expressions serious. There is an 'other worldly' aura about this couple, who are larger in proportion than the other couple – the daytime couple – who are slightly further forward and separate from the tree. They are not in the shadow of the tree in the same way; they are distanced from it, and although it casts a shadow, they are also touched by the yellow of the sun. They are out in the sunlight. The flesh on the faces and hands of this couple is bright pink, they look almost red-faced, perhaps

embarrassed. Their facial expressions are not really distinguishable, the colour seems more important than the features. The woman wears a yellow dress, the colour of the sun, and she faces forward, her hands at her sides. Her male companion is seated on a mound, the same perhaps in which his foot rested in Figure 8.7. His clothes are coloured purple and blue, the colours of the night. This seems to suggest that this couple have taken on the colours of the day and night respectively. The feet of the male figure are raised off the ground and the right foot is in front of the woman's skirt. It seems as if this contact links the two in a way the other couples have not been linked before. It seems a familiar gesture, a connection or union, perhaps sexual, and yet the position is reminiscent of the way a child might sit. Whereas the evening couple stand equal and tall, there seems an imbalance in the relation between the male and female in the day couple, as if the woman has all the power. She has the solar colour and he the colour of the night; this adds to the impression created by their physical positions.

The mound on which the male figure is seated seems to be the little mound in which the foot of the figure in Figure 8.7 rested; if it is the same, then the mound has grown. Similarly, there is a mound in the left-hand corner of the foreground of this picture, whereas in Figure 8.7 there was merely a darkening of the ground. This seems to suggest activity underground, like the underground tunnels created by moles, which throw up molehills at intervals in fields. If the eye follows a diagonal line from the first molehill to the second across the paper, it leads in the direction of the house on the horizon which is also painted brown.

This suggests that there is an unseen connection and activity taking place underground, out of sight. In addition there is a little brown mark at the lower right corner which appears to be wood of a fire, the smoke of which rises towards the house. In combination with the tree, this means that there are five brown elements in this picture, which are potentially connected in the earth. They seem linked to the man seated on the mound. His colour links him to them: he seems almost a part of his seat. Both mound and mole are associated with underground symbolism. The mound is said to stand for: 'The Earth Mother, dwellings of the dead; entrance to the other world . . .' (Cooper 1978). The mole is an underground dweller and so is cthonic; it represents the powers of darkness (Cooper 1978). It would seem that the left foot, which was partly buried in the mole hill in the first couples picture, was the introduction of this male figure to the underworld, or the unconscious. This is indicated by the way in which he appears to have taken on the purple and blue colours of the night. These underground stirrings predict the entrance to the underworld, to the shadow aspects of the psyche as becomes evident in the pictures which follow.

'Entering the underworld' refers to a transition from the material to the psychical point of view. Three dimensions become two as the perspective

of nature, flesh, and matter fall away, leaving an existence of immaterial, mirror-like images, *eidola*. We are in the land of soul . . .

(Hillman 1979: 51)

The word *eidola*, or *eidolon*, means phantom; Hillman says it means simply 'image'. Such images are not substantial and he warns they cannot be discussed as if they were (Hillman 1979: 51). In terms of the way we approach such images in our attempt to understand them it is important to remember that the inhibition which may intuitively be experienced in relation to talking about them may be based on this good sense. It may be impossible to talk of such pictures without in some way abusing the artist's relation to them.

The earth nature of this picture is evident in the mix of yellow and green. The grass, half the tree and the spiralling smoke are all a mixture of yellow and green. According to the tradition of the alchemical opus, this is the median position. Hillman (1989) relates it to the yellow-green of '*Chloris* which for the Greeks described the earth Goddess, Demeter' (Hillman 1989: 5). This combination, Hillman reminds us, 'reappears in the earth of the English wiring system where a spiralling green and yellow insulation cable signifies the grounding or earth line, neither positive nor negative' (Hillman 1989: 5). It would seem that this combination of colours over a large area contributes to the earthed aspect of this picture.

The pairs, the two couples in these pictures are mysterious, their meanings obscure. Certainly their meanings are not accessible in any direct way and yet they have a numinosity, which connects with the viewer and so, on some level, they are understood. In discussing them further it is my intention to attempt to understand why these pictures have such a fascination, and how it is that, on some level, their import is understood without recourse to explanations. The archetypal constellation which underlies these two pictures, I shall suggest, is incestuous. Incest, in one sense, is love of self. This relates to narcissism which is a natural propensity in the individual, and a necessary aspect of the ability to love at all. It can also be an inhibiting factor in forming relationships and making loving connections with other people. Self-love, and so some sort of incestuous connection, is a necessary part of the individuation process. In these two pictures the incest connection is present on both manifest and subtle levels. In an attempt to comprehend the significance of the manifestation of these phantoms within Harry's pictures, Jung's discussion of the second illustration of the *Rosarium* (Figure 8h) is helpful.

The picture shows the betrothal, or the marriage of the king and queen. This couple, Jung tells us, are also the brother-sister pair, symbolised by Apollo and Diana. They stand respectively on the sun and the moon, thus indicating their Solar and Lunar nature. In astrology the sun is considered to be important for man and moon for woman. The meeting is formal, as

PHILOSOPHORVM.



Nota bene: In arte nostri magisterij nihil est *Secretum*
 celatū a Philosophis excepto secreto artis, quod *artis*
 non licet cuiquam reuelare, quod si fieret ille ma-
 lediceretur, & indignationem domini incur-
 reret, & apoplexia moreretur. # Quare om-
 nis error in arte existit, ex eo, quod debitam

C ij

Figure 8h King and Queen

the conventional clothes indicate, but Jung draws attention to the meeting of their left hands which is contrary to custom. He says that this points to a closely guarded secret related to the left, the sinister side.⁴ The sinister side is the dark, unconscious side, it is the side of the heart and so the place from which comes love as well as evil thoughts connected with it (Jung 1946: 49). This picture, Jung says, shows a 'human encounter where love plays the decisive part'. But the touch of left hands 'suggests the fatal touch of incest and its . . . fascination' (Jung 1946: 55). However, there is a crossing of elements, and the contact of left hands is compensated for by the right hands. These are linked through two branches which the couple hold. These

have four flowers on them, again indicating the four elements. They are joined from above by a fifth which is held by a dove descending from the fifth star; the dove, Jung claims, stands for the Holy Ghost. Thus the picture indicates that this is a spiritual as well as an earthly union. Of the pictures from the *Rosarium*, Jung writes that they 'spring from the corresponding unconscious contents – half spiritual, half sexual', they are intended as a 'reminder of that twilit region for only from indistinguishable night can the light be born' (Jung 1946: 55). This a kind of crossing of earthly reality with esoteric symbolism and indicates that the incest desire leads the adept into the 'indistinguishable night' from which light, or consciousness may be born.

This emphasis on the left as the sinister side, the side of the unconscious, has been informing my awareness of the significance of the position of the dancers and other male and female pairs in Harry's pictures. It was noted, for example, that the female figure in the third Dancers picture (Figure 8.6), had a raised left hand. In Couples I (Figure 8.7) the female of the evening couple, and the male of the day couple, also have left hands which are raised. In Figure 8.7, the male figure stands on the left of the female and in the day couple his whole left side turns towards her, his foot in the earth. Perhaps this implies incest, his foot penetrating the mother/earth. This could account for the change in position, and the blushes on the same couple in the picture which follows it (Plate 6).

The incest tendency is described by Layard, quoted by Jung, as 'a genuine instinct which if denied realisation in the flesh must realise itself in the spirit' (Jung 1946: 66). Jung emphasises the importance of the incest desire: 'Incest symbolises union with one's own being, it means individuation or becoming self, and, because this is so vitally important it exerts an unholy fascination, not perhaps as a reality but . . . as a psychic process controlled by the unconscious' (Jung 1946: 56). Jung indicates that a similar process to that of the alchemical meeting takes place. Like the couple in the illustration, the pair in psychotherapy go through a conventional meeting which is then followed by a phase of unconscious familiarisation with the partner. Eventually the therapist may be drawn into an atmosphere of family intimacy. The patient projects archaic infantile fantasies onto the therapist and, because these were originally vested in some member of the patient's family, they exert the atmosphere of an incestuous connection. Their power resides in the fascination, either positive or negative, which still binds the patient to parents or brothers or sisters (Jung 1946: 56). It is the refusal to act on the desire, whilst nonetheless acknowledging its presence, which offers the possibility to transform the elements of this instinct.

In the work with Harry an incest constellation had formed by this stage, and it was influencing the transference. Certain infantile patterns emerged and a powerful sexual appeal was apparent in the atmosphere of the relationship. The mother/child transference was one element of this which

was indirectly evident in the pictures. However, these pictures, Figure 8.7 and Plate 6, are more complex than a mere exhibition of Harry's feelings for a member of the patient's family, although this is necessarily one of the motivating forces. The individuation process, the union with Harry's own being to which the incest formation leads, was certainly at play within the therapeutic relationship, and within the pictures. The imagery, which was evolving through the pictures was, I am suggesting, a result of a transformation of desire. It was a symbolisation: a material wish denied realisation and so transformed into imagery which was rich in content. This imagery can never be *explained* but its meanings may be *amplified* by further investigation of the incest constellation and its implications. In the two pictures under discussion there is the strange trick whereby two couples are pictured in one landscape which is at once day and evening. Earlier I have mentioned the crossing of elements from left to right, but in these pictures this crossing of sides is more complex. I shall discuss this further with reference to Jung's use of the work of John Layard (1944)⁵ on the incest taboo (Jung 1946: 63).

There are tribal communities whose way of life is constructed on a system developed to prevent incestuous marriage. For this purpose the tribe is divided into two for all its daily, and even festive activities. This extends to the two halves setting up camp on opposite sides of a natural obstacle, the bed of a stream or the like. The names given to these halves are illuminating. They are given such names as: 'East and west, high and low, day and night, male and female, water and land, left and right' (Jung 1946: 64). Jung points out that these names indicate that the halves are considered to be an expression of psychic opposites, as well as having a practical purpose – to keep the marriage classes distinct. Although the division is in two, it must be quadrilinear if the tribe is to avoid matrilinear as well as patrilinear inter-marriage. These kinship sections are to be found in the layout of many cities, the basic pattern being the circle divided by a cross. In Harry's pictures it would seem that there is such a division. The pictures are divided by a stream or path which, combined with the tree makes a vertical division. The horizon line makes a horizontal one. These, especially the tree and the stream path, are natural objects which keep the couples separate. The names which Jung mentions as applying to the two halves could aptly be applied to the halves in these pictures.

In Harry's pictures the two crescent moons which point in the same direction – towards the evening side of the picture – seem to emphasise the Luna nature of these images. Cooper says of the crescent moon that it is: 'the symbol of the Great Mother . . . attribute of the moon goddesses . . . the sacred marriage of divine pairs' (Cooper 1978: 44). Perhaps these couples are divine pairs. They do seem to be some sort of marriage pairs. In some of the tribes which lived in this separated way, marriages were arranged which are known as cross-cousin marriages. This is also a common phenomenon in fairy tales and myths. This type of marriage is exemplified by the marriage

of a man's sister to his wife's brother. Jung links this cross-cousin marriage to the transference in psychotherapy. This is the cross, or contra-sexual element in the unconscious projections. This he connects to the second illustration of the *Rosarium* (Jung 1946: 51; Figure 8h) in which, he says, it would be quite natural to assume that the king in the picture stands for the masculine partner and the queen for the feminine. However, the figures in this case are projections from the unconscious of the adept and his *soror mystica*. The adept is conscious of himself as a man, and as only unconscious elements can be projected, his masculinity cannot be projected. Thus the adept is represented by the queen and his female partner by the king. The adept is secretly in league with Luna and his *soror* in league with Sol (Jung 1946: 58). This is the contra-sexual element in the picture, the equivalent of the cross-cousin marriage.

In the light of this the two couples in Harry's pictures take on another aspect. The pale couple could be understood as the Luna couple – they are the evening pair, colourless and like phantoms: they could be one aspect of the unconscious, but they could also have the significance of the conscious elements in terms of gender. Perhaps they are the pale brother and sister of the couple on the daytime side of the picture; perhaps an illustration of the transference and countertransference – the pale unconscious couple and the conscious patient and therapist pair. They could be the spirit couple, while the coloured couple on whom the action appears to centre could be understood as the earth couple. The woman on the right side of Plate 6 could be understood as the anima projection, secretly in league with Sol as is evident from her yellow dress. She could also be the therapist. The male of this couple who is blue and purple could be unconsciously in league with Luna, identified with the animus, or the patient perhaps.

Such pictures are potentially fascinating and seductive. My point is not merely to indulge in an esoteric study of these elements; it is rather an attempt to draw out of this material the elements which may help us understand its potential for transformation. It is only possible to aid the people who come for art therapy if we are able to cope with whatever they bring. These pictures have the potential to seduce the viewer by the power of fascination which such archetypal material exerts. The therapist has a responsibility not to be arrested by such material, but rather to enable its full expression. This is an attempt to show how complex and subtle are the implications of a transference and countertransference relationship when a patient is producing material of this type in pictures. The therapist may well be 'drawn in' to an intimate form of relating through such pictures as the therapeutic relationship deepens. However, it is also important to understand that this can be a truly healing process in itself. The pictures parallel Harry's deepening relationship to his own unconscious. The two pictures which have been discussed here seem to indicate an important stage in the journey, as the pictures which follow seem to affirm.

The Descent

In this section I shall discuss the pictures which were made in a little over two weeks from 28 December to the 15 January. In this time Harry made nineteen pictures in all. During this time a Christmas party took place in the community, at which Harry was shy and withdrawn, unable to mix. This contrasted greatly with his role at later such events, when he was able to organise and participate with enthusiasm.



Figure 8.8 Female Head I

Figure 8.8, Female Head I

(28.12.73 (35). Charcoal drawing on white paper. 15 × 22 inches.) The head of a woman gazes out of the picture, her expression distant and pensive. On the left, a tree with few leaves stands on a hill. Above it a black sun rises (the assumption that this is the sun rather than the moon is made on the basis of the crescent moon on the opposite side of the same picture). Beneath the tree, in the position of the mound in the second Couples picture (Plate 6), is a pool or a pond which seems to penetrate the picture from the left. On the right of the picture, below the crescent moon and above a hilly landscape, a lone bird flies. A window opens on to this scene, suggesting that there is perhaps a house, which is out of the viewer's range of vision. Beneath this, and giving depth to the picture, is a table on which stands a bottle; the angle

of this table and the window lend scale to the head. The female figure seems to be higher and in front of the whole; above her head is written in ordinary handwriting: 'Collected vultures with their dreamy wings and golden snouts.' Neumann (1955: 50) discusses the relative transformative character of certain symbol groups which indicate the feminine. Although he does not mention the bottle he does refer to the vessel. Cooper (1978) refers to the bottle as a womb symbol. This is one of many pictures which seem to be part of the process of familiarisation with the feminine.



Figure 8.9 Bottle and Bed

Figure 8.9, *Bottle and Bed*

(5.1.74 (37). Charcoal on white paper. 15 × 22 inches.) The atmosphere of this picture is notable in that it seems to resemble that of the Airless Chamber (Figure 8.4), the picture with the cradle/tomb. It is drawn in a similar way and in the same medium. A bottle is at the centre of this picture and in the lower left corner is an overturned wine glass which is partly out of the picture. Between this and the bottle there is a drop which is spilled on the table. The edge of a bed is apparent on the right side, indicating that this is perhaps a bedroom. The whole seems to suggest that some sexual encounter has taken place, the spilled wine could imply a deflowering. At the top left-hand side of the picture is a poem. When Harry writes on his

pictures the words do not *explain* the visual images, they add to and enhance rather than translate the image.

Hidden away, something to hide
in black coal cellars
with moist moss on the walls
Face concealed in dark latrines,
just a frightened eye flickers
briefly, to watch the ogres ride
lambently on the gurgitation;
on the wave that bursts through
the integument that had seemed of iron.

Through the rows of pikes and the portcullis
gallop steel-strong the perennial demons
always seem to survive like friends who
Like long dead friends who remain
ever in the crevices of memory
the demons survive, with riotous fury
Breeding, feeding on minds;
virus-like they pass from man to man
their whip's lash is felt through all generations
Their visitation is felt throughout
the slowly changing centuries
their thorns bite deeply in all flesh.

These words seem to indicate a kind of Hell, and this links with the spillage of wine: 'Poured on the ground, wine is a libation to cthonic powers or to the dead at funerary rites' (Cooper 1978: 193). It would seem that, having faced the unconscious in its feminine guise Harry is now plunging into the dark underworld regions. He is turning to face the underground cellars of the shadowy regions. This suggests a return to the *nigredo*, 'the nigredo is universally held to be of a sombre and melancholy humour reminiscent of death and the grave . . .' (Jung 1946: 109) but Jung continues to say that it is also considered to be an extremely positive state by some writers.

Figure 8.10, Female Figure and Shell

(7.1.74 (39). Crimson-red paint on yellow sugar paper. 20 × 25 inches.) This is the first time a naked woman has been painted in full view. She seems to float diagonally across the page. The overall impression given by the monochrome red of the picture is of blood or fire. The left side of the picture is painted in such a way as to give the impression that she is emerging from this side or being attacked from it; her legs seem to be subsumed by this area. Because it is the lower half of the body, which is emerging or under

attack either birth or menstrual blood is suggested, but it could also be a consuming fire. Across the top of the picture are separate images: a square window, a landscape with smoking factory chimneys – perhaps affirming that there is still activity under the ground – and a spiral. Still on the right side but lower down, is what appears to be a seascape below which floats a large scallop shell.



Figure 8.10 Female Figure and Shell

The spiral and the shell have similar, although not identical, potential meanings. The spiral is linked to the symbolism of the labyrinth. Neumann says that certain rites begin as a dance in the form of a labyrinth or spiral, and this is an image of spirit as well as a way through the gate of death or birth. The labyrinthine way is always the first part of the night sea voyage (Neumann 1955: 177). This picture appears to be about birth, but it is also about the sea, so it is likely that it is indicating that Harry is about to embark on the perilous night sea journey. This Neumann describes as the descent of the male who is following the sun, his solar masculine nature, into the deathly womb of the Terrible Mother (Neumann 1955: 177). This links too with shells which are understood as: 'the feminine watery principle, birth, regeneration . . . in funerary rites the shell signifies resurrection' (Cooper 1978).⁶

Clearly there are many levels to this picture. It seems that Harry's descent to the underworld is bringing him face to face with the fearful power of the feminine archetype. This has now left the realms of the seductive and is beginning to reveal its nature in his inner world. This is a necessary but dangerous stage of the journey which is expressed so vividly in the words written on the previous picture (Figure 8.9). The 'Black coal cellars with moist moss on the walls' could indicate the dark, secret places of the womb of the world which could engulf or overwhelm him.

Plate 7, The Inner Door

(7.1.74 (40). Yellow ochre paint on grey sugar paper. 20 × 25 inches.) This was one of three pictures made on this day, including the previous picture, Figure 8.10. It seems to indicate a journey both inwards and downwards, there is also an impression of speed given by the perspective. The picture seems almost like looking inside one's own head, a vast space between the eyes. This is again like the stage, leading the viewer to the backdrop, in the centre of which is a door. This is surrounded by a darker black which seems to either seal it shut or threaten the person who might pass through it. The entrance to the 'night sea voyage', perhaps.



Figure 8.11 Male Head I

Figure 8.11, Male Head I

(9.1.74 (44). Ultramarine paint on white paper. 15 × 22 inches.) A young man faces the viewer, apparently naked; his head and shoulders are revealed and he stands high above a landscape. This time he is not submerged in water, his body is only hidden behind the frame of the picture. Tears drop from his eyes, three on each side. The left of the picture shows a breast-like hill on the top of which stands a tree with birds flying around it. To the left a sun or moon hangs in the sky. Above the head a cloud stretches across the centre and left of the picture. On the right is a landscape where a couple with a child promenade beside the sea. Beneath them an arrow shoots across the picture, giving the impression of an ejaculation. The male sexual aspect of this imagery is reinforced by the image of a dagger penetrating a heart. In the lower right corner of the picture, a cloud seems to pour rain onto a turbulent sea, which could also be a mountainous landscape. Above it is written:

In all the time that's left
the earth will never spin around
we can only jump off it
into the black blank night.

There seem to be many levels to this picture. It seems to relate to the Oedipal situation; where the son is left out of the pairing which has produced another child. It also connects to the reality of his situation and his difficulty in making relationships, so that he feels condemned to watch, but not participate in life. It could also relate to a wish to both be the child, and to make one.

Figure 8.12, Female Head II

(9.1.74 (45). Vermillion-red paint on yellow sugar paper. 20 × 25 inches.) This picture was made on the same day as the previous one and Plate 8. The previous day he had also made three pictures which seems to indicate that, two months after admission, the urgency of the process was accelerating. In all three of the pictures made this day a person faces the viewer shedding tears. Here, the head of a woman sheds single teardrops from each eye in contrast with the male in Figure 8.11, who has three drops falling from each eye. In this picture the number three is echoed by the three grave stones on either side of her which form an arc. The top corners of this picture are accentuated by swirls of colour which suggest fiery clouds. This female image, painted in red, seems to be the counterpart of the blue male. Made on the same day but on separate sheets of paper, this indicates a change. In previous pictures the male and female have been pictured close together, in pairs or couples, here the two are separated and this seems to be a necessary



Figure 8.12 Female Head II

stage in the process. These are like mirror images which do not quite reflect back the same image. The female could be the soul image of the male and the distress could be the realisation that that which is desired is unattainable. The two images could then be the counterparts of the relinquishing of the Oedipal desires.

Perhaps, too, the sadness of the female is the sadness of the mother who must relinquish her child; and a sadness about the impossibility of the consummation of the incest wish. These two separate pictures could mark a transition, a separation within the psyche.

Plate 8, Summary Picture I

(9.1.74 (46). Felt-tip pens on white paper. 15 × 22 inches.) This picture seems to assemble images which have appeared in other pictures. This, the third picture made this day, shows a man who is crying profusely. His tears appear to create a pool, in which he is immersed to his chest. The face looks raw; the eyes bloodshot. In front of this man, a mask with a neutral expression rests on top of a flower pot. One could imagine that this mask was the expression which the figure usually showed to the world, and that now it

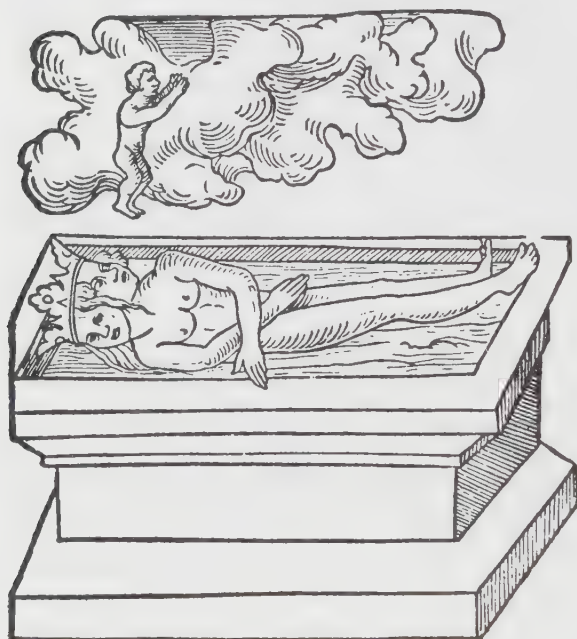
has been torn away leaving the raw and painful true expression revealed. Now the mask is abandoned, the true nature shows through in all its distress.

Jung points out that the Mercurial Fountain is edged with six stars around its base and these, together with Mercurius, 'represent the seven planets or metals' (Jung 1946: 42). The mask has seven red flowers apparently growing out of it. This seems to suggest that the plant pot on which it rests could be the vessel; its dark contents the earth or the dark waters of the *vas hermeticum*. Both earth and the waters could refer to unconscious aspects of the Great Mother archetype. It would seem that in the flower pot the earth nature is contained. After the *coniunctio*, 'the pair who together represented body and spirit are dead, and the soul departs from them "in great distress"' (Jung 1946: 96; Figure 8i). This is still the stage of the *mortificatio*, the death which Jung suggests may be a 'tacit punishment for the sin of incest'. This would explain the 'soul's "great distress"' (Jung 1946: 96). It is possible that, following on from the *coniunctio* pictures which, in their varying guises, all show the meeting and joining of diverse elements, that this picture is revealing some kind of mourning or loss. If it is not a death, then perhaps the ascent of the soul, which follows its loss, accounts for the tears.

The underworld aspect in the picture is emphasised by the brown smoking chimney, placed centrally between the flower pot and the man. The table is visible as a pointed corner only, on which sits the plant pot and a wine bottle, this time one-third full, its cork beside it on the table. On the left of the table a broken glass and the remains of a broken bottle. These seem to indicate that some violation or violence has taken place. A gravestone in the lower right-hand corner bears the inscription; '*Libera me, A porta inferi*' ('Free me from the gates of hell'). Jung writes that 'the nigredo always appears in conjunction with the darkness of the tomb and of Hades, not to say Hell' (Jung 1946: 98). The *nigredo* is in the dark initial state; it is also a darkness to which the adept returns at different stages during the journey, usually as the result of some prior state.

Although this figure is in the grips of great distress, this is compensated for by some of the other images which crowd the space. On the right above the gravestone, a baby is in a cradle; it wears no hat and is safely contained within a room. Its coverlet is coloured yellow, the solar colour, a male child perhaps, which could correspond to the return of the soul (Figure 8j). (Interestingly in the next of these summary pictures, Plate 10, a baby is in a cradle but with a blue cover, maybe this is the Luna child.) Above this a swan swims in a pond where rushes grow, a calm, still place. The swan has matured and gained more white feathers. Stormy clouds crowd the sky partly obscuring the sun. One of them drips red droplets into a red pool below, six red droplets like the six red gravestones in Figure 8.12. The pool, which is red like a pool of blood, also has the appearance of an erect phallus

ROSARIVM ANIMÆ EXTRACTIO VEL *imprægnatio*



*Wye teylen sich die vier element/
Aus dem leyb scheydet sich die selc behende.*

De

Figure 8i The Ascent of the Soul

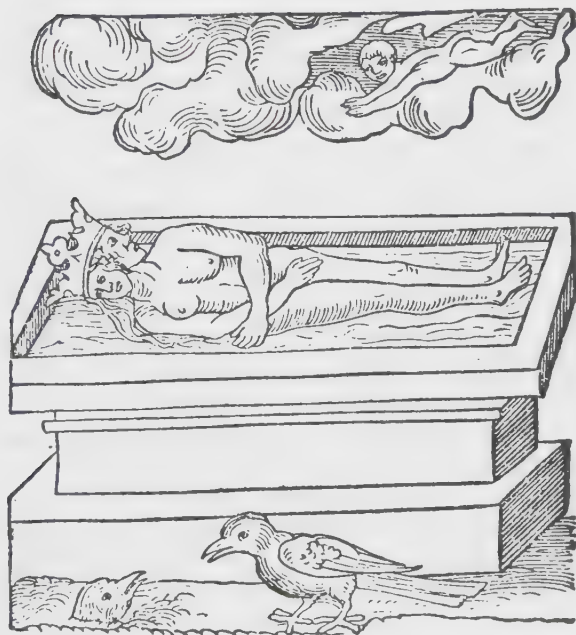
in the act of penetrating the grassy earth. Beneath this the dancers continue their dance; the female again on the left, the male on the right. Beside this a bright red mouth with tongue outstretched points towards a spiral which is in the sea, or floating over it. Earlier, we saw that Neumann links the spiral with the 'night sea voyage' and also with a 'danced archetype' (Neumann 1955: 177). These elements are all combined in this small section of this picture. One edge of the table is also a landscape with a half-light and half-dark tree growing out of it.

As well as connecting to the inner world constellations, this picture seems to relate to the realities of the world. Archetypal formations express

PHILOSOPHORVM

ANIMÆ IVBILATIO SEV

Ortus seu Sublimatio.



*Wie schwingt sich die see hernidder/
Vnd erquicket den gereinigten leychnam wider-*

L *ij*

Figure 8j The Return of the Soul

collective material only in response to personal need. Thus these archetypal images were expressing, in a very vivid manner, the real distress which was experienced by Harry. I state this as a reminder that there is a very real, material, purpose to this inward journey. It is the story of a real life and death struggle that one young man suffered. Thus the tears that the figure sheds are real tears even though they are drawn.

The dancer who appears in the mask of the god or demon does not merely imitate the god or demon but assumes his nature; he is transformed into him and fuses with him. Here there is never a mere image, an empty

representation; nothing is thought, represented, 'supposed' that is not at the same time real and effective.

(Cassirer 1955b: 238)

I suggest that these pictures were truly scapegoats in the sense elaborated in Chapter 2. They carried and embodied the depth of emotion of which the artist was only partly conscious when he began making them. The pictures were leading in the process and the artist was following. The tears the painted figures wept were the tears that the artist was weeping in the depths of his being. He was indeed merged with these figures; they wept his tears. They did not '*represent*' weeping, they were '*real and effective*'.

The countertransference implications of these pictures are also worth noting. The patient did not weep, although he was clearly moved by his pictures; it was the painted figures who wept so profusely. When the art therapist saw these pictures it was apparent that they expressed the profoundly distressed inner world of the person; she too was affected by the pictures. They revealed that for which there were no words. Other members of the community, including staff, were unaware that Harry was contacting his inner world in such a powerful way. They met a young man who was not easy to communicate with, and who was armoured against permitting people to 'get through' to him. This intensified the relationship between art therapist and patient; they shared the 'secret' knowledge of his inner world, as revealed in the pictures. This intensified the incestuous connection, probably repeating in the transference the relationship with his mother and siblings; Harry became a 'special' patient.

Plate 9, The Vessel

(11.1.74 (50). Orange and purple paint on grey sugar paper. 20 × 25 inches.) 'Thus the descent which began in the marriage bath has touched rock bottom: death, darkness, and sin' (Jung 1946: 98). Like Plate 7, this picture is painted on dark paper, linking it to the *nigredo*. A naked male figure stands, for the first time fully visible, apparently at 'rock bottom'. This is emphasised by the words written across the lowest edge of the picture 'This way up', which tends to suggest that we are at the bottom of something, and the way out is upwards. The figure is framed by a halo which is like the backdrop of the stage, which repeatedly seems to denote the centre of the action in Harry's pictures. The way out of the darkness is indicated by a diamond which shines in the top right-hand corner, reminiscent of the fifth star in Plate 4. Below this is a purple circle, pointing to which is an orange phallic shape, these three elements seem to be connected. On the left is a purple shape which is only half in the picture; it could be a gravestone. Beside this is a huge vessel with something purple going into or coming out of it. An underworld landscape is suggested by what appears to be a mountain range

across the left of the picture. At the top of the paper, written large, is 'START HERE' with an arrow pointing in the direction of the star, and below it 'ON THE WAY HOME'. In connection with the first illustration of the *Rosarium* (8f), Jung writes that below the fifth star is the basin where the transformation takes place; it is here that the homunculus is gestated. It would seem that unconsciously Harry has found this ancient archetypal means of expressing his process. This picture seems to indicate that the immersion has now reached the deepest and murkiest depths. He has seen the cellars with their demons and is now ready to return home.

Plate 10, Summary Picture II

(13.1.74 (51). Felt-tip pens on white paper. 15 × 22 inches.) This picture was made two days later than the last one described and four days after Plate 8, which was similar in style of execution. Several of the same images are shown again. This picture, too, seems to be a summary of past pictures, although there are differences, the most obvious of which is the central figure who is female and not crying. A poem written in tiny handwriting at the top right-hand corner, vividly evokes the feelings of the return from the dungeons of the night, into the light of day.

My swift escape is completed
with tumultuous symphonies opening in my ears
I run and run
Running with my hands on her wild breasts
hair foaming in the wind
past daisies as big as hens eggs
through forest and meadow and town
I run.
Drinking crystal air
the manna shroud of earth
my escape forms a dance
with joyful embrace of sky and sea
fleetfoot to the edges of experience
I run and escape the haunters
the beasts that survive the epochs.

His words described the journey into the underworld and now the release from it.

The central image here is a huge bed, in the centre of which a tiny but perfectly drawn naked woman sits looking out towards the viewer. The bed stands on brown, earth colour, with a background of green behind the bed and yellow green on the left. All aspects of the bed seem to indicate the earth and the feminine principle. The bed has three pillows, so it is not merely a double bed. Jung tells us that Mercurius is represented as a triad,

perhaps the three pillows somehow relate to this. Mercurius has a feminine nature and so he is his own father and mother. Maybe this female figure is also male, perhaps she is the homunculus which was gestated in the vessel.

To the left of the bed is a gigantic wine bottle and a glass; this time neither is broken and each contains red liquid. The bottle has a label which begins with the letter V; perhaps it is sacramental wine. At the top left of the picture is a cradle with a baby tucked up in it, now with a blue cover as already mentioned. In Plate 8, the cradle was different; it was not patterned and its cover was yellow. The blue could indicate that the child is male, or it could be a Luna colour, perhaps indicating that the child is female. The wall of the room seems to have patterned wall paper making it an inviting place, and on it a frame, of a picture or a window, encloses a car and a house. On the wall beside this frame, drawn with care and accuracy, is a harlequin who appears to float in mid air. In later pictures the harlequin features prominently (Figure 8.13 and Plate 14). He could be Mercurius in trickster guise – he wears clothing that is half green and half black indicating, perhaps, his male and female nature. He is perhaps the hermaphrodite which Jung says indicates the hopeful side of things (Jung 1946: 98). (The last figure of the *Rosarium* shows the king and queen combined. It is the return of the soul and they are one body, both male and female (Figure 8k).)

At the top centre is a seascape with a red sky and a boat which floats on the blue water. Above it is a black sun. This is what happens to Sol during the *nigredo*; following the *coniunctio* Sol turns black. Here, this is almost like something in the past, a distant and contained memory; the water too is now contained. On the right of the picture many familiar images are assembled with some new ones. The dancers are on the stage holding each other close, framed by the halo of the backdrop of the stage. Instead of the ghostly figures of Figures 8.1 and 8.2, four cypress trees stand either side of the stage. There are also two cafe tables with female watchers seated at them, each with a bottle of wine in front of her. It is almost as if the dance is sanctioned by the female watchers and protected by the male cypress trees. A pink spiral floats to the left of the dance and below it the female mouth with tongue out in a lustful or seductive gesture. A purple parcel divided by string into eight equal sections has a label attached with an unreadable address. A clown is here introduced for the first time. A funeral bier travels out of the picture with *ECCE HOMO* (Behold the man) inscribed on it. The swan is more magnificent than before and floats on the right of the picture, still opposite the sun, but here it is notable that the sun is black and the swan is growing lighter in colour – the swan is taking on some of the Sun's quality, perhaps, while the Sun takes on that of the earlier black swan. At the bottom right-hand corner, a red sky is over the chimneys of a smoking factory landscape.

This, the fifty-first picture in the series made in two months, seems to indicate a turning point. Combined with its more despairing counterpart,

Plate 8, it seems to review the previous images and to be passing on to a new phase in which the feminine aspect is integrated and celebrated.



Figure 8.13 Harlequin I

Figure 8.13, Harlequin I

(15.1.74 (52). Painted in vermillion-red on yellow sugar paper. 25 × 20 inches.) A harlequin stands at the waterside. He appears to float, his feet just off the ground, one over water and one over land. To the left of the picture and below him is a turreted wall reminiscent of that in Plate 2, the fetus picture. The picture has the quality of a photographic negative image. To the right a hill rises from the water and high up in the sky is the circle which could be sun or moon. As already noted, the harlequin could represent Mercurius, in the guise of the trickster. He could also stand for the hermaphrodite, 'man and woman merged in some unconscious identity . . .' (Jung 1946: 98). Thus this could be a picture of some kind of resolution, the combination of opposites in the one being; earth and spirit combined.

The return: sunrise

In this, the final section, the pictures which were made from the middle of January until May will be discussed, as well as two which were made some time later. During this time the speed of production gradually diminished.

Plate 11, Moonscape

(18–19.1.74 (56). Coloured crayon on white paper. 15 × 22 inches.) This picture seems to be divided into three sections by the device of a thick blue line, which could be viewed as a river, and by a tree. The central figure is a woman clothed in black, with reddish-brown hair, who stands with her arms at her sides. Her facial expression and her general demeanour seem to welcome the viewer, an impression reinforced by her ample breast. An archetypal earth mother, she stands in a lunar landscape of darker, earth-brown colour, with a blue sky and a moon overhead. The foreground is dominated by a huge tree which is to the right of centre and reaches to touch the top edge of the paper. This tree is neither the rounded day/night tree from previous pictures, nor is it the cypress tree, it seems more like a combination of the two; it seems to flow.

To the right of the tree and set back, protected by a red brick wall, is an idyllic landscape in which sits a little house with a red roof. This resembles the house first seen in Figure 8.5, and which later appeared in Plate 6; here it seems to be special and safe. It is in a landscape beside the sea with a red-yellow sky above it, as in Plate 6. It seems the house has survived the underground journey. Above it is written:

The massed choirs of man
with their pale hands
joined in mournful unison

but no dirge can ever utter
 from those death-like lips
 and the sun will never rise again
 and only memories are left
 brief residues of hopes and joy
 residues with no potency
 no life survives
 no life.

Left of centre a thick blue strip reaches from the earth to the top of the paper. There is a gap at the lower end so that it appears to emerge from the earth or a boulder at its base. This divides the left section of the picture from the rest. The head of a fiery woman seems to emerge from an equally fiery sky. She appears younger than the other woman but she has no body. Her eyes are intense, her hair wild and her expression serious. This seems to be the figure of spirit; as the other woman appears to embody earth qualities, this one seems to evoke airy ones. Beneath her, in the landscape under the sky, which here too is a red-yellow combination, a road between green fields stretches into the distance. Along this, rather like soldiers on parade, a row of twelve figures stand, their shadows beneath them. Across the lower edge of the picture, written in blue, are the words: 'To meet and touch the hands that stretch outwards from the estranged edges of the world.' In tiny writing at the top left-hand corner, above the fiery woman is written:

By the red brick buildings
 and the drab sheep shorn hills
 of Kentish farming villages.
 By the worn torn slinky tracks
 the hedges, the ferns and the gnarled mossed trees;
 by the now latent hop fields and under
 the swift ephemeral grey skies
 Orpheus plays, with sweet notes his lute
 Krishna dances, flute in mouth
 St Francis reaches the ears of all kingdoms
 and life flows on,
 ever on.

In this picture aspects of the anima seem to be integrated; the two different female figures indicating a union of the spiritual and earthly aspects. This is a development in the inner world which I suspect corresponded also to external factors and the transference. About this time a young woman was admitted to the community in whom Harry showed an interest; she looked a little like the head of the woman on the left of this picture. It is possible that she had come to embody Harry's aspirations for a spiritual union. It is also possible that at this time I had come to embody the darker, earth mother.

Before passing on to the next picture there is one other aspect which merits note here and this is the combination of red-yellow in the sky. It first appeared in Plate 6, and here it is a dominant feature. In the alchemical process, the whitening which is also called the silver, or moon condition, has to be raised to the sun condition. Jung says: 'The albedo is, so to speak the daybreak, but not till the rubedo is it sunrise. The transition to the rubedo is formed by the citrinatis . . .' the *rubedo* is the 'result of raising the heat of the fire to its greatest intensity . . .' (Jung 1953: 232). The centre of this picture is moonlight, the rest fiery. In Plate 6, the left side of the picture was blue tinged with two crescent moons, so half of the picture gives an impression of white or moonlight. The sky on the right though, is fiery too. It would seem then that the red-yellow combination is serving a similar purpose in Harry's pictures to that of the alchemical mix of these colours. It appears to be transforming what is predominantly unconscious into consciousness.

Plate 12, Foetus II

(20.1.74 (57). Crayon and black pen on white paper. 11 × 14 inches.) This is the next picture in the series and connects directly with the previous one. It is drawn on smaller paper than usual – in size it is nearest to Plate 2 in which the foetus first appeared. This picture seems linked to the new found freedom with the feminine aspect and to present the 'divine child archetype' (Jung 1946: 19). The central image is a chalice which, like the Mercurial Fountain in the fourth illustration from the *Rosarium* (Figure 8g), has a six-sided base. The chalice is yellow or gold and light shines from it in the form of many rays which are coloured yellow, orange and pink, the mix of the fiery red-yellow again. It seems to both nurture and present the foetus. This fits with Neumann's indication that the chalice is one of the symbols of the Great Mother which derive from the breast, thus combining 'the elementary character of containing with that of nourishing' (Neumann 1955: 47). This also appears to be the vessel in which the foetus is gestated. The chalice is also associated with the symbolism of the heart according to Cooper (1978). This is significant because in the previous picture where the foetus appeared (Plate 2), it was contained within a heart; now it is held by a chalice. The chalice is also used to contain the wine which, in the sacrament of the Catholic church, is transformed into the blood of Christ. Harry had been brought up in the Catholic religion and so perhaps there is some connection here.

If this foetus is compared with the one which was drawn in December (Plate 2), it is notable that a number of changes have taken place. The foetus now has hands, feet and facial features. However it is still immature and would be unlikely to be able to survive if born. The development seems commensurate with the two months which have passed since it was last pictured. In Plate 2 the womb was sealed, there was no way out. Now an

exit is evident. The teardrop in which it was enclosed is gone; perhaps it was shed with those of the crying figures in Figures 8.11 and 8.12 and in Plate 8. Perhaps also the immersion in the waters relates to its dissolution, as if the waters of the teardrop have been faced. The environment outside the womb seems inviting; gone are the bars and turrets and the piercing point of the path. Instead two female figures are pictured, one on either side of the chalice. On the left a black-haired, full-bodied woman stands naked facing the sun, her left arm raised. The sun echoes the chalice in colour. It is only just in the picture and it is on the left side, whereas more often it seems to be on the right in Harry's pictures. This woman stands in the greenery of lush vegetation. The female figure on the right is more ephemeral; she dances, draped with a transparent veil and her long fair hair. The room in which she dances is circular and the colours which surround her are pale pastel shades. As in the Moonscape (Plate 11) there seems to be a division between the earth woman and the spirit woman.

If this picture is compared to its recent predecessors, we see that in Plate 9 there was a vessel under the ground. This could be understood as the descent into darkness and it was followed by the summary picture (Plate 10). It seems as if, out of the depths of the *nigredo* – the shadow aspect of the unconscious – Harry has now moved to a positive relation to the feminine and to an acceptance of it. This has produced the 'special child'. Jung says: 'the withdrawal of projections makes the anima what she originally was: an archetypal image. Interposed between ego and the world, she acts like the ever changing shakti who weaves the veil of maya and dances the illusion of existence . . .' (Jung 1946: 133). Perhaps here is the beginning of withdrawal of projections. However this was only two months into the work. Integration of such material and so assimilation, which precedes such a withdrawal, takes longer than this. I suggest this was the beginning, and an important one. It was to take a great deal more time for this material to become familiar and so truly assimilated.

Plate 13, Immersion III

(27.1.74 (63). Felt-tip pen on white paper. 15 × 22 inches.) This picture takes us back to the theme of Plates 4 and 5, the immersion. It is approximately five weeks since Plate 5, and in this time Harry has made thirty-five pictures. Here again a male and female head face the viewer from either side of a tree. However, all has changed. The tree, which is still dark on the left and light on the right, has no leaves. The couple have also changed considerably; they are drawn in a more definite way. Their hair colour and eyes are darker and fuller; they are surrounded by the yellow, solar light. The female figure appears to be in front of the tree and the male behind it, looking on. The water in which they are submerged is a dark rich green, and so could also be earth. This couple are in a different relation to each other than before. The similarity of their features seems to suggest that they are

kin, closely connected to each other. However it also appears that a separation is beginning to take place, in which the male and female figures are no longer attached to each other as they were in Plate 5. Although the tree appears depleted, the couple are more vibrant, suggesting that they have taken on some of its characteristics themselves. In comparison, the couple in Plate 5 appear like phantoms, pale and lacking in substance. However the male figure seems to be slightly in awe of the female, separate but behind her. His face looks lined with suffering while hers is less so.

Other elements in this picture include the swan; this is its last appearance. The black is now transformed into white and it is nearly full grown. It is opposite the sun and on the left of the picture, swimming towards the couple. The water, which is blue, is contained in a small section on the left of the picture, with birds flying above it. At the lower front corners are two phallic shapes which point in towards the centre; they seem to be the male equivalent of the brown semi-circles which were in these corners in earlier pictures. A pink fence-like arrangement stretches across the foreground with vegetation in front of it. A purple gravestone shape hovers in a landscape on the right; it is reminiscent of the purple shape which was only just visible in plate 9. This picture seems to indicate an increasing differentiation between the male and female aspects.

Figure 8.14, The Beach

(2.2.74 (74). Charcoal drawing on white paper. 15 × 22 inches.) This picture is one of a pair, made on this day. A couple stand on a beach, naked and facing the sea, their backs to the viewer. For the first time a male and female figure are seen no longer with their true identity hidden by conventional clothes, nor by the water in which they have been immersed. They face a dark sun or moon, which hovers just above the sea. A hill rises to the right of the picture on top of which is the familiar little house. This time it has two levels, indicated by a second set of windows above the first. The chimney may indicate that the smoking, underground activity, evident from the factory chimneys, can now be contained within the domestic environment of the house. As in the last Immersion picture (Plate 13), the man stands slightly behind the woman. In *The Couples* picture (Figure 8.7), one couple stood slightly behind the other, so it may be that the male and female have taken on the aspects which were held in the two couples. In connection with the third *Rosarium* illustration (Figure 8c), where the couple stand naked for the first time, Jung writes, 'The double quaternity has . . . been replaced by a double triad. This simplification is evidently the result of the fact that two elements have each paired off, presumably with their opposites, for according to alchemical theory each element contains its opposite "within" it' . . . (Jung 1946: 76). Perhaps the conscious and unconscious aspects which were contained in Harry's pictures Plate 6 and Figure 8.7, have similarly paired off.

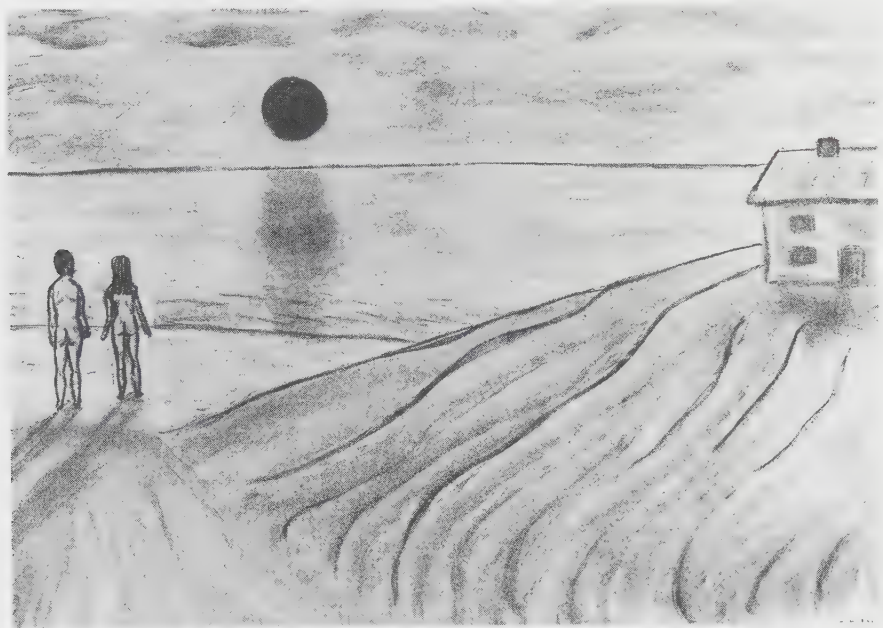


Figure 8.14 The Beach

Plate 14, Harlequin II

(14–15.2.74 (76). Drawn in felt-tip pens on white paper. 15 × 22 inches.) A harlequin stands alone, apparently on top of the world. This world is like the stage in its circular form, and the harlequin appears to stand on, or to float above it. A cypress tree is placed symmetrically on either side of the figure at the back of the curve of the stage, giving it the appearance of a horizon. To the left, in the lower corner, are two empty masks; one smiling and coloured red is beneath the other which is sad and coloured blue. A hill rises behind these from which a red pennant flies in the wind. Above this an arm with a fist seems to punch into the picture. Along its length little figures seem to march. This has a phallic quality and it seems to suggest power. The left hand of the figure is slightly raised indicating to the left of the picture; this gesture is reminiscent of that of the male figure in Figure 8.7. The harlequin seems to point out the emptiness which surrounds him, emphasised by the words which are written on the picture: 'Empty', 'all of it', 'all this space is empty', and 'void, blank, vacant' are the words at his side and above him. At the top right corner of the picture is written: 'swallowed whole into the abyss of glorification, absorbed but not abnegated, there is no scent to moonlight'. This all contributes to the general impression of space around the harlequin figure. Far beneath him and to the right is a

seascape, a beach on which a couple stand as if coming out of the water. Like the pair in Figure 8.14, these two are naked; but unlike them these two face the viewer, so this could be a view of the two from the other side; a reversal of a sort.

At the top left of the picture, written in red biro, are the following words:

The dead leaves extend their tentacles
to strangle me
gasping for breath – for life
I kick, wriggle and wail
To what avail is the struggle
against a surrounding, an enveloping foe
But I struggle and will struggle on.

These words sound like a life and death struggle against some force; however, they also sound like a description of a birth. Jung says that the divine child archetype is experienced at the stage of purification, which is the stage in alchemy known as the *albedo*, the whitening. The picture (Foetus II (Plate 12) seems to show such a stage. A child, which could be considered a divine child appears unborn; a woman faces the east, revelling in the sunrise. Thus, the whitening could have been heralded in that picture and further developed in this one. The whitening, which is known as *air* is caused by the mix of sand and water. 'The whitening is likened to the . . . sunrise; it is the light, the illumination, that follows darkness . . . the spirit Mercurius descends in his heavenly form' (Jung 1946: 111).

The harlequin could be understood as Mercurius descending; he does not appear connected to the earth. The colours of his costume are interlinked diamonds of purple and yellow, which are complementary colours, that is, opposites in the spectrum. We have seen in earlier pictures, particularly Plate 6, that these seem to be colours which Harry has used for night and day. They are respectively the lunar and solar colours of the clothes of the male and female figures on the right in Plate 6. They could also be equated with unconscious and conscious elements respectively. Thus it would seem these opposites are united, embodied here in the one figure of Mercurius; the harlequin. In addition, he seems to embody both earth and spirit. His earth nature is suggested by the brown shoes which he wears and by the green collar and cuffs of his costume. His floating, unearthed position, seems to indicate that he is also spirit. In Plates 11 and 12 earth and spirit were two females, now they are combined in one male. The tenth picture in the *Rosarium* (Jung 1946: 145; Figure 8k) shows the male and female united in one body, the androgyne. Thus the elements combine and are no longer in opposition. It would seem that the harlequin indicates a similar resolution. The whitening which is known as air, appears to be all around him and this seems a fairly despairing position; so that while there is a resolution of some aspects, there remains work to be done.

PHILOSOPHORVM.



hie ist geboren die eddele Keyserin reich/
 Die meister nennen sie ihrer dochter gleich.
 Die vermeret sich/gebirt kinder ohn zal/
 San vnd öflich rein/vnnd ohn alles mahl.

Die

Figure 8k The New Birth

Figure 8.15, *The Sacrifice*

(9.5.74 (86). Charcoal on white paper. 15 × 22 inches.) The process has now slowed down considerably. In the three months between this picture and the previous one, only nine pictures were made. In this picture Harry again appears to be exploring aspects of the Great Mother archetype. It seems as if the globe, the circular stage on which the harlequin stood, is now converted into a kind of transparent, altar/bed, on which a naked woman lies. The whole is set in a seascape with a sun or moon high up in the sky to the left. In a similar position to the cypress trees in the harlequin picture,



Figure 8.15 The Sacrifice

are two scallop shells. We saw, in discussing Figure 8.10, that the shell signifies resurrection in connection with funerary rites. Cooper also says that it 'Indicates a journey across the sea; sexual passion . . . and Aphrodite/Venus, "born of the sea" who rides a scallop shell' (Cooper 1978). One part of this picture seems to connect to such an interpretation. If the stage is also an altar, the naked woman takes on the character of a sacrifice. 'The designation of the highest stage of female initiation as the "stone altar" brings us back to the bloody, sacrifice-exacting nature of the Great Goddess . . .' (Neumann 1955: 178). So perhaps this picture refers to this archetype, and the female figure with her hair rather like the legs of a spider, is some form of sacrifice. Within the transparent globe of the stage/altar, walks a woman clothed in a manner reminiscent of the earth mother figure in Plate 11. She is walking in a mountainous landscape on a slope with a small cypress tree to her side. This picture seems again to divide the earth and spirit nature of the feminine between two figures. Over the body of the naked woman is the arc of what appears to be a rainbow, stretching between the two scallop shells. The rainbow last appeared in the flaming coffin picture (Plate 3), in which the theme was death and rebirth. Cooper (1978) describes the rainbow as the meeting of heaven and earth, and so this would affirm the understanding that these two women again embody the qualities of earth and spirit.



Figure 8.16 Fiery Female

Figure 8.16, Fiery Female

(13.5.74 (87). Crimson-red paint on white paper. 22 × 30 inches.) This picture, which seems to follow directly from the previous one in subject matter was made four days later. The paper is a larger sheet than the average size which Harry used; it is as if he needed more space for this image. Here is a terrifying aspect of the feminine which seems simultaneously to attract and repel the viewer. This could be the 'bloody, sacrifice-exacting nature of the Great Goddess' (Neumann 1955: 178), in an embodied form. This female seems to rise up out of the sea, a vagina shaped halo and fiery wings adorning her shoulders. She wears some kind of garment which covers her arms and shoulders but which leaves her breast naked. The scale of this figure gives the impression that she is a creature of the sea, in which the lower half of her body is submerged. The scale of the figure is added to by the depth of perspective. This gives the impression that the viewer is looking down from a great height.

The sea shore rises to a hill on the right. The sky looks fiery and also as if the figure, in part, comes from it, like a revelation. The top right corner enhances this impression with a landscape which is revealed by a break in the clouds. This is a celestial view with long shadows indicating bright sunlight. Here is a mountainous landscape, to the right of which stands a

high cypress tree and then two male and one female figure, all with their backs to the viewer. They are all clothed and the dress of the woman suggests that she may be the same 'earth' woman who walked within the globe of Figure 8.15. The landscape, too, echoes that of the sacrifice picture, with mountains and a single cypress tree. In the opposite corner of the picture is a crescent moon, surrounded by stars of the night sky. The picture could be day and night. The whole gives an impression of the 'terrible' power of nature, in female form. Her counterpart, the male element, seems to be in the cypress tree, which stands erect and safely contained in its solar landscape.

Dancers IV (not shown)

(24.6.74 (92). 20 × 25 inches.) This picture is not illustrated, but because it is significant in the dancer series, I shall describe it. A painting on sugar paper, this picture is boldly painted, and shows the dancers in full colour for the first time. They face each other, their hands linked as if about to begin the dance. The stage on which they stand is painted raw sienna and is surrounded by sides which are painted like flames, with bold splashes of red, yellow and orange paint. The backdrop immediately behind the dancers is painted green, flecked with red and yellow, and above this is an area of pale blue and pink with three yellow spotlights. As in Figures 8.1 and 8.2 the female figure is on the left, the male on the right. She wears a red, full-length dress, and her hair is long and light brown. The male figure wears a tail coat, as did the male in Figures 8.1 and 8.2, his suit is coloured ultramarine blue and his hair is black. Both figures are flecked with red and white paint and they have shadows which seems to suggest that light comes from above them. This picture is painted in a more confident and freer style than many of the others. It seems to be echoed in the connection between the dancers which appears to be more confident and deeper than in the previous pictures. This picture was made in June, eight months after the first dancer pictures. Perhaps the areas which Harry had faced in his other pictures had led to this new freedom of expression.

Plate 15, The Sunrise

(Dated 1975. Thick paint on black sugar paper. 20 × 25 inches.) This picture was made in the summer of the following year, nearly two years after Harry's admission. I shall compare this picture with Plate 2, which was one of the first pictures he made. In Plate 15, a sunrise, or sunset is shown in a yellow, desert-like landscape. The sky is painted thickly in white paint to cover the black paper. In Plate 2, the sun which is painted in similar colours and with similar spiky rays, is obscured from the viewer by dark towers, turrets and black bars. Neither foetus nor artist/viewer has access to the

warming rays of the sun, nor to its solar (male) power. In this picture, the way to the sun is clear, no obstacles are in the path. The yellow landscape is painted in such a way as to actively invite, or to lead the viewer directly to the sun. It would seem that, in contrast to Plate 2, Harry now has access to his own power, no longer is he overwhelmed by the lunar or unconscious condition, he is in the light, the day-world of consciousness.

In Plate 2, the red and blue rivers ran separately, the red on the left and the blue on the right. Here they run together, side by side, and they lead directly to the sun; no longer in opposition they are accepting of each other. In the last dancer picture (the one which is described but not illustrated) the female dancer wore red and the male blue, this would seem to affirm that these two colours embody opposite aspects of the psyche, which have been understood in terms of male and female. Here they are reconciled, flowing side by side. In the sky are two clouds which float, one on the right and one on the left, they are painted the colour of the sun, as if it is reflected in them.

In discussing the yellowing in the alchemical process, Hillman (1989), alludes to the resistance there is to spoiling the white, soul state. This he relates to the stage in the transference where there is mutual acceptance and trust. The yellow sulphur not only stinks but it disrupts, and yet this is a necessary stage in the alchemical process, just as it is a necessary stage in the psychological process. This essential disruption has been a part of Harry's journey, as witnessed through his pictures. There has been no resting in an ideal state, he has pictured distressing areas. Through them the disruption has led to some resolution. In this picture, the white of the sky combined with the yellow of the land seem to demonstrate that, in spite of opposition, these elements can also reside harmoniously.

Plate 16, The Marriage

(February 1976. Paint on sugar paper. 20 × 25 inches.) This picture was made two and a half years after Harry came to the community. Like Figure 8.16, it shows a certain element of resolution. It is not possible to identify its exact place in the series as the later pictures were not dated with such precision as the earlier ones. This is the last of the dancer pictures and it appears to be a marriage. A couple dance on a stage which is only just discernible as such beneath the less structured aspects of the picture. The stage with its backdrop is brown. The backdrop forms a semi-circle which frames the couple like a halo and has the appearance of the headboard of a bed. On each side of the stage three cypress trees recede into the distance, the perspective leading the eye into the centre of the picture. Above the dancers an arc of red stretches across the picture, an area of yellow above it. The top edge is painted in ultramarine blue and curved to frame the picture like the curtain of a stage.

The couple have changed sides since the last dancer picture and the female is on the right with the male on the left. The male figure wears a black suit and has black hair, whilst his partner is dressed all in white and has blond hair. Their dress contributes to the impression that this is not merely a dance but also a marriage. The couple are closely linked their bodies together and only their heads separate. This is similar to the king and queen in the last picture of the *Rosarium* series where they are shown as one creature with two heads (Figure 8k); thus a new state could be understood to have been created from the combination of the elements.

The mystical marriage (*the heiros gamus*), is the result of the combination of the diverse elements, the *coniunctio*. It 'corresponds to the central significance of the transference in psychotherapy' (Jung 1946: 159). Samuels says that the *Heiros gamus* 'serves to illustrate the transformation of chaos and confusion to pattern and integration. In analysis it is hoped that such transformation will take place in relation to neurotic conflicts and splits' (Samuels 1985: 179). In this picture, as in so many of the others, Harry seems to have found an archetypal image to express his current state. That this is a 'mystical marriage' seems to be affirmed by the impression that it is taking place in the celestial sphere. This interpretation is derived from the cloud-like splashes of paint which partially obscure the scene from view and appear to elevate it. It seems that this picture reflects some inner world changes as well as resolution.

Summary

Throughout this discussion I have noted that there was a momentum to Harry's process. This is evident from the numbers of pictures which were created each day. In Table 8.1, the first eight months of this pattern is charted. In November, the month of Harry's admission as a day patient, eighteen pictures were made. In December nineteen were made, in January thirty-one, in February thirteen, in March four, in April six, in May six and in June only two. In August, September and October, one picture was made each month, however, in the following year the process speeded up again. There are many pictures which are not illustrated here. They would be far too numerous to discuss, therefore the pictures shown are a selection. This gives an impression of a simple process; for example the last two pictures illustrated show resolution of certain recurring themes. In fact these pictures were made at different times and there were many other pictures between them. The resolution did not take place all at once, as it might appear from the placing of the pictures in this study, rather it took place over many months. However, apart from the inevitable omission of certain pictures, the sequence remains unchanged.

It seems that during the early phase in his work Harry needed to paint a certain type of picture; this need was urgent and reflected a need to organise

Table 8.1 Chart showing the number of pictures made each month for the first eight months

November		December		January		February		March		April		May		June	
Date	Pics	Date	Pics	Date	Pics	Date	Pics	Date	Pics	Date	Pics	Date	Pics	Date	Pics
8	1	4	3	1	1	1	3	6	1	2	1	9	1	21	1
12	1	6	1	5	1	3	1	?	1	3	1	13	2	?	1
14	3	7	1	7	3	7	5	20	2	17	3	24	1		
15	1	10	2	8	3	12	3			29	1	28	1		
16	2	12	3	9	3	14-15	1					?	1		
17	1	13	4	10	1										
19	1	14	1	11	3										
20	2	20	1	13	1										
23	2	28	1	15	4										
26	1	?	1	18	2										
27	1			20	3										
29	1			23	1										
				25	2										
				27	1										
				29	1										
				30	1										
Total number of pictures each month															
18		19		31		13		4		6		6		2	

his internal images. He was in a period of psychic change. It is this early period in Harry's art work which is illustrated here. I have selected these pictures because they graphically illustrate the natural healing process which is central in analytical art psychotherapy. The pictures graphically 'bared the phenomenon'. It is also my intention to demonstrate that the pictures which embody this process are an integral part of the transference and the countertransference relationship.

As can be seen from Table 8.1, Harry painted more pictures in January than any other month. This was when he spent most of his time in the art room, and this too was the time when he was in a dependent state in the transference. In later months this changed as his interests widened. He aspired to relate to other community members and this became apparent in his pictures. Several people in the community had an interest in, and knowledge of 'art in the world', and they would make pictures which reflected the art styles of the time. Harry too, turned his sights in this direction and made pictures which were influenced by trends in Pop Art and other movements, such as Art Language. These pictures were less internal than those illustrated here; some combined words, made visual jokes, social comment and puns. At the time I interpreted this as avoidance of his 'real' pictures and his 'true self'; in retrospect I have come to view this differently. Harry was metaphorically 'growing up', and by aspiring to gain the approval of his peers he was symbolically leaving home. He continued to use the art room regularly but he was able to mix in other environments also. During the period of prolific activity in his pictures it was as if he had regressed to a childhood state. In the later phase it was as if he was re-enacting adolescence. About this time he did in fact leave his parents' home and find himself a flat and he also began to make relationships and to realise that he was a popular member of the community. When Harry left the community he went to university where he obtained a first class degree and then progressed to further research. It would be erroneous to claim that all has gone smoothly since or that art therapy was a 'cure'. No form of therapy changes who we are, but what it can offer is the understanding which makes it easier to live with who we are and to realise potential. The externalisation of the inner images which was the process of therapy for Harry may have provided a means of such a realisation in a way that no other medium could have offered. The transference relationship was part of this and this included the transference to the art therapist as well as to other members of the community.

In the interest of discretion there are many details which have been omitted. It has been my intention to rely on the pictures to tell the story, without telling too much of Harry's story. However, there are two questions which I am commonly asked regarding this study. The first of these is whether Harry knew the work of the Norwegian artist, Edvard Munch. As far as I know, he was not initially aware of his work; during our work

together I did introduce him to the work of this artist because the similarity in the type of imagery is striking. The aim of this intervention was twofold: it was a response to someone who was finding certain images for himself – as an artist one introduces students to artists with whom one imagines they will find some rapport. As a therapist this is a questionable intervention; it could be justified on the basis that the isolation and distress which Harry was suffering at this time, and which was finding expression in this imagery, was a part of the ‘human condition’. As such the artist who had trodden this path before could offer a human connection, a means of relieving the isolation. There are many questions raised by this kind of intervention, and many psychotherapists, and some art therapists would consider it inappropriate. As with all such interventions, in the end it is a decision which is made on each occasion and with each patient anew.

The second question which arises from these pictures is to do with his sexual orientation and whether he was homosexual. There are two ways to respond to this question, the first is to say that, as far as I know, he was heterosexual; this is the pragmatic level. However there are homosexual, as well as heterosexual elements in the psyche of each of us. The question arises out of the imagery and so suggests that there is something in the pictures which might indicate this. In these pictures Harry is dealing with idealised soul images as well as fearsome ones. These are often embodied in female form. They reveal identification with, and ambivalence towards the feminine and to women. Such images are common in the work of male artists, and do not necessarily indicate homosexuality, nor do they preclude it as a possibility.

As far as I know Harry never painted after he left the community. These pictures were associated with a particular time in his life and had little to do with being ‘good’ at art, although he certainly found in art a medium through which he could express himself. This demonstrates that people who find art therapy useful are not always those with prior ability; the ability follows the need to externalise intensely experienced internal images. It is through these that the pictures become embodied. It is this which accounts for Harry’s apparent facility with the various media which he used; his pictures came to embody images for which he could find no other form and for which there was no other means of externalisation.

Harry’s pictures became scapegoats in the positive sense discussed in Chapter 2. The pictures embodied affect, they bared the phenomenon. Gradually a process of familiarisation took place, through constant reviews of the pictures, sometimes with the therapist present and sometimes privately. At this stage little was said. In later stages there was acknowledgement; sometimes this took the form of verbal discussion and sometimes this too was a private process between Harry and his pictures. This is a process which I suggest is never complete; as long as the pictures exist they continue to provide additional meanings and implications.

Disposal

The disposal of these pictures, as of any embodied images, was significant and merits some attention. As already stated the embodied picture comes, like the scapegoat, to carry the powerful affect. Such pictures are empowered objects and may be valued as talismans within the therapeutic relationship. This was the case with these pictures, they were empowered as talismans by Harry and also by myself. For the time we worked together they embodied much of the transference, its positive and negative dimensions.

When a psychotherapeutic relationship terminates the pair no longer meet and yet aspects of the work continue. The patient carries an internalised image of the therapist and insights may occur or make additional sense long after the therapy has ended. When therapy ends we talk of resolution and of integration but some aspects of the situation may remain unresolved, not yet integrated. This is a continuing internal process which does not stop abruptly because the pair no longer meet. It is similar in analytical art psychotherapy except that there is the continued existence of the pictures. Much may be understood in observing the process of disposal of the pictures, as discussed in Chapter 2.

For many years after termination Harry kept his pictures carefully. We kept in touch with the occasional letter and Christmas card. Then, six years after termination, I was about to write an MA thesis, and I wrote to Harry and asked if I could borrow the pictures in order to photograph and write about them. Harry agreed to this and asked if I would keep them, as he did not have much space where he was living. I have kept them in the years since then. Recently I contacted Harry again to ask his permission to publish them. He agreed and told me that although he would prefer to forget this painful time in his life, the pictures remain important to him. In all these negotiations these pictures have remained 'live' between us. Memories last, but they have no physical presence, and so they fade and become internalised and eventually integrated over time. Because of their continued physical existence pictures have a life. The memory of them may become internalised but as long as they exist, no matter where they are, they continue as a link between the people who hold and value them. In this way the pictures continue as empowered objects; they are talismans, i.e., objects of value, which pass between or are kept by the one, knowing they are important for the other. I would suggest that in this case it is because there are aspects of the transference and countertransference which have never been resolved. I would also suggest that these pictures and the relationship which they reveal were formative for the patient and the therapist alike.

Conclusion

The aim in this book has been to investigate the influence of the pictures made and mediated within the therapeutic relationship. In analytical psychotherapy the transference is the main pivot of the treatment; it is this which mobilises affect and offers the potential for change. It has been argued that, in the form of art therapy which has been designated analytical art psychotherapy, the picture itself may become an object of transference and countertransference. It is the picture which mobilises affect and so becomes embodied; it then becomes a central factor in influencing the transference to the therapist as a person. It has been my intention in this book to acknowledge the centrality of the picture as an influence within the therapeutic relationship, and to elaborate the ways in which the effects of the picture and the relationship are interwoven.

The aim of the case study in the last chapter was to offer a way of understanding the distinctive features of the transference and countertransference when pictures are involved in a central way. It might be helpful to summarise the processes which have been described in relation to one image from this series. For this purpose Plate 2, which was made within the very first weeks of Harry's admission to the community, is selected. In this image it is possible to see the encapsulation of all the processes which have been elaborated throughout this book.

First, the image was made from a need to articulate a feeling state for which there was no alternative means of expression. It would not have been possible to verbalise the state which this image expressed – there were no words for it at the time that it was made – yet it is an eloquent image. This could be seen as the first stage of the life in the picture; it is a scapegoat in the sense of revealing within its structure an externalisation of an inner process. At this early stage this image seems to state the problem; in it the client is able to split off and so externalise a state which is likely to have been previously unconscious. This is an embodied image, in that it is an embodiment of an inner state. The artist was fully engaged in its creation, as is evident from its aesthetic quality.

In the time immediately after the image was made, Harry was identified

with it; there was no separation between himself and the image. This was affirmed by his regressed behaviour at the time. There was no way in which the word could have been applied to speak of this image. All attempts failed and this was because they could not match the depth which the image touched in the artist, as viewer of his own image. Intuitively the therapist knew this and acknowledged the image without asking for explanation or attempting to describe what she saw. Subsequently, over many weeks, the image was reviewed in the context of the other images. Patient and therapist regarded the images together but they did not speak of them directly, rather they talked around them, in their presence, and the pictures illuminated the discourse. In this way the image began to become familiar, less surprising, and then after some weeks its content was gradually acknowledged. It was never directly interpreted in terms of the possible transference implications, although these were spoken of in relation to certain behaviours. Eventually the meaning of the image was assimilated, but only after several years had passed and near to termination did the implications of this early image become integrated for Harry.

The disposal of Harry's pictures has been described; however, during the process of therapy and even after termination Harry kept his pictures with unusual care and attention. These images were talismans in that they were valued as empowered by Harry. I suggest that this was a result of their evident aesthetic quality; but also for the imagery that they embodied. Even when the imagery had been assimilated Harry said that he felt a real attachment to his pictures.

Thus we might see that there was a transference to his pictures which was not fully resolved; but perhaps the lasting nature of the aesthetic object is such that a certain attachment to an aesthetically pleasing work will continue. The therapist too was affected by these pictures, as described in the last chapter. This picture and many of the others were empowered as talismans.

The investigation in this book has been narrow in its aim. It was intended to focus on one specific facet of the therapeutic encounter – the transference and countertransference. This is central in analytical psychotherapy and, it has been argued, it is also central in analytical art psychotherapy. In focusing on such a narrow field it is hoped that, conversely, it offers a wider scope for the understanding of the importance of the pictures made within therapy, both as a means of natural healing and also as an aspect of the transference relationship.

The influence of the work of Cassirer has been central; his work has generated many of the ideas which have been elaborated within the text. It has been proposed that the pictures and art objects made within the therapeutic relationship may be understood to be objects of transference. This transference may be understood as a form of scapegoat which is of positive benefit of the artist. Through a series of processes the client's relation to the

picture goes through stages of identification, familiarisation, acknowledgement and assimilation. Unlike the therapist the picture may then be disposed of in a way which can be understood to offer a resolution of the transference.

A distinction has been made between the merely diagrammatic and the embodied image. These reflect the level of engagement of the client in the image-making process. It has been argued that the process and the product are of equal importance in analytical art psychotherapy. These have been elaborated as the life *in* and the life *of* the picture respectively.

Psychoanalysis has been a central foundation for this book, particularly the concept of the transference. While this has been based on Freud's concept, it has been adapted in an attempt to understand the role of the pictures in therapy. However, the debt to Freud has run throughout this whole work. Historically art therapists have had a conflict in their relationship to psychoanalysis. Whilst recognising its relevance for their work, it is also feared. The fear is that too close a proximity with psychoanalytic concepts will rob the art therapist of the 'art' part of therapy, that pictorial imagery will be abandoned in favour of the spoken word. There is little doubt that there is some foundation to this; art therapists who train as psychotherapists have to struggle to keep in touch with the importance of the art process. There is a pressure to subsume art in favour of the mode which is more familiar to our clients and psychotherapist colleagues. The intention of this investigation has been to attempt to bridge the perceived gap between the practice of art therapy and analytic forms of psychotherapy, to demonstrate that a closer relationship with psychoanalytic concepts does not necessarily preclude the facilitation of the natural healing potential of the art process.

Notes

2 THE SCAPEGOAT TRANSFERENCE

- 1 I am grateful to Karl Vadamootoo for drawing my attention to this example of the scapegoat transference.
- 2 It is possible to consider that such a division is embodied, for the art therapist, in a psychiatric team, in the medical model approach. At times it can seem as if the medical team and the art therapist are working in opposite ways with the same patient. For the sake of the patient's welfare these polar positions have to be relinquished to enable an acceptance of both modes.
- 3 For an account of the life of the dream world see: *The Sacred Pipe: Black Elk's account of the rites of the Oglala Sioux*, Espes Brown, Penguin, 1971.
- 4 It must be borne in mind that Frazer's examples are usually taken from the accounts of anthropologists and missionaries and therefore are second-hand. In relaying them here it must be understood that the account may lack accuracy. However, for the purpose of illustrating the various types of transference, there is sufficient evidence of the varieties of mythical thinking to allow for the points I am attempting to illustrate.

3 THE PICTURE WITHIN THE FRAME

- 1 An earlier version of this paper was given at the conference on An International Review of the Arts in Therapy, held at Goldsmith's College, University of London in 1985. It was published in a book of the proceedings, *Pictures at an Exhibition*, edited by A. Gilroy and T. Dalley and published by Routledge in 1989.
- 2 This chapter owes an acknowledgement to *Art and its Objects* by R. Wollheim, Penguin, 1968. It has stimulated much of the thinking in this chapter.
- 3 It should be stated here that I am referring to the traditional theatre. Other forms of theatrical performance are less obviously framed in the sense which I describe. Street Theatre, and other forms of performance have been directed at breaking down the formality which I am describing. I would, however, argue that all performance is framed in some sense, set apart even in simple ways.
- 4 The People Show and the Living Theatre were pioneering examples of this in the 1960s in Britain and the USA respectively.
- 5 This discussion of the gaze has been evoked through reading Lacan, *Four Fundamental Concepts in Psychoanalysis* (1977).
- 6 This discussion of interiors is influenced, although indirectly, by my reading of Bachelard (1969).
- 7 This part of this chapter owes much to the discussion of works of art, in *Art and its Objects*, Wollheim, Penguin, 1968.

4 THE LIFE /N THE PICTURE: THE EMBODIED IMAGE

- 1 Eliciting images of water can often lead to frighteningly revealing pictures and so I am selective about using this method with client groups.

7 THE TALISMAN: THE EMPOWERED PICTURE

- 1 This is only done with the permission of the client who knows that I am using the work for teaching or taking it to supervision.

8 THE SCAPEGOAT AND THE TALISMAN TRANSFERENCE: A CASE STUDY

- 1 This is contrary to the reading Samuels gives to this partnership. He states that: 'analysis takes place in an external setting where the analyst (adept) is complemented by an outer world patient (soror)'. I wonder if this difference in understanding is based on the gender of the analyst/therapist. As a female therapist I am discussing work with a male patient, thus perhaps I would read Jung's text this way. In reality the roles should be changeable, the therapist being seen as the adept sometimes and at others the helper.
- 2 Such discussion raises questions regarding the sexual orientation of the patient and seems to be a view based on a heterosexual bias. This needs further exploration for which the scope of this study does not allow.
- 3 When this picture was made my first concern was that it might be indicating suicidal intent. It is always important to be vigilant for such a possibility before making esoteric interpretations or assuming such an image is purely of the inner world. This again draws attention to the difference between looking at a picture with hindsight, in the full knowledge of what was to follow and looking at it when it was new.
- 4 *Sinister* means left in Latin.
- 5 John Layard is quoted by Jung and two publications are mentioned: *The Incest Taboo and the Virgin Archetype* and *Stone Men of Malekula*. Complete publication details are not given; however the date of 1944 is given and, in a footnote, the editors mention that Layard amended the text himself in 1955 and that these amendments were authorised by Jung in 1958. Footnotes pp. 63–4 in Jung (1966).
- 6 The Terrible Mother is an archetypal formation, particularly of the male psyche. However in feminist writing this has been challenged as culturally determined imagery derived from a patriarchal society. I do not dismiss this view but consider that, in this case, dealing with a male patient, this is one aspect of the individual as well as the collective unconscious which merits attention. Whatever its origins this is a common feature of the imagery which is produced by both male and female patients in therapy and cannot be dismissed, but needs to be thoroughly understood and faced.

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