Visual Art Dialogue in Personal Psychological Learning:
A Private Journey with Public Relevance.

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Abstract

Understanding and managing emotion in psychological therapy is a complex and challenging problem for practitioners and clients. The traditional emphasis on verbal language as the mediating process in therapy is expanding with the inclusion of multimodal creative arts, based on visual, auditory, and kinaesthetic perceptions, to better support the reaccessing of emotion. This can be followed recursively by the use of words to develop narrative and meaning. The main research emphasis in this thesis was on visual art. Studies of other art forms may follow. Philosophical understanding, neuroscience advances and developments in psychological therapy underpin and explain this therapeutic expansion.

A qualitative research approach is taken, engaging several different actions from within that research paradigm. The thesis is written as a metaphorical journey and conveys the experience of art dialogue and the experience of researching, as parallel stories. Psychological learning journeys undertaken by its author and a colleague, some clients, therapists and teachers, are described in three encounters.

The first encounter explored visual art dialogue as a process addition to a developing experiential phenomenological approach using multimodal creative arts (The MIECAT Process – Lett 2001). The objective was for the colleagues to experience a lengthy creative arts sequence, developing and undertaking the process of visual art dialogue. Multilevel actions and outcomes were recorded throughout the collegial engagement. The collegial encounter required that the co-researchers pursue their own personal psychological meanings and report on their experience of the process. Personal narrative meanings exposed in exploring visual art dialogue, are not discussed, the emphasis being on confirming how actions occurred and their effectiveness for application. Actions stopped where direct verbal therapeutic engagement might occur.

Following collegial experience, visual art dialogue was used with clients and other therapists and teachers, to question its broader relevance. The second inquiry, involving three clients of the author, asked how the process would support professional actions in a therapeutic situation. The third encounter engaged other therapists and teachers to expand on questions of by whom and how, art dialogue could be used.

Psychological therapy theory suggests process location within a humanistic framework, in an eclectic focus or supporting the development of an experiential, phenomenological psychology process approach based on the known functions of mind and body. The associated personal and professional aspects of the experience of process exploration constituted a step in authorial understanding and may contribute to increasing knowledge of the creative arts applied to psychological therapy.
Acknowledgements

A hard journey was this researching…

Not the exciting first journey, full of hope for self and others,
Deeply personal, extending outwards to a loving,
generous community of searchers.
The first journey offered space
where one felt safe to become
Connected, passionate, grateful for engagement,
Time consuming, life enhancing.

The second part, a confrontation with self
to expose what we did without distortion,
To engage the reader in our journey, though not all,
Coherent revelation, without excessive repetition.

To show the shifting sun’s slanting glance across the landscape,
In changing patterns of light and shade,
Creating ways to learn and understand.
Tedious and lengthy to achieve, hard to finish, hard to abandon,
Demanding perseverance and endurance,

I found support in the generous help of
Professor Barbara van Ernst,
Dr. Warren Lett, Owen Genat, Dr. Susan Rechter,
Dr. Darrel Caulley, Dr. George Holan,
Clients Tessa, Dorothy, Edith, some therapists and teachers
And Michael Graf, Nicole Hurtubise and Bob Weis.

Thank you for your time and patience.

Above all, to Jan Allen who shared the first journey,
My profound recognition of your skills and our sharing.
Declaration

(i) This thesis contains no material which has been accepted for the award to the candidate of any other degree or diploma, except where due reference is made in the text of the thesis;

(ii) to the best of the candidate's knowledge it contains no materials previously published or written by another person except where due reference is made in the text of the thesis;

(iii) and where the work is based on joint research or publications, discloses the relative contributions of the respective workers or authors.

Name:   Loris Alexander

Signature: ______________________

Date:   ______________________
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Chapter 1. What is this journey and why travel it?

“And the end of all our exploring will be to arrive where we started and to know the place for the first time.”

T.S. Eliot, “Little Gidding,” 1943

1.1. The journey overview

This thesis tells the story of a psychological learning journey undertaken by its author and a colleague, some clients, therapists and teachers, structured into three inquiries. The first inquiry explored visual art dialogue as a process addition to a then developing experiential, phenomenological approach of using multimodal creative arts to support personal psychological learning. The objective of the research was for the colleagues to experience a lengthy sequence using the creative arts process, and to experience and develop visual art dialogue by means of a companionate art response to an initiator’s art expression. Multilevel actions and outcomes were recorded throughout the collegial engagement. These will be described in great detail. Following collegial experience, visual art dialogue was used with clients and other therapists and arts teachers to determine public relevance. All three inquiries have bearing upon its use in personal psychological learning. The associated personal and professional aspects of the experience of process exploration constituted a step in authorial understanding and the detailed description may contribute to the developing knowledge of creative arts applied to psychological therapy. A qualitative research approach harmonious with the phenomenological, experiential practice is taken. The thesis is written as a journey to convey the experience of art dialogue and the experience of its researching as parallel stories.

The creative arts therapy process used was based on an approach pioneered by Dr. Warren Lett and his students in classes in creative arts therapy at
Latrobe University in the last years of the twentieth century, which has subsequently been further developed through The Melbourne Institute for Expressive and Creative Arts Therapies (Lett, 1993, 1996, 2001) and is now referred to as the MIECAT Process. I had audited and participated in a graduate class for one year and the following year joined a year long series of meetings focused on qualitative research, that culminated in a conference, “Forms of Inquiry: the Arts in Therapy”. During that time I was working on a proposal for research on Women’s Successful Ageing for the research component of a doctorate in education (counselling). I was discontented with tests and verbal questioning to access out of awareness feelings and images, and had joined Dr. Lett’s class to see if I could break through this research problem. The use of creative and expressive arts awoke old interests and I abandoned women’s ageing, renegotiated my thesis topic, and entered into a lengthy series of art exchange meetings with Jan Allen, in which we experienced the developing creative arts approach and defined and refined art dialogue as an additional step. A period of great upheaval in the university, my early retirement and that of Dr. Lett, led to the suspension of my work and I thought I would have to abandon the research. I felt bereft at the loss of what had seemed like the opportunity to further a life long interest in personal learning and creative art through participation in a unique group doing innovative work. I transferred to Ph.D. candidacy at Swinburne University.

Jan and I were both experienced in creative arts expression and personal development work, myself, a clinical and counselling psychologist, Jan, a creative arts teacher. We were interested in experiencing the creative arts process in a longer series of meetings than a class setting permitted and in adding and exploring art dialogue as an extension to the process then being developed. We included some detailed personal reflections that we worked through alone, to show where professional engagement with the other could occur, and what its nature might be. Only Jan had prior experience with visual art dialogue and having used it, once or twice, was intrigued by the possibility
of developing a more specific and detailed understanding of how this responding could be undertaken. I had not used visual art as a response ‘language’ until the start of this research and wanted to find out what was involved, how it could be used in a psychological learning experience, and if doing so could make an effective contribution to psychological learning. At the time we started our work, Dr. Warren Lett had not yet published his extensive examination of the development of the MIECAT Process and its background understandings (Lett, 2001). Some of his lengthy inquiries and writings were occurring simultaneously with our endeavour. I was greatly attracted to the “ways of being” underpinning this work and sensing strong affinity with personal and professional epistemology wanted to explore details of “doing” in an exploration with potential therapeutic relevance.

I want to avoid solipsism. I do not believe that “self is the only object of real knowledge or the only thing really existent” (Onions, 1973), and took meticulous care with data to avoid risk aspects of subjectivity identified as “self indulgence…self protection…self absorption…being self referential…self justifying, self promoting or self aggrandising” (Piantanida, Garman & McMahon, 2000: 101-107). However, I do think that revealing a story in which I participated, is a useful way to deal with the topic as the first step in a research process which will be more extensively described in the second half of this chapter. Rigour of recording, reporting action as close to its experiencing as possible, the corroboration by co-researchers and theoretical grounding, offer a basis for process understanding. Neilsen (quoted McLaren, 2000) suggests that considering “telling stories about our researcher roles…to be self serving, arrogant, even irresponsible, …(may be) in large part a function of the academic culture which is fearful of passion, emotion, gritty details and …messy processes”. These are practice constituents, and my exploration was directed toward practice.

The creative arts method is theoretically located within phenomenological existential, and experiential approaches in psychology (Greenberg, Watson &
Lietaer, 1998; Mahrer, 1996; Spinelli, 1989; Valle & Halling, 1989). Lett notes (2001: 331) that this experiential work “presents a number of methodological procedures within the conception of experiential knowing. It draws upon procedures that are variously naturalistic, phenomenological, and heuristic, but always brings into confluence the epistemological and ontological elements of living experience.” It “pursues the explication of meanings from what are essentially (shared) interactive and intersubjective experiences of living, …. starting always with the intrapersonal-aspects of life experience, nominated by the initiator in her search for life understandings”. “It is multimodal in format, creating verbal and non verbal texts and interchanges. It is also fundamentally relational: intrasubjective dialogues and intersubjective responses are central to the discovery and construction of personal meanings”. Meanings are cocreated, in a variable time frame. The procedure involves the use of an intersubjective, phenomenological description of the initiating art work of whatever mode or genre, which has the purpose of supporting objective viewing by the companion. This is accompanied by a more subjective written identification of key ideas and images, perceived by the companion in the work of the learner. The purpose of both is to use words to reflect back to the learner a statement that may help the person to see meaningful connections and make new constructions. These actions by the companion could be paraphrased as “This is what I see, feel and think when I observe your work”.

The detailed characteristics of experiential inquiry and its processes are quoted from Lett 2001: 332-337 and 2001: 342-344 in Appendix B.1. The process will be further described in chapter 3 in relation to the research design of this thesis and was recently used in research by Broom (2002). Her construction of the creative arts method in her researching is given in Appendix B.2. We added an extra art based response step to the creative work which became the central interest of our work. Contextual influences constrained actions and an agreement not to share personal narrative was made in advance. We
experienced the effects of the art reply without much spoken narrative or verbal processing beyond the written description and key words of the creative arts method, that were sometimes handed to the colleague as feedback with the art dialogue; sometimes read and often ignored, as we became captivated by our experience with the art dialogue addition. This contextual consequence and its influence will be discussed in chapter 3. Colleagues recorded their experiences of the process at each stage without exchanging these at the time or sharing detailed personal stories. Written reflections ensured private verbal expression and recall. This has allowed some consideration of the use of art dialogue and verbal replies to emerge from the experiencing. A qualitative research approach, harmonious with the phenomenological, experiential practice approach is taken (Denzin & Lincoln, 1994b, 2000b; Georgi, 1985b; van Manen, 1990).

The thesis is written as a journey to convey the experience of art dialogue and the experience of its researching, as parallel stories. The Shorter Oxford English Dictionary defines a journey as “an excursion or expedition to some distance” (Onions, 1973). In this case it was a very long distance. The dense detail of the first encounter (colleagues) and the second and third encounters (clients and therapists/teachers) offered personal and professional experience, which was better understood after the written reassembly. The three journey inquiries all have bearing upon the relevance of visual art dialogue to personal psychological learning and therapy. The personal struggles inherent in the research are a level of information I was trained, as a psychologist, to omit. The ideal research was supposedly preplanned, smooth in execution, isolated from personal connection with the researcher and did not parallel my lived experience. Empowered by the research approach and structure to tell the subjective level of the research story, I was able to apply the creativity of the art dialogue journey to the completion of the research task.
1.2. Therapy and teaching

Ongoing personal or psychological learning is the intention of many therapeutic and teaching endeavours and the creative arts method has applications in both professional arenas. The psychological underpinning is similar because it is based upon the complex relationship between brain and behaviour (emotion, perception, cognition) in a context of interaction between self and other(s), though the professional packaging and practice contexts may differ. My interest as a psychologist directs this writing towards therapeutic practice with a theoretical grounding. The therapist is often a teacher and the client, a learner, with the teaching being experiential and interactional, carefully matched and paced to the learner's needs within a therapeutic relationship. The relationship of art dialogue (and creative, experiential arts) will be discussed in chapter 2.

The similarity of educational and therapeutic objectives accommodated the interests of both colleagues, sufficiently to confirm co-researcher interest. The research had no contractual responsibility for the learning of the other. The contract between us was for research, and the research process was to develop art dialogue as an addition to the creative arts method and generate a detailed reflective description shared by colleagues. The experiential sequence was undertaken as “real and genuine” between two individuals within an academic setting and role definition was adopted for analytic purposes only after examination of the journey records (Moreno, 1946, 1964, 1972). The labels companion and learner were used without implication of differential power, to identify different task engagement. I could find no more satisfactory words to fully convey reciprocal task involvement. In both cases the label referred to an important aspect of the behaving person. The companion accompanied the other, who was engaged in personal psychological learning at the time of the accompanying, as also was the companion, though less directly. The chosen labels must be understood as always including equality and sharing in the discharge of these actions. We
met Reason’s (1994: 40) requirements well:

“One can only do research with persons in the true and fullest sense if what they do and what they experience as part of the research is to some significant degree directed by them. So persons can only properly study persons when they are in active relationship with each other, where the behaviour researched is self-generated by the researchers in a context of cooperation.”

1.3. Writing

I saw the thesis as a palimpsest, a printer’s stone on which multiple layers of information can be discerned, residue from various imprints, in a changing emphasis according to where the light shines. The palimpsestic reflections through the work come from the personal histories and the experiences of each colleague, clients and therapists, the research approach, and theoretical considerations of therapeutic systems and therapeutic/teaching relationships. Palimpsestic glimmers are embedded in the text. Any reader for whom these text inclusions are confusing or irritating can omit them from text reading and find the comments separately in Appendix C.1. though without the surrounding theory. To convey the nature of multilevels of information, a system of coloured fonts, fully described in chapter 3, is adopted to distinguish experience from theory, and within the journey experience, to differentiate each co-researcher from others and from the research voice. My writing intention is to present a chorus of different voices, contributing to each other and to the whole. Personal experiencing and researching are written differently. My changes from personal participant, to researcher shifted the writing between first and third positions according to the requirements of the moment being described. My overall writing intention was to take the reader through the experience of the building and exploring creative arts dialogue and its researching, to convey multilevel details in clear, descriptive reductions of engagement actions, and to propose a theoretical
understanding. This approach inevitably involved repetition as complex, information was viewed from different angles, and comfortable reading may involve reader discretion.

1.4. Purpose


“This use of creative arts is forging a new therapeutic approach. It is the corridor to a method, where the piece of work becomes the most central aspect of the therapy, leading to multimodal knowing. This departs from psychoanalytic emphases on transference and countertransference and becomes the gestalt notion of what is happening in personal thinking and feeling. Neither the Jungian or the Freudian unconscious can bring into awareness and process this sense. If you focus on felt meaning, something present will be unpacked through the art”.

“This is the heart of recreating awareness: the amplification of experience, by multimodal connection, the release of disconnected materials into connectedness, the understanding of themes within the structure of experience, the apprehension of significance, infused with liberated emotion” (Lett, 1993: 16).

Accessing information, normally unexpressed and unknown, may help to develop understanding of the arts method. Exploration of the varied responses of individuals is relevant to the therapeutic use of creative arts. By making the described levels explicit, the research journey could contribute to creating application effectiveness. Therefore, this process using art in supporting and extending personal psychological learning will be given in great detail. The reconstruction cannot encompass all that was experienced, but it can reclaim from contemporary records, as much as the colleagues were
willing to record at the time. This will include our struggles to develop, refine
and understand the actions we were devising and their effects and influences
upon self and other. Structures and relationships in the records may lead to
understanding relevant to public application by the end of the inquiries,
though the descriptive research approach and the small numbers involved
renders conclusions into suggestions based upon experience rather than
supported statements generalizable to whole populations. The research
approach will be fully discussed later in this chapter.

I have not previously seen this immediate and extensive detail made available
to external scrutiny, despite some valiant attempts (Dalley, Rifkind, & Terry,
1993; Mears, 1977). These authors were all constrained by writing about an art
therapy situation retrospectively and authoritatively, and Field (1957) did not
include an other in her detailed description of her own work. Our description
reflects the ongoing lived reality and language of our meetings. The collegial
journey of this thesis is more like Lett's inquiries (1996, 2001). However,
instead of accessing information from a number of informants, and seeking to
explore theoretical and procedural understandings for the establishment of an
approach to using creative and expressive arts in therapy, it adopted the
MIECAT process and focused on the intersubjective and intrasubjective
responses and the detailed experience of visual art dialogue actions and
outcomes as an additional procedural step. Its major questions are whether
and how such dialogue might extend the approach. Lett's analyses of personal
meanings and movement are not attempted, although the colleagues each
identified personal understanding of the meaning of each art dialogue
exchange, and often record in reflective diaries the specifics of personal
meanings.

This work restricted itself to a long cocreated sequence of engagement, which
illustrated Lett’s (2001: 345) understanding that “there may be many cycles in
coming to understanding of complex structures of meaning, especially in
therapeutic work”. The work of this first encounter has therapeutic similarity
though each was her own therapist beyond the visual art dialogue exchange.

1.5. Pathway

The research pathway moved from an inquiry with colleagues, to the use of art dialogue with clients and therapist/teachers, with reviews of the recorded material, verbal and written at different research stages. An analysis of our actions using art dialogue and of application possibilities was taken directly from the original data.

1.5.1. Collegial journeying, encounter one

Clients or students are often employed as research subjects. The research requirement for full and accurate charting of the detail of personal actions and meanings was constraining of such involvement. The teacher or therapist has a contract with the learner to provide appropriate service for the other’s need. This proscribes and limits research. Also, the unequal real life relationship between learner/client and teacher/therapist masks some of the client responses and many of the teacher/therapist responses. The teacher/therapist and learner/client as research subjects cannot be assumed to have similar levels of professional and personal knowing. Thus the needed depth of self awareness, personal reflection and art making confidence for accurately charting personal meanings in a learning exchange with ethical considerations, prohibited placing such demand on client or student. Research must therefore be a collegial collaboration, because there is no other way of reliably examining experiences on both sides of the relationship, except through an approach that eradicates unspoken, disproportionate or service influences. Colleagues did not share all their feelings and thoughts, simply that they had a greater chance of independent expression and responsibility for self. Throughout the collegial journey the balance of responsibility for action was shared and agreed more equally than generally occurs in research practice. Personal meanings and dynamics will not be analysed, this being a research
enterprise not a therapeutic one.

Reason (1988, 1994; and Reason and Heron, 1995, 1997) support collegial, collaborative, experiential research style. They describe it as engaging the self-directing person in a community of inquiry, where three kinds of knowledge are involved. The first is experiential knowledge gained through direct encounter, the second, practical knowledge gained though knowing ‘how to do’ something such as demonstrating a skill, the third, propositional knowledge about something expressed in theory, and the fourth, participatory knowing. In this situation lies the advantage and methodological characteristics of this project. The agreement to work together was initially negotiated because of a coincidence of interest. We both wanted to explore the process, to learn how to do it, and to discover what makes it work best. I had no expectation that anything personally meaningful would emerge. I thought I had resolved most of the big issues of my life, through years of personal and professional psychological learning. Retrospectively, it seems that there are always issues for processing.

I was always mindful of the collegial agreement. Claiming equality in the research process placed a responsibility for mutuality at all points of the collegial journey. I was aware that by writing this experience into a thesis, the work had an advantage for me, and I often held back and jointly negotiated decisions that I might have made differently in an independent research model. Sometimes I was aware of deliberately stepping away from research preferences to honour the collegial undertaking above the research even when I felt anxiety about the decision. At all times I was concerned that Jan was comfortable with the research process and that my thesis purpose did not usurp the mutual journey. The work elicited a strong commitment and enthusiasm from both people and the experience was expanded beyond the first agreed set of meetings. I learned a great deal from the journey, something of which will be made apparent through this writing. Much of my learning rested upon Jan’s skill in art and psychology, and she makes a similar but
reverse claim about the benefit to her. I find it important to acknowledge in written reviews the time, energy and commitment we both made. I am deterred from expressing thanks because this would upset mutuality by hinting ownership. I recognize that we travelled together, and without the involvement of either, there would have been no collegial journey:

**Collegial Journey**

I owe a debt that unacknowledged alters balance,

Grabbing power; owning what was shared

Language does not yet reflect this shift.

How to find words that respect

Our mutual journey?

Separate yet together,

Sharing parts; not all.

Sharing permission to be, to do, to learn,

Being with, without claim,

Self and other, adding to a whole.

Loris Alexander

1.5.2. Clients, encounter two

Following the initial emphasis on the personal experiencing and learning of colleagues, the focus shifted to how the process could be supported and used with clients in a professional application. The unequal power relationship between client and therapist, task differences and professional ethics are important considerations. A small group of my past clients became involved, under specific conditions, in the application phase of the research. It is unethical to convert a contractual client commitment to research without major constraints. Conditions included a long time lapse following the end of the therapeutic work and careful negotiation to ensure absence of coercion or
obligation. Before involvement in research, joint consideration was given to any effect upon the client’s future clinical/counselling needs. Above all, the use of art in therapy had been based completely upon its subjective appropriateness (this being one of many approaches for a client in that context) without any pressure from the research interest, by bracketing out possible research inclusion through excluding any research consideration until well after termination of personal therapy.

1.5.3. Therapist/teachers, encounter three

A group of professional therapists and/or arts teachers, having a widely differing range of experience, skill and interest in the use of creative art dialogue, was asked to respond to a drawing from the collegial journey series. They will be referred to by the group term ‘therapist/teachers’ in reference to their professional backgrounds and the potential public relevance of their actions. In this inquiry they fulfilled collegial coresearcher roles rather than contracted therapist or teacher positions. However, I assumed professional knowledge though not in regard to art dialogue. The group included Jan and myself, and the work occurred after we had already processed the drawing through our established action sequence. Repeating this was easy and acceptable to both. This work with other therapists expanded our journey experience of making an art reply by adding the experience of others, to establish what might contribute to successful application.

As I intend to locate this inquiry in a qualitative frame and invoke a science based explanation for theoretical understanding of journey processes, I will now offer a brief discussion of qualitative and quantitative research. This is partly for research justification, partly to aid any psychologist reader who might struggle with the qualitative approach, or phenomenologist who may find the use of scientific experimentally based material unacceptable.
1.6. Quantitative and qualitative research

Time has passed since the introduction of qualitative research approaches into psychological research by those who thought the complexity of human consciousness merited different research methodology (Giorgi, 1975; Kerlinger, 1964, 1979; Maslow, 1966). However, use and acceptance in psychology is still somewhat equivocal, in comparison with its long acceptance in sociology (Bogdan & Taylor, 1975; Lofland, 1971; Miles & Huberman, 1984) and education (Corey, 1953).

In education, some researching has moved from qualitative to narrative and now to arts-based forms of inquiry (Diamond & Mullen, 1999), and “the startling development of participatory research in the last two decades, along with ethnographic and hermeneutic studies, the shaping of narratives, the use of storytelling and various uses of the several arts” in educational research has been noted (Greene, 2000: ii) as “an ongoing quest for self knowledge and reflective practice”. Mullen & Diamond (1999: 4) invite “an open reading and remapping of art and education [for my purposes I read therapy], self and other, reflexivity and action” to go beyond “inquiry that reduces human experience to knowledge claims based on issues of justification, evidence, and evaluation” derived from a “narrow inquiry space and set of procedures that focus on matters of classification, categorization, methodology, implementation, and measurement”.

Both quantitative and qualitative research approaches have a place in the advancement of knowledge. They simply have different places, purposes and outcomes. Table 1.1 below gives rapid access to the general differences. Broadly speaking qualitative approaches can be understood to ask the question “What and how?” leading to description, interpretation and perhaps to tentative theoretical proposal, while quantitative methods use numbers to test theory, measuring the relationship between variables, verifying and corroborating hypotheses, essentially asking about causal connections and
seeking generalization. Qualitative research means research that uses words as data and analyses these words linguistically rather than numerically to make sense of the data (occasionally incorporating categorical or nominal data). Qualitative material can include any non-numerical data, such as drawings, paintings, photographs, films or video tapes (Tesch, 1990).

Table 1.1 – Contrast between quantitative and qualitative research methods (Adapted from Minichiello, Alexander & Jones eds. 1992: 187)

<table>
<thead>
<tr>
<th>Action</th>
<th>Quantitative research</th>
<th>Qualitative research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perception of subject matter</td>
<td>Reductionistic: identification and operational definition of specific variables</td>
<td>Holistic: persons in their social, environmental context,</td>
</tr>
<tr>
<td>Positioning of researcher</td>
<td>Objective: detached observation and precise measurement of variables</td>
<td>Subjective: close personal interaction with informants</td>
</tr>
<tr>
<td>Data base</td>
<td>Quantitative: interrelationships among specific variables</td>
<td>Qualitative: descriptions of actions and related personal meanings in context</td>
</tr>
<tr>
<td>Theories</td>
<td>Normative: general propositions explaining causal relationships among variables</td>
<td>Interpretive: provides insights into the nature and contexts of personal meanings through co-constructed and resonant inquiry</td>
</tr>
<tr>
<td>Theory testing</td>
<td>Controlled: empirically: supporting or falsifying hypotheses deduced from theories</td>
<td>Consensual: matching researcher’s descriptions/interpretations with those of informants and other observers</td>
</tr>
</tbody>
</table>

A fundamental textbook (Denzin & Lincoln, 1994a: 2) defines qualitative research methodology in the following way:
“Qualitative research is multimethod in focus, involving an interpretative, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of, the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials (case study, personal experience, introspection, life story, interview, observational, historical, interactional, and visual texts) that describe routine and problematic moments and meanings in individual’s lives. Accordingly, qualitative researchers deploy a wide range of interconnected methods, always hoping to get a better fix on the subject matter on hand”.

Tesch (1990:4) adds, “Qualitative researchers are quite adamant in their rejection of standardization…the notion of qualitative analysis is fluid and defies definition. It is applied to a wide variety of principles and procedures”. Collaboration depends on data reduction that others can accept as representing the experience accurately. There is no one correct way of doing or analysing qualitative research.

Denzin & Lincoln (2000a:3) define the history of qualitative research development into seven historical moments identified as “traditional (1900-1950), modernist (1950-1970), blurred genres (1970-1986), the crisis of representation (1986-1990), postexperimental inquiry (1995-2000),” and the moral future (ongoing). This thesis best belongs to their penultimate category. Tesch (1990) listed sixty-six labels (and by now there are more in the literature) for different qualitative approaches taken in sociology, psychology and education. The labels place differing emphases on theoretical perspective, tradition, epistemology, research approach, data, method or location. She identified confusion between epistemological stance and method, and noted difficulty in sorting the many labels into categorical types. She recognized a continuum of qualitative research interests from quite specific to more
holistic, with political and moral implications particularly concerning representation of the other and appropriation of the other’s voice. Qualitative research has no view that absolute truth exists or can be identified. Instead, it has many voices and seeks to have them heard in all their contradictions and confusions. Janesick (2000) illustrates this with a dance metaphor, citing analogy between dancer and researcher in the dancer’s freedom to move backwards, forwards and sideways, always returning to the centre. In qualitative research the detailed design decision emerges through the dancing. The full research design as it developed for this inquiry is described in chapter 3. In keeping with the methodology, the journey and its researching developed through the inquiry, and emerged out of calculated chaos (Lofland, 1971:69).

I will avail myself of Tesch’s (1990) assurance about procedural fluidity and the need for individuals to choose and develop their approach appropriately for a project and its intentions. She identified initial research clusters as those related to the characteristics of language, to the discovery of regularities, to the comprehension of the meaning of text and action, and to reflection, each giving rise to different action directions. The research journey best fits with the discovery of regularities in events and structures, though I could also invoke connection with the comprehension of meaning of texts and actions, and a feminist approach to inquiry. I am interested in describing the art dialogue actions to identify patterns across, in and between, both collegial records in both response frames, and then with other learners and companions. The notion of finding communality and differences in the actions of two individuals also has connections with some qualitative case study approaches. With the passing of time this work has also assumed a replication aspect in regard to Lett’s (2001) now published, extensive descriptions and explanations of the MIECAT work. Replication lies in the use of a similar phenomenological creative arts process. The art dialogue step
was hardly known and quite unexplored when we started. I think it can now assume process and theoretical connection with the creative ars approach.

1.7. Research theory implications and choices for this journey

Having located this research within the directions and permissions of the qualitative research approach, certain details must be further specified such its location within phenomenology and use of a scientific explanation. A recent article (Kendler, 2005) indicates that the struggle between naturalistic and humanistic approaches in psychology is still active and troubling psychologists. My research dilemma is how to convey the experiential level, which needs a descriptive phenomenological approach, with the theoretical, empirical work that provides a professionally responsible explanation for practice application.

1.7.1. Describing three encounters

The research aimed to access the lived experience of the colleagues, clients and therapist/teachers. It needed a phenomenological grounding, to guide detailed description of the actions of the journey encounters. Variants of phenomenological research are detailed in the literature, from existential phenomenological, to heuristic, and hermeneutical phenomenological. Lett, (1998: 331) says:

“Knowing one’s process of self-experiencing, as distinct from introspecting, demands inventiveness in procedures and methodological paradigm. It does not necessarily arise in pursuit of a stated theme or question, as in the heuristic studies of Moustakis (1961, 1990) or a construct of lived experience, as in most phenomenological studies reported by Hoshmand (1989), or a life problem which might be pursued in an experiential-therapeutic form
Van Manen (1990: 8-13) specified a hermeneutic or interpretative phenomenological human science variously as research of lived experience; …the explication of phenomena as they present to consciousness; …a study of essences; …the description of experiential meanings as we live them; …the attentive practice of thoughtfulness; …a search for what it means to be human; …a poetizing activity with the aim of constructing an animating, evocative description of human actions, behaviours, intentions, and experiences”. Collegial personal narratives, could have given rise to a search for the interpreted essence of such human experience as apprehending the unknown, relationship fear and seduction, and racism, as all emerged in the personal journeys. However, a hermeneutic approach was not taken because the individual’s meanings that were a necessity of the researching, were not specifically interpreted, being offered to support questions about the effectiveness and public relevance of the visual art dialogue rather than a fuller understanding of a specific human meaning. The subject was the art dialogue process, and although the hermeneutic label is inappropriate, phenomenology can guide the work without the interpretative emphasis, and many of Van Manen’s principles for understanding lived experiences apply to rich description. The approach for this thesis thus connects with some of Van Manen’s objectives and with Giorgi’s interest in description.

Giorgi (1975, 1985a, 1985b, 1992), in an empirical phenomenological approach, identified description and interpretation as distinct and different. Both description and interpretation are concerned with meanings, and their discrimination and status. The difference between the two is that in the first “clarification of the meaning of the objects of experience [is] precisely as experienced” and in the second “the clarification of meaning of experienced objects [is] in terms of a plausible but contingently adopted theoretical perspective” (Giorgi, 1992: 122, quoting Mohanty, 1985). He listed interpretative objections against description as the following. Meanings are
not unique, interpretations are necessary to go beyond the data, interpretation is necessary because of the unconscious and because humans are self-interpreting, and all meanings are interpretations. He suggests the counter argument that description is acceptable if and when one does not need to obtain a univocal meaning; when self interpretations and subconscious effects can be described, and as long as the researcher accepts ambiguities, stays within the evidence and articulates reasons for going beyond it. He suggested interpretative closure is more appropriate for making practice decisions within a fixed time than for research where “description should have epistemological primacy because of its consistency with respect to evidence.” In this thesis a lengthy description was developed, mapped directly from contemporaneous records of lived actions through detailed recording and reconstruction of experiential encounters, to devise and explore the art dialogue process. While material within the descriptions was not interpreted, a separate interpretative attempt, using the language of science, was made in the writing to present a theoretical base for understanding process and application.

I am aware that first person dominance of the experiential descriptions of this thesis would demand a philosophical phenomenologist continue this language for the remainder of the thesis, integrating theory into description. I’ve explained that I do not wish to do this in order to keep clear and unconfused, the experiential description that I battled so hard to make communicable. I also want to offer a science based explanatory structure from the work of others, using a different voice (Polkinghorn, 1983). My hope is that readers will hear and accept these different voices, speaking different languages, with palimpsestic glimpses of the experiencing inserted into theory, to suggest linkages between the two languages. The voices are subjective and objective, together stating two different but necessary aspects of the whole. Both voices are part of my life as a psychologist, in which I invoke the subjective experience of self and others against a background of intellectually reviewed, theory based, scientific understanding.
1.7.2. Scientific grounding

A neuroscientist, Ramachandran (Ramachandran & Blakeslee, 1998: 228-229) advanced similar ideas about description and interpretation, which I offer as support for the use of scientific interpretation as theoretical grounding for my project. He claimed that the need to reconcile the first person and third person descriptions of experience is “the single most important unsolved problem in science”. He asks how “electric currents in (brain) jelly” generate the world of sensations, and how the scientific description “he sees red when certain pathways in his brain encounter a wavelength of six hundred nanometres” can convey the sensation of colour? He suggested these different versions can be understood as different languages or complex sets of information, each being required for smooth functioning. I think analogically of the left and right cerebral hemispheres. Logical thinking is left brain located, while creativity involves the right cerebral hemisphere, but each needs association with the other for integrated functioning. Mimicking cerebral function, my approach will be to discriminate both sets of information as necessary because public relevance carries a duty of care that requires reliable evidence on which to base practice to meet ethical and professional standards.

The opinions and findings of others offer plausible suggestions for the theoretical place and practice location of art dialogue.

I have chosen writers whose work convinces me as an explanation for the journey experience in the context of present knowledge. My choices include the neuroscience base of function as the structural grounding for process. Rather than seeing this level as reductionist, I included it because I find it a very meaningful addition to understanding. The complex nature of the journey description prohibited writing that integrated action description with theory, lest chaos be the consequence. I used a third person voice and wrote a discussion of the appropriate explanatory theory after the journey, as a consequence of then knowing what we had done and seeking to understand it scientifically. The information in this section is scientific, logical, not
generated by our journey, but brought together to explain it. A qualitative approach allows the linking of science and phenomenology, through the writing of different voices.

1.7.3. Writing and arts-based research actions

Richardson (2000) confirms writing as a method of inquiry, as a way of knowing – a method of discovery and analysis. By writing in different ways, new aspects of topic and relationship to it are discovered, and new relevant stories told. Arguing for a feminist-postmodernist approach Richardson (1997) comments upon longing to inhabit a “sacred space” where people feel safe to become, are connected, passionate about what they are doing and grateful for safe communion. I realize this could be a description of the collegial response to encounter one, the shared art dialogue journey. This realization alerts me to the interests of gender, sexuality and embodiment (Young, 1990), and the expression and processing of feminine experiencing, personally and socially, emotionally and creatively (Flax, 1993; Irigaray, 1985; Moi, 1986). This potential will not be expanded given the present emphasis on description, but could have a role in future interpretative analyses. It merits brief recognition in terms of the collegial, collaborative engagement of encounter one.

I am also drawn to the emerging arts-based approach to inquiry in educational practice for its relevance to therapeutic practice, to support the expression of other perspectives (Diamond & Mullen, 1999; Willis, 2000). However, I will restrict its application in this thesis to the development of an analogical narrative, because of the density and complexity of art work in the subject. I will seek to describe a psychological learning journey, through a detailed reconstruction of the multilevel experience and tell a story of its researching. Poetry, which occurs three times and metaphoric imagery throughout are the supporting arts for the researching of the visual art dialogue. Their purpose is to facilitate research completion by adopting in a shorthand form, the
expressive creative processes of the art journey. Creative engagement with the
difficult decisions of the researching also somewhat compensated for my
isolation at that stage of the work.

The art dialogue is the subject, and showing the reader what we saw, felt and
thought, the actions we took, how we undertook them and their outcomes
constitute the dance. The journey materials (pictures, creative arts method,
personal journal entries) when reassembled, permitted understanding of the
process beyond that experienced during its doing. The journey research also
carries a story that started here with the attempt to reposition myself within
forms of inquiry and deal with doubts about researching and writing,
emanating from rigorous training in positivist research. I did not exclusively
embrace developing permission for participatory, arts based research
approaches, despite my interest, because of my own doubts and those of my
professional reference group. I was convinced that a post positivist analytic
approach was more appropriate for the data and clearer for the thesis, given
the complex description of the participatory nature of the first journey
encounter.

1.8. Why travel this journey: The personal perspective

Writers (Willis & Smith, 2000; Van Manen, 1990) suggest the starting point of
research is the identification of what it is that really interests you and why it is
important for the researcher in her or his world. The next step is a declaration
of personal interest, as claim and disclaimer, in the service of research
transparency.

My intention in regard to the topic and the methodology of the project is to
go beyond advice given to me when long ago I was attempting an combined
honours degree in Psychology and English. The Psychology department told
me to stop writing English and the English department told me to stop
writing Psychology. I attempted to research creativity and found that one
“acceptable objective research approach” was based upon a test which asked “How many ways can you use a brick?” The creativity of the present journey is conceptually different and the writing qualitatively different from using a brick as a doorstop and reporting findings in measures of central tendency.

The experience of doing and writing this research has been like sculpting from marble. An early accompanying image of the research/writing process was Michaelangelo’s “Slaves”- an extraordinary set of sculptures of highly finished, part figures emerging from unformed rock. In the spirit of freeing the understanding, I struggled with unformed experiential substance by developing awareness, describing the experience, clarifying and expanding the description, freeing emotional blockages and undertaking analyses leading to new statements.

Interest in art and human behaviour guided me to Occupational Therapy (OT) as my choice of first profession. After some learning about mind and body and a large number of arts, crafts and activities, I went to work in psychiatry. At that time there were clear links in that endeavour with the nineteenth century Moral Treatment of the mentally ill (Pinel, 1801). This movement made enlightened use of activity, especially the creative arts, in its treatment approach. My first appointment allowed me to use this approach in a twentieth century context where psychoanalysis provided the most coherent and widely used theory base for action. I was distressed by the authoritarian, hierarchical relationship forced by the psychoanalytic approach. This saw the patient’s work as having diagnostic value that empowered clinical judgements. It allowed the therapist to “know” better than did the patient, what was the meaning of the artwork, or indeed of the person herself/himself. Patient insight could be gained through therapist persuasion, leading to placement in a psychiatric category (now ICD 2005, DSMIV 2000). In my experience, the art making process sometimes transcended these limitations and when patient experience was respected as paramount, enabled important personal change. In my therapeutic training I was frustrated by the difficulty I experienced
using language alone to reconnect affective and cognitive domains. I was gaining understanding of the unity of mind, body and creativity, as a developing resource for my work. I knew the body was integrally involved with mind like a continuous Moebius strip, and I was concerned about Cartesian separation of the unitary organism. I wanted to know more about the complex behaviours with which I was dealing. I trained as a psychologist and completed a higher degree in clinical psychology. The development of counselling psychology, and its concerns, has attracted me as being closer to my interests and I hold membership of both colleges of the Australian Psychological Society. I had a background in Freudian and Jungian psychology. My graduate studies in psychology added Cognitive Emotional Behavioural Therapy (CEBT) to my practice repertoire, and I subsequently undertook training in Gestalt Therapy, Psychodrama, Ericksonian hypnotherapy, and many other single aspects, as discipline developments offered them.

Even then, I still found the breadth of O.T. with its inclusion of the social realm, human activity and a greater emphasis on brain and body remained an important informant. I also found that vestiges of my O.T. work influenced my preference for an egalitarian intersubjective stance, and engagement in a joint venture with an other (whether called patients, clients or students). Maddux (2002), discussing historical influences on the development of professional clinical psychology notes the influence of the language of medicine and pathology in helping psychology establish itself as practice. My doubts allowed me to notice the problem, and establish intentions to emphasize “work, education, insight, love, growth and play” (Seligman & Csikszentmihalyi, 2002). Being generally able to connect my practice approach to a non pathologizing view, allowed me to keep the baby without the bathwater. Maddux, (2002) in a handbook (Snyder & Lopez, 2002) devoted to describing the beginnings of a positive psychology construction, notes that a positive psychological approach to practice:
“emphasizes well-being, satisfaction, happiness, interpersonal skills, perseverance, talent, wisdom, and personal responsibility. It is concerned with understanding what makes life worth living, with helping people become more self-organizing and self directed, and with recognizing “that people and experiences are embedded in a social context” (Seligman & Csikszentmihalyi, 2002:8)…”Unlike the illness ideology, which is grounded in certain social values that implicitly and explicitly tell people how to live their lives, positive psychology ‘would inform individuals’ choices along the course of their lives, but would take no stand on the desirability of life choices” (Seligman & Csikszentmihalyi, 2002:12).

My early creative arts interest revived through work on the topic of women’s ageing which led me to struggle with the question of how to tap deep meanings more effectively than through verbal interview. I was searching for a method of accessing less articulated and known levels of self than the formulated and finished narrative people offer in response to the question “who are you now?” Seeking alternatives to talk and tests, I responded with recognition and relief to the developments occurring in Dr. Lett’s classes. I reclaimed life long interests in art and psychology, and an interest in qualitative research approaches (Minichiello, Aroni, Timewell & Alexander, 1995). I knew that the direction of this arts process was fruitful, though I did not know exactly how. I resolved to find out by enhancing my own learning, and hope through this study “to know the place for the first time” (Eliot, 1943).

Development in research theory has allowed me an end of career opportunity to write a thesis that departs radically from positivist training in psychology. I have struggled mightily with this piece of work, being many times on the verge of throwing it into the too hard basket. It represents for me an inquiry into work that engaged me deeply, resonated with and confirmed practice and life values. Aware of this, as the experience unfolded, I have probably erred
on the side of scrupulously refusing to go beyond what actually happened and the context of its occurrence.

1.9. Research Curiosity

The chosen research approach does not require the development of detailed questions to guide the research. The main underpinning question throughout the thesis is “How does the research illuminate my understanding of the use of this art process in personal psychological learning?” What can I learn from the experience? The emphasis is always on the method. The personal provides the necessary base but is not the object of this thesis except to illustrate process.

Partly because of Stern’s (1977) early work, I spent time during the 1970’s closely filming mother and child interactions (Rechter née Alexander 1981) in reciprocal, non verbal, interactive conversations which illustrated vividly how much occurs in a moment that lasts only seconds (Stern, 2004). Recent reading reminded me of this personal motivation and source of interest in the art dialogue topic. The question, “How does one communicate non verbally?” connected with my attempts to record mother and infant dyads clearly communicating without language; pacing responses to each other and interacting reciprocally without words. I acknowledge that in the therapeutic context words must support and extend actions, and that even our research agreement to omit personal narrative did not preclude a great deal of talk about the dialogue process and our own experiencing of it. Talking and using non verbal art languages were not disconnected research conditions but rather different perceptual expressive forms both of which might have a place in the therapeutic trajectory.

The following questions were in my mind, when I commenced the work:

- What is the effect of using art dialogue in personal psychological
learning?

- To what extent is using art dialogue non verbal engagement?

- What actions are taken by learner and companion? With what effect within each person?

- How does the companion experience the learner’s art and execute a reply to the original creation? How is the art reply made effective for the learner?

- How is that art reply regarded and understood by the learner?

- How is the learner’s artwork made, what is expressed? Do themes emerge, change and expand over time?

- Is the effect in the art?

- What is the difference between a non verbal, art reply and a verbal response?

- Is it necessary to relate the personal story verbally for significant experience to occur?

- Can reconnection develop out of process understanding without narrative details?

- How does a more symmetrical relationship influence learning?

- What are the successful characteristics of the relationship?

- Can the method be used in professional therapy?

- With what effect, under which circumstances?
• What happens when other therapists use this approach?

• Do learner and companion need art skill?

• Does art dialogue enhance personal learning?

Much of my desire for understanding these questions is for my own knowing. I have a long history of experience and personal curiosity about psychology and creative arts. From satisfaction of this desire may flow some public relevance and the engagement of others.

1.10. **Chapter summary**

This chapter attempted to establish a broad introduction to art dialogue in creative arts therapy, its application possibilities, the research issues and the approach to developing and describing it, the person behind the research and the curiosity involved. It also mentioned the MIECAT approach to creative arts therapies that we used as the entry point for the dialogue process. Chapter 2 will offer theoretical grounding to the creative art journey, its public relevance and researching, in the objective language of science. This was written after all journey materials were assembled and clarified, concluding a search to understand the journey, before conjecturing public relevance. It could have been placed at the end of the thesis in the order of research action. It was finally included early to clear the path for the complex, experiential descriptions of three private encounters—colleagues, clients and therapist/teachers. Review statements, verbal and written, attempt to confirm understandings derived from the experiential inquiries. They justify analysis of the collegial journey to offer a reduction of actions taken and the possibilities for public application that have come from the collegial journey.
Visual Art Dialogue in Personal Psychological Learning: A Private Journey with Public Relevance

Chapter 2. Behind the journey

2.1. Phenomenology, intersubjectivity and personal processes

Behind the journey lie theory and practice considerations. This cannot be an inclusive, thorough exposition of all the potential aspects of a vast subject, but attempts to present condensed, salient descriptions to explain and locate the study and its public relevance question in theories and actions of human functioning and therapeutic approaches. The ideas described here are presented with some historical emphasis without claiming comprehensiveness of movements or details within a movement. This forms a basis for my personal opinion and approach to the work that was partly pre-existing, and extensively confirmed and extended by the collegial journey, associated reading, and this writing. My understandings and preferences guide ideas for locating the theoretical place of the creative art dialogue in therapy. I will make no attempt to invoke psychopathology in this discussion, and the final claim of art dialogue effectiveness applies to personal psychological learning at the developmental level of the journey encounters.

Underpinning different therapeutic approaches are different understandings or different emphases on aspects of how the human being functions and how best to support personal psychological learning and behaviour change. Each theoretical approach has its own view of how changes can be made, though time and theoretical advance seems to be blurring some approach divisions, as detailed understandings of many aspects of function link to form a more complete picture of a total human being in community. Therapeutic actions take place between two or more people working within a theoretical structure where intersubjective context is of central importance along with individual brain, body, mind, emotion, perception, awareness, and meanings, whether
taken into account by the theory or not. Aspects of philosophical phenomenology that are reference points for the research and theory relevant to this thesis will then be described, followed by psychological and neuroscience details of human functioning, a brief description of some therapeutic schools of thought and practice, personal psychological learning and a theoretical location for experiential creative arts. To achieve this nexus of philosophy, psychology, neuroscience, and creative arts, the notion of each as connecting perspectives, which together clarify my topic, is invoked. Space determines that neuroscience will be written with the assumption of pre-existing knowledge of neuroanatomy and neurophysiology. The starting point is the person in her/his world, in relationship to an other. Writers whose views are compatible with each other and appealing to me are Merleau-Ponty in phenomenology and Daniel Stern in human development, Schore in behavioural neuroscience, and Greenberg in psychological therapy. I will depend particularly upon these four writers in my attempt to describe a base for understanding art dialogue and including it in the therapeutic repertoire.

The development of human knowledge and ideas has many contributors. I have attempted clarity rather than inclusion. My emphasis is on applied practice, and ethical practice requires theoretical understanding. Comments shown in half strength density relate the ideas to examples from the collegial journey, as indicators of what will be seen in great detail during the journey description. These constitute palimpsestic glimpses of the collegial experience reflecting through the theory to allow the journey description unconfused recounting.

2.1.1. Phenomenology and Merleau-Ponty’s ideas of perception and creative expression

The philosophers Husserl (1859-1938) and Heidegger (1889-1976) are

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1 I am greatly indebted to Dr. Susan Rechter for her insightful help in the formulation of ideas discussed in this section on the work of Merleau-Ponty.
credited with originating philosophical phenomenology. Merleau-Ponty (1908-1961) building on their work, elaborated their different view of natural and social realities, moving it towards a vision of the person as an ‘instituting’ or becoming ‘world’.² Merleau-Ponty’s work engaged with biological, behavioural and human sciences (challenging Cartesianism), beginning with an extended investigation of perception. This led to a detailed exploration of human symbolising and expression—called the ‘voices of silence’, in particular, of painting, in the works of Cezanne and Matisse. ‘Voices of silence’ indicate to me a non verbal form of communicating language from a different perceptual base— which is how I came to regard art dialogue.

For Merleau-Ponty (1962, 1973b) perception is an expression of the ‘primordial style’ of the world, style being the shape of experience before it becomes explicit. The world as humanly known has a unique style that our perceptual experience ‘expresses’. We find the world ‘there’ and yet our emergence as aware beings from, and our ‘knowing of’ that world are creative acts rather than mirroring a determinate and incontestably ‘already there’. There is an indeterminacy in the perceptual relation, a relationship to a world which exists in a different mode than something to be understood once and for all and manipulated. There is no monolithic truth. ‘The world is not an object’ (1962:xï). Individual perceptual/expressive preferences emerged, revealing themes and constancies in art characteristics used by each colleague through the art dialogue. The artwork of each originator presented uniquely personal and individually recognizable visual statements-like looking at faces of different life moments across three years, but each picture was surprisingly different. We could continue communicating in art without repetition or redundancy.

The process of expression ‘amplifies’ and extends a creative ordering already occurring in perception (Merleau-Ponty 1973b:78). The long collegial journey

² English translation dates in text. Original French publication dates added in reference list.
Sequence shows the development and extension of meanings for both people. Meaning making occurs from birth, first as (culturally informed) perceptions, then as more developed gestures, movements, behaviours, expressions and speech. The perceptual relationship is patterned by biological and cultural constants and conventions, but retains a polymorphous background and context and is thus open to re-interpretation and further ‘expression’. The human being in perceptuo-motor relation with the world, emerges as a phenomenal body in virtual space: each motor position or perceptual pattern one of a virtual series of possible positions or configurations which give each actual position or pattern its meaning. Thus, Merleau-Ponty sees the ‘phenomenal body’ as a dynamic gestalt in a system of gestalts– all the components of gesture, action or perceptual field being each pulled into a new configuration by the intention of the person/ body or by her response to her world. Many of my pictures and dialogue responses were commenced by using anatomical body movements, without any conscious content intention. From the movement emerged a “suitable” or “right” drawing or art reply based on felt awareness not cognitive judgements. Another or a different drawing was always possible.

In symbolic expression (dance, art, or creative speech) Merleau-Ponty (1973b) sees the same process of relating to the world in which new configurations or forms are made by drawing together multiple elements; human physical, emotional and symbolising capability and natural and cultural materials or means. Gesture, dance, painting and the visual arts are the ‘voices of silence’, but linguistic expression, using the established cultural repertoire of linguistic meanings, continues while again amplifying and transforming, the same ‘stylistic logic’. Merleau-Ponty (1973b:68) speaks of expression, like perception, as continuing a tradition and at the same time, being an ‘institution’ or the foundation of something new. The expressing person’s work takes up an orientation, a ‘sense’ or a ‘style’, a ‘something to be said’ which is an aspect of her relationship to the world– natural, social and
emotional. As in the style of perception the new style that emerges in the work is in the arrangement of elements, ‘called for’ in the relation of the painter to the world as she or he interrogates or explores that world. The arrangement is an ‘emblem’, of the painter’s ‘being in the world’ at that time and place. Thus the painter or writer expresses not ‘the inner self’ or ‘what’s there in the world’ but always a dynamic relation. Although words and ‘realist representational’ art claim to fix a true perception or meaning of the world or events, all but the most formulaic of expressions are dynamic configurations that are open ended and capable of multiple interpretations while cohering around certain constellations of meaning. Our work was almost always abstract in style even when related to a known reality event. This offered expressive ambiguity that expanded meaning connections in the first drawing, and permitted an ambiguous, process focused art dialogue that offered space for recipient response. Communication vocabulary consisted of the characteristics of art (pattern, form, colour, line, texture) and abstract art more easily accessed these qualities.

2.1.2. Merleau-Ponty on intersubjectivity

Merleau-Ponty’s view of intersubjectivity (1962, 1964a, 1964b, 1973a, 1973b) extended Husserl’s view to confirm ‘transcendental subjectivity’ as intersubjectivity; any experiencing subject having an irreducible intersubjective ‘horizon’ built into his or her experiencing, Merleau-Ponty starts with the facts that we experience the world as ‘my world’ and that others do exist. His ‘transcendental’ subject is an embodied, ‘becoming’ self, open to the world.

We perceive ‘another me’ over there in ‘my world’ by extending the description of the way in which we perceive by a sort of gestural and sensory imitative ‘taking over’ of the style of the perceived. The child imitates a bird as she perceives it. As I sit riveted as a spectator to a game I join in the game with my gestures (1964b: 145). Each colleague commented often about trying to meet the other with a reply that matched and extended the initial drawing.
by using the aesthetic qualities of the other, and felt “right”.

I perceive the other by transferring by body schema, my sensorimotor sense of my self in the world, to the other. This builds upon Husserl’s concept of ‘Pairing’, and echoes the early interaction in the child-parent dyad. What unites us is a common world, in which I am a ‘body-subject’. The sun makes me warm (1973a) – his reaching for a hat in the sun needs no interpretation, I understand it directly (1973a). These ideas emerged partly as a response to Sartre’s story of intersubjectivity as a battle of the gazes, in which the other threatens my being by seeing me, but, for Merleau-Ponty such a struggle presupposes unity with others. He traces the gradual unfolding of a separate feeling of self from the child’s early undifferentiated unity with the world and significant others (1973a). Each ‘I’ emerges intertwined with the presence of another/ others, in this sense we are literally a ‘community of alter egos’ (1973a:42, 1964a:110). Careful checking of her own style and content by the replying companion, in order to relate to the art of the other while also maintaining a recursive check on her own issues to prevent projection, was recorded during our journey.

All non-linguistic expression emerges in this already communicative, living context, the system ‘self-others-things’. Verbal language extends and transcends the ‘voices of silence’, as the possession of an individuated self in an intersubjectively experiencing community. All dialogue, verbal and non-verbal expression, renews the spiral layers of this ‘dual being’ self/other/s. So for Merleau-Ponty, subjectivity is ‘always already’ intersubjective; the emotional, gestural, expressive and linguistic meanings that bathe each individuating awareness, are intersubjective, common possession, cultural amniotic fluid. This communication was supported and amended by talk around our shared interest in the creative arts process. At the same time each new self is an individuated ‘world’, and in coming into contact with other such selves, draws shared meanings into new configurations in expression and communication: renewing and reworking intersubjectivity. Such selves might
experience conflict, misunderstanding, and/or incommensurable distance, as well as degrees of communion. The supportive degree of communion experienced in the art dialogue was noticed and commented upon by both colleagues. The evidence for this is in the reviews rather than the journey reflections. However, it can be assumed during the journey to explain the enthusiastic and lengthy commitment which can only have been based upon responsive “resonance from an informed intuition [which allowed] meanings to be transacted” (Lett, 2001: 329).

2.1.3. Time and space

Merleau-Ponty, (1962) explored an experience of ourselves and the world in time and space as the most fundamental matrices of our perceptions, actions and interactions. Time is the “concrete structure” of subjectivity (1962: 410), “a network of intentionalities” (1926: 417). It is an unfolding open-ness of our being. The same network of intentionalities draws sight and movement into relationship with objects-people-world that is the meaning of spatiality/space (1962:137). The body is not in time or space but inhabits both (1962:139). A reply, later judged as very significant, was disregarded because it was received at the wrong time, while its recipient was still emotionally engaged with the strong feeling of the initiating drawing.

Philosophy has now led to psychology.

2.1.4. Developmental bases of intersubjectivity

The motivational system of attachment is connected but different from the intersubjective system. The former describes infant security through human connectedness and actions of curiosity and exploration emerging from this safe emotional base; the latter includes work showing reciprocal behavioural “timing, intensity and form that are intermodally transportable” (Stern, 2004: 85). My understanding is that this dual system notion, based upon the same
evidence for the growth of each, is convenient description rather than confirmation of separate entities. Many writers have described the relational aspects of child development from the psychological perspective of attachment (Smale, Schutz, Rechter & Goode, 1980 for a review of evolving concepts of attachment; Blaski, Schutz, & Puckering, 1980 for a review of the development of attachment in mothers). Recently, intersubjectivity has been reviewed by Stern (2004) and Beebe, Knocblauch, Rustin & Sorter (2002). This work, on psychological levels of human intersubjectivity, matches well with the phenomenological description of the human infant at birth as a being entering an intersubjective social matrix. Innate capacities are immediately available for the expression, preverbally and presymbolically, of human connectedness through behavioural synchrony, imitation, and attunement. Drawing gifts, extraordinarily similar in colour, form and content were spontaneously and independently exchanged at the end of series 1, suggesting attunement.

In both attachment and relational systems, affective regulations of brain growth, embedded in an intimate relationship, promote neural circuitry development. Reading others’ intentions is possible and necessary from very early life. Continued development of expanding complexity occurs, deeply influenced by caregiver reciprocity, and regulated and influenced by parentally expressed experience. Gradually, a widening circle of others is included. Cognitive development further expands intersubjective skills and engagements to foster the development of a personal theory of mind which though cognitively supported is probably feeling based, operating through affect attunement for the sharing of feeling states. During the collegial journey, the strongest and perhaps the most valued intersubjective art expressions, either initiating or replying in the dialogue, were those related to the management and resolution of intense feeling.

Gradual development of the child generally leads to the formation of a differentiated self, necessary in an intersubjective world, to maintain

Stern (1977, 1985, 1990, 2000, 2004) has been central to the study of psychological aspects of intersubjectivity. He bases his theory on extensive mother-infant and child studies, linking these with neuroscience developments, philosophical phenomenology and therapeutic experience, to propose a theory of co-created reiterative, intersubjectivity with strong implications for therapy. His work studying interactive patterns and affective attunement between mother and infant has started to tease out the characteristics of intersubjective actions in the brief present moment of phenomenological experiencing, which he identifies as the unit of description and analysis because it is the time length of phenomenological experiencing.

The further step of recursive or reiterative interaction is the necessary second step to full intersubjectivity where the initiator knows that the observer knows of their unspoken intention. Two readings are required for two way intersubjectivity. The first is to know what the other is experiencing, the second to know how the other is experiencing your experience of them. Such a system requires mechanisms to control and limit this engagement, or risk psychopathology from overly permeable barriers. Recursive or reiterative interaction was clearly basic to significant drawings and art replies.

Consequent to this early development and innate brain tendencies, adult humans share inner states through being “highly social animals spending the majority of life in the presence of others, real or imagined” (Stern, 2004:77). The intersubjective world, co-created by two people, recursively shapes individual minds. Humans are impinged upon by their feelings of the intentions of others, (developed in turn from their own feelings, intentions, thoughts) in a co-created mental life, even when the other is physically absent or one person contributes the interactional material. The art dialogue process grows from reading feeling states through art characteristics, in an
interpersonally attuned context. The brain operates to allow the intuiting of
the other’s intentions, felt in the body and sensed in the mind of the observer,
through viewing the other’s actions with the standard human gestalt of
perceptual characteristics, interpreted feelings and thoughts. The moment of
appearance, final form, and assumed meaning take place in the intersubjective
space in reality or reflectively when alone. The moment of meeting with an
other is a story of implicit physical and emotional sharing. Many examples of
intersubjective attunement and resonance emerged between colleagues during
the art dialogue journey. Jan’s reply to my first drawing, which identified a
dissonant red ball as the area for concern and exploration was insightfully
perceived as the beginning of my learning, suggesting attuned engagement
from the journey’s beginning. My records shown an early determination to
match and pace the other, it seems each colleague entered the art dialogue
with the intention and requisite practice knowledge of intersubjective
attunement in place.

2.1.5. Neurobiology of intersubjectivity

At the same time as supporting the philosophical approach of Merleau-Ponty,
this work is itself being supported and confirmed at the microlevel of
function by developments in neuroscience. (Cozolino, 2002; Damasio, 2000;
Schore, 1994, 2003a, 2003b; Siegel, 1999). The psychological birth of the
human infant (Mahler, Pine & Bergman, 1975) takes place from the latter half
of the first to the end of the second year with the emergence of maturation of
the prefrontal cortex and growth of connections between cortical and limbic
structures that lay the foundation for self regulation of emotional functioning
throughout life. The right prefrontal cortex is known to be particularly
involved in personality and disordered affect and mood in dyadic object
relational processes, which can develop into later psychopathology (Schore,
1994).

The discovery of mirror neurones as a possible neurobiological mechanism
for reciprocal movement is an important element for understanding intersubjectivity. These neurones, adjacent to the motor neurones in the cortex, fire in the same pattern as that required to act as the observed model is acting (Damasio, 2000). This is the basis for learning by modelling and imitation. The capacity to experience what the observed person is experiencing is suggested as the basis of empathy, resonance, identification, intersubjectivity, and the perception of intentionality. Dyadic synchrony for temporal coordination of actions (through oscillation adjustments, the exact mechanism of which are not yet clear) like dancing, kissing, and catching and throwing balls, is also important in intersubjective behaviour.

2.1.6. Intersubjectivity in experiential exchanges

Lett (2001) identified the experience of intersubjectivity observed in his inquiries. This description is appropriate to the collegial journey. He noted the intersubjective search for meaning offered through multimedia arts forms engages the respondent in recreating and amplifying personal memories and feelings. This releases an intrasubjective response through accommodation to the received (cocreated and empathic) material. The respondent chooses with what and how to represent the cocreated expression through experiential engagement, exploration, extension, shaping and questioning informed by sensation, feeling and comment around the emotion of the material and the personal response to it. “What is given back is filtered, arranged and shaped through intuitive selection” (Lett 2001: 347).

The respondent’s task is to respond with resonance and selective sensing, without judgement or conceptualization as a companion of the initiator’s emerging awareness. The material may be primitive, personal, surprising or disturbing to the initiator and new, unexpected, open to possibility to the respondent. A “right” intersubjective response is never an interpretation; it moves both people into recognized, partly known, or not known areas in successive approximations to personal meaning. The companion is
increasingly able to manage different levels of awareness of personal and/or respondent issues, and represent these to the initiator.

2.1.7. Relationship between intersubjectivity and therapy

Microbehaviour and mental acts reveal the larger panorama of past and current life, at all life stages. The experienced microworld enters awareness but only sometimes becomes conscious and verbalizable. This suggests that knowing is largely implicit rather than explicit and linguistic. Seeking intersubjective resonance becomes a major motivational system for humans, and the basis of some psychotherapy. Theoretical changes in psychoanalysis to emphasize intersubjectivity are occurring (Kohut, 1971, 1977; Mitchell, 1988; Stolorow, Atwood, & Brandschaft, 1994). Humanistic approaches have from their inception embraced experiential processes. Stern’s (2004) construction of intersubjectivity rebalances the traditionally understood separation into intrasubjective and intersubjective factors in behaviour and places a stronger emphasis upon the social nature of intersubjective interaction. Therapeutic work often makes cognitive meaning and life narrative the goals for achieving therapeutic change through a verbally explicit accounting of client experience. Rebalanced goals include the client’s implicit subjective experience in an intersubjective engagement within therapeutic work, in the spirit of “doing together”. This does not honour one goal above the other but enjoins intersubjective feeling based behaviour, with all its unexpectedness, into the action for change. The idea is that change is based on lived experience, occurring between people in brief moments, allowing one person to engage in the experience of another, and be understood to have done so by the other. Sharing creates an intersubjective field that permits and supports a new direction, taken together. A small-scale focus changes reality and can change basic understandings, by working within the brief moments in which the presentness of subjective life occurs. Art creation offers a way of focusing on brief moments of experience, and accessing
feeling, without words, and before words, leading to words. Art making action offered a crucible for emotion-memory reconnection and extension that is often very hard to enter using words only.

The psychological work of that moment, is to make sense of what happened, to rewrite the past and create a short emotional narrative, and revise how to act now and in future. Changes in psychotherapy occur by way of these non linear shifts in ways- of- being- with- another (Stern, 2004). This seems like a description of the intrasubjective basis of the art dialogue experience. The question is, what happened in the shared moments and how this can be made potentially supportive of change by providing intersubjective experiences that rewrite or replace the original experience by a new experience in the same time frame as replaying the time sequence of original acquisition. Stern emphasizes the need for recognition of the implicit domain of intersubjectivity; implicit behaviour being that which constitutes the flow of relating and is not usually explicitly discussed.

I found few overt references to the intersubjective relationship in diary entries although I knew it was central to journey continuation and outcome. It emerged as commentary in later review. This requires a rebalanced sensibility, that allows greater notice and importance to be given to small events, non verbal and implicit acts. Both extrinsic narrative and intrinsic intersubjective unpredictability and spontaneity, are important elements for change, but the latter has been often ignored and underestimated. Journey experience was that we had no extrinsic “therapeutic” conversation and little or no narrative sharing but each later highly endorsed the relationship as supportive. We continued to meet long past our initial intention. My detailed reconstructions about my drawing Hidden Horrors in series 1 and Forest in series 3 show that I followed the pattern of intrinsic emotional experience and then wrote a verbal narrative reconstruction of feelings and thoughts independently, which

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3 The picture “Hidden Horrors” is available in chapter 4 and “Forest” in Appendix E.
began to construct a specific past, present and future narrative. Permanent change emanated from those moments of shared experience when an art reply was offered which indicated non-verbal acceptance for emotionally charged material.

2.1.8. Consciousness

Aspects of the human being that are of central importance in any intersubjective situation including therapeutic encounter, are consciousness, emotion, perception and thought. Consciousness has been studied as a philosophical concept and is often referred to as part of everyday understanding. Sutherland (quoted Ramachandran & Blackslee 1998:228) regards consciousness as “a fascinating but elusive phenomenon: it is impossible to specify what it is, what it does, or why it evolved”. Freud made much use of the concept of the conscious/ subconscious/ unconscious division of mind in his theories, which present day psychoanalytic work retains. Spinelli (2001) challenges the need for a concept of the unconscious and Schore (1994) suggests that only consciousness (awareness) and subconsciousness (or out of awareness) are involved in human experiencing. The idea of the unconscious has been largely avoided by modern psychologists and as a student of psychology I was advised never to use the word; behavioural description was all. A full discussion of the many theoretical meanings and uses is too extensive and unnecessary for the present purpose. In this writing the words consciousness and unconsciousness will be avoided if possible, used only in the context of the work of the writer being discussed, or as a synonym to vary language when the word “awareness” becomes too repetitious. Brief mention will be made of some ‘further’ understandings ‘of consciousness’.

Ramachandran’s (1998) view of consciousness as the first person representation of individual apprehension of the world and his concern with linking this to the third person voice of science was mentioned in chapter 1.
Qualia (discriminations of sensory awareness) mediate between perception and action. Actual perceptions need strong, vivid, subjective qualia because they organize decision-making and require rapid response. The three qualities of qualia required for consciousness are irrevocability, short-term memory and flexibility. Irrevocable qualia generate stable clear responses from the many potentially possible. Short-term memory retains subjectivity long enough for action to occur, and flexibility (rather than repetition) of output indicates a guiding awareness.

Edelman’s (1992) explanation of the brain/body system as brain embodied and body embedded (in environment) emphasizes process. He describes the brain as a selecting system that puts things together in new ways through pattern recognition, self organizes, learns and evolves through experience. The brain can speak to itself and the aware brain can use its discriminations to plan the future, narrate the past, develop a social self, and reflect upon being conscious. Current brain mapping identifies the centrally located thalamus as signaller for all senses (but smell) to the cortex, which then signals back to the thalamus. Awareness arises specifically through parts of the temporal lobes (amygdala, septum, hypothalamus and insular cortex) projected to the cingulate gyrus in the frontal lobes. Edelman (1989) proposed the process of neural re-entry as the neurological mechanism of awareness, and is continuing to develop a neurobiological understanding of consciousness (Edelman, 1992, 2004). A group of neurons activated by incoming stimuli, signals to another neuronal group. The second group reactives the first group, creating a re-entry loop, which could contact a third group and recursively link back to the first and second cluster. This combination of an action and a second or third action about the original one, is what opens the door to awareness. The first re-entry is short and of rapid duration (intuitive likes and dislikes), several re-entries stabilize activation long enough for full consciousness to arise. Personality and creativity are enduring aspects of awareness, barring accidental brain trauma. Awareness of perceptions from one’s own and the
other's art and awareness of the associated flow of feeling, thought and idea was an important part of learning from art dialogue. Creating an anticipatory intention to be present whether as learner or companion in preparation for dialogue was a necessary beginning in our work.

2.1.9. Emotion

The emotional system is an adaptive mechanism of high speed orientation and response, very different to thought, though both occur in the brain, after the brain registers physical changes in the body (Damasio, 2000). Greenberg and Paivio (1997) classify emotion into four categories—primary adaptive, primary maladaptive, secondary and instrumental. Briefly, primary adaptive emotion is exemplified by running away from a tiger; primary maladaptive emotion is posttraumatic stress syndrome, where danger is no longer present; secondary emotional reaction where an emotional reaction (often with cultural loading) follows primary emotion such as fear of fear; and instrumental emotion, is experienced or expressed for social effect. Maladaptive emotion comes from complex internal processes based on learning histories in which adaptive emotion expression and regulation have not been achieved.

The limbic system, which manages many bodily physiological processes, also processes basic emotion. Emotion is in a complex interrelationship with the body via neurochemical and physiological events that influence the immune system. Emotion is produced in two ways, one via the amygdala that responds instantly to danger with a “flight or fight” response, and one via the thalamus and neocortex, which responds more slowly, and offers the possibility for cognitive intervention to regulate emotion (Greenberg, 2002). Memory is also involved in emotional regulation. Different systems operate; one stores consciously processed information, the other stores the moment-to-moment happenings as lived. These can reoccur with full emotionality as on the first occurrence, in posttraumatic stress situations. Emotions respond to the
significance of things to experienced well being. Much of human interaction is conducted through emotionally charged communication hardly apprehended by awareness. The overwhelming number of learner drawings by both colleagues commenced without conscious intention. Generally, sensed body based feelings then emerged, and only some time after that were emotions identified. In one or two cases, a strong primary emotion, anger or sorrow was fully conscious before drawing and the art simply expressed the feeling.

The project of most psychotherapies is change involving emotion and cognition, however, there are few systematic attempts to describe and understand the detail of how this happens and what the therapist must do to facilitate actions. Most previous work has focused on either environment or physiology, with recent movement towards a more interactive approach (Panksepp, 1998; Schore, 1999). An important attempt to develop a process approach to work with emotion is being made by Greenberg (2002; with Safran, 1987; with Paivio, 1997) combining elements from experiential, psychodynamic, cognitive-behavioural, and systemic perspectives. He describes his approach as a resolution of two polarities; “being attuned to client’s feelings and offering proposals to help them process their experience more deeply” with “working to integrate cognition and emotion by using cognition to make sense of emotion” (Greenberg, 2002: 7). Art dialogue supported both process directions. Avoiding complex and difficult emotions requires energy engagement in splitting and dissociation, and the challenge of therapy is the reintegrating of emotion and somatic experience back into the organism (Safran & Greenberg, 1987). Emotion experiencing is the core of emotion change. Emotional expression is the first step, and involves an elaborate cognitive processing task in which data are integrated from many brain areas, usually out of awareness. Empathic attunement and support assists differentiation and toleration of emotion. Several powerful examples of empathic attunement occurred through the art dialogue.

Ways of facilitating increasing awareness of body based feelings or felt sense
is the first step to problem solving. Personal interpretation of a bodily felt sense develops over time, quickly or slowly, and is a process in which many elements are constantly being synthesized to construct what one feels. (Greenberg, 2002). Processing and deepening body felt experience in a supportive, trusted relationship “may be a core ingredient of change in psychotherapy, regardless of approach” (Greenberg, 2002:7). Awareness or perceptual appraisal offers access to emotion (Ellsworth, 1994; Frijda, 1986; Scherer, 1984) but rather than “evoking complete emotions, each appraisal may correspond to change in the brain, the body, and subjective feelings” (Greenberg, 2002) only arriving ultimately at an identifiable, strong emotion. Gendlin’s focusing (1962, 1981) offers a structured approach to awareness development and the creation of meaning. “In focusing it often seems as if the next step contradicts the previous. I felt bored, and then, focusing on the whole felt sense, I find I am angry, and then, focusing on that felt sense, I find I am really afraid I can’t handle the situation, and then further, that I can handle it but I have this odd sense that I’m not supposed to be able to handle it, and that in turn, is because…to get the last one I had to live in each of the others” (Gendlin, 1991: 258). Many reflections in diary entries refer to a body based start to a drawing or art sequence that then arrived at strong feeling, which once known was available for working through. Working through moved through several meaning shifts. A synthesis of expression and reflection has been shown to have the most effective outcome for this purpose (Greenberg quoting Bohart, 1977). Alternating feeling expression and reflection is shown in diaries. Understanding human beings as dynamic, self-organizing systems actively constructing a personal sense of reality from multiple levels of experience, is advocated (Greenberg, 2002 quoting Thelen & Smith, 1994; Greenberg & van Balen, 1998; Guidano, 1991; Mahoney, 1991).

The narrative flow of evaluation, interpretation and self-explanation, which comes after the emotion, is a record of experience though not of the process
of emotion generation. This occurs incrementally and often without being noticed. Recorded reflective description before, while or after art making or art dialoguing show shifts into narrative and thinking. Awareness was greatly enhanced by reading the reconstructed journey, suggesting the need for recursive working through. Meaning creation and symbolization of emotion are then followed by rational reflection, understanding the past, awareness of the present and pacing of the future, which together confer the capacity to make choices and control the outcome of feeling, through the introduction of mind between situation and action. Time for reflection provides flexibility and a deeper sense of the proposed action. Some art dialogue reflections show the pattern of Greenberg’s emotional experiencing in a supportive presence. These verbal narrative reconstructions, written independently, created a specific past, present and future. Permanent change emanated from those moments of shared experience when an art reply was offered which indicated nonverbal acceptance for emotionally strong material. “Emotional intelligence involves integrating head and heart through awareness of current embodied emotional experience, reflection on and regulation of emotions. Experience and reflection are important in both transforming maladaptive emotions and in creating new meaning. Empathy with others’ emotion is a crucial aspect of emotional intelligence” (Greenberg, 2002:38) and material is emerging from a body work perspective which is linking physical functioning and structure with emotion (Myers, 1998).

2.1.10. Body

Having strongly stated my understanding that mind and body are integral and integrated aspects in the creation of self and awareness, and presented some details of cerebral connections for emotion, memory and creativity, I do not propose to devote space to the physiology of the autonomic, endocrine, immune or neuropeptide systems involved in the bodily expression of perception and emotion. Its absence does not indicate a lesser significance.
Rossi (1986) presents a detailed and thorough explanation of the behavioural effect on emotion of these biological mechanisms.

It is important in the context of visual dialogue, however, to mention sensation and perception in relation to body as the channels through which contact with the external world is established and experienced. For psychology as for phenomenological philosophy, experience is the core of human existence and the starting point for all behaviour. Senses are organized to form perceptions of the world and both influence behaviour. Sensation is the process whereby raw environmental information is received from sense organs, and perception - how sense is made of senses, is the further step by which the nervous system acts, organizes, and interprets the incoming sensory data to create that experience. Experience is not a mirror of ‘reality’ but an active creative process which allows the same sensory input to be perceived in different ways in different contexts. Senses inform the brain with basic inputs from sensory organs in the electrochemical language of the nervous system, through which awareness is constructed from unique personal experiences. To the five classical senses of vision, audition, touch, taste and smell can be added body senses of balance and position, skin receptors (pressure, pain and temperature) and deep brain temperature and chemical receptors (Smith, Sarason & Sarason 1982).

Space will not permit discussion of ocular physiology and function, or the neuroscience of sight, though all are important in understanding the detail of visual perception. Dworetsky (1982) identified important aspects of visual perception as attention, motivational and psychodynamic (emotional) factors, patterning and perceptual organization, gestalt principles, perceptual hypotheses, expectancies, depth and distance perception and stereopsis. The structure of art in relation to psychology was described by Arnheim (1954) who identified characteristics of balance, shape, form, growth, space, light, colour, movement tension and expression, based on gestalt theory (Koffka 1936; Kohler 1975), which had identified patterns of perception and thought.
Edelman’s (2004) notion of brain as a selectional system that, through pattern recognition, puts things together in novel ways linking physical body structures, characteristics of visual perception, psychological principles and central cerebral processing, accounts for expressive variation within and between people.

Art dialogue experience suggested the aesthetic patterns of visual art as the language of communication for this work. Both colleagues were attuned to this language through years of arts experience, in a way that enabled both to perceive these characteristics in art work as emotional meanings, omitting simplistic analytic labelling such as jagged lines equal anger, though having this information as possible suggestive background. The central emphasis is on the flow of intersubjective attunement at which both colleagues were well practised. Intentions of emotional attunement coupled with careful recursive checking of perceived meanings to prevent companion projection were frequently mentioned.

Varela et al (1992: 157) noted that colour provides a “paradigmatic domain in which our twin concerns of science and human experience naturally intersect”, having immediate perceptual and cognitive significance. Colour categories are experiential, consensual and embodied, depending upon biological and cultural history.

Colour was an important meaning category in our journeying. My difficulty with a wrongly named colour was noted during the inquiry with therapists.

2.1.11. Meaning and Metaphor

Meaning consists of ideas that connect with each other in clusters and link with values. Meanings are usually networks of ideas and relationships, the more complex having multiple levels. The conceptual system, in which we think and act, is fundamentally metaphorical. Metaphor is understanding and
experiencing one kind of thing in terms of another. One metaphor can stand for a whole conceptual system, condensing multiple meanings. It is “perhaps the key to giving an adequate account of understanding” offering “an alternative…in which human experience, and understanding rather than objective truth, plays the central role” (Lakoff & Johnson, 1980 ix, x, 3, 5). Most concepts are partially understood in terms of other concepts. The art dialogue statements and replies made repeated use of visual metaphor and through ambiguity allowed the establishment of individually harmonious meaning.

Association and distinction are the first elements of meaning and these functions enable symbolization where one thing can stand for another, the more complex meanings being connections of connections. Discerning patterns in the environment, and controlling personal internal state are the two broad functions of meaning. Affect regulation is an important aspect of this inner regulation, and gives rise to meanings and responds to meanings.

Cultural systems provide broad frameworks of communally shared meanings, which individuals incorporate into more idiosyncratic individual meaning sets, to satisfy personal needs for purpose, value, efficacy, and self worth. Baumeister (1991) considers a meaningful life is a necessary aspect of human satisfaction. This is a potential motive for seeking psychotherapy. Frankl (1963) made the search for meaning the basis of his therapeutic system. Rowe (2001:66) suggests “we are in essence meaning creating people and the creation of meaning and its use should be the subject matter of psychology”.

2.1.12. Narrative and verbalization

Stern (2004) suggests therapeutic change requires an actual experience, a subjectively lived happening, with feelings and actions taking place in real time, in the real world, with real people, in a moment of being present together. The key to change is what is conscious rather than subconscious and
out of awareness. Clinical material therefore is largely co-constructed, a two person enterprise, based upon the intersubjective state, where the most effective actions are experiential in the present moment(s). Highly developed narrative actions are available to the therapist (Bochner, 2001; Epston & White, 1992; White, 1990; Sarbin, 1986). However, verbal understanding, explaining, or narrating needs to be paced to Stern’s (2004) experiential sequence; words used too soon or solely are often insufficient to bring about behavioural change. Both colleagues remarked during the journey that words used too soon or solely is the experience of much psychotherapy. Emotional contact and meaning construction usefully come first. Talking about is preceded by feeling about, and feeling about can be supported initially in relationship with an other, by non verbal creative actions. This is not to suggest that verbal narrative is ineffective, rather that an order of doing that allows use of a body based activity without words, preceding narrative, offers space and time for the emergence of emotion through more easily accessed cerebral pathways. Narrative will follow in a temporal sequence, connecting intrinsic shifts into extrinsic structures. This entire sequence occurs recursively.

Having discussed intersubjectivity and its central place in therapeutic endeavour, the place of experience, perception, verbal language, meaning creation, metaphor, and narrative in therapy, mention will now be made of therapy, the public relevance of the thesis title.

2.2. Therapy

Therapeutic enterprises will be defined and contextualized in relation to the application of art dialogue. What therapy is, how it is practiced and its theories will be briefly mentioned, particularly humanistic, experiential and constructivist approaches, which will be identified as the location of personal psychological learning and a theoretical location for art dialogue, if it is regarded as a therapeutic process within existing theoretical frames. At the
end of this section I will argue for an alternative construction.

2.2.1. Therapy: definition, context and focus

Therapeutic activities are undertaken by a number of professionals, including a range of workers through the medical, health, psychology, social services, education and clerical spectrums offering services across all ages and needs. The following definition describes psychotherapy and counselling as “professional activities that utilize an interpersonal relationship to enable people to...make changes in their lives. Professional psychotherapists and counsellors work within a clearly contracted, principled relationship that enables individuals to obtain assistance in exploring and resolving issues of an interpersonal, intrapsychic or personal nature” (Psychotherapy and Counselling Federation of Australia, Grant 1997).

In the context of professional clinical or counselling psychology a client will seek assistance for dealing with personal pain and the therapist will respond, depending upon personal understanding, training and theoretical conviction. The client's learning is the focus, but implications for lifetime learning and self-development by the practitioner, to ensure competent interpersonal practice, also exists. Emotional issues will differ depending upon personal development.

The twentieth century saw the development and proliferation of theories and movements of therapeutic practice with different emphases on various aspects of human functioning. Prior to this, behavioural and emotional problems had been dealt with by family, community, church or the criminal justice system from idiosyncratic belief and value positions. Many systems and methods have been devised to support the process of psychological therapy. Some make a distinction between personal problem solving and personal growth/learning. In some, a clinical emphasis is paramount, which inclines towards the medical model. Some specify or assume recognition of the social
embedding of the individual, from micro to macro situations, in different proportions, depending upon the issues being considered.

Therapeutic endeavours take place within the broader context of culture, country and politics, which inevitably influence therapeutic constructions. For example, that Freud’s ideas were contexted in the repressed sexual mores of nineteenth and early twentieth century middle class Vienna has been noted (Masson 1992), and Davies and Bhugra (2004: 95) suggest, in regard to humanism, the possibility that “individual change, personal responsibility and personal freedom all reflect the individualism of American ideology”. Twenty first century culture driven by global capitalism is in danger of adopting universal acquisition as its answer to the question of maximizing happiness, with a resultant increase in personal distress and planetary degradation (Saul 1997). Narcissistic self-interest was observed to be an increasing outcome of cultural change towards individualism (Lasch 1978, 1984, Taylor 1989, van den Nieuwenhof 2005). Csikszentmihalyi (1993) extended his understanding of the concept of psychological flow beyond genetic and cultural determinants of behaviour to a moral and ethical perspective. Flow as an evolutionary motivating principle can support an interconnected world perspective, encouraging people to participate in a greater purpose than self interest, which could create a new, more positive and optimistic psychology (Snyder & Lopez 2002). Csikszentmihalyi’s evolutionary perspective on human thought development has fascinating continuation in anthropological descriptions of the development and separation of verbal language, and the emergence of music and dance/ movement from tonal and rhythmical grunts (Mithen 2005) and the universal pre-historical engagement with visual art and decoration (Dissanayake, 1992), which I reluctantly omit as beyond present scope, except for this brief mention.

Freshwater and Robertson (2002) divide description of therapeutic approaches into three groups based upon a developmental sequence of prepersonal, personal, and transpersonal needs. They link psychoanalytic
approaches with the first, humanistic approaches with the second, and transpersonal approaches with the third group. They suggest the first group evokes emotions and needs around the struggle to separate (grief, anxiety and rage), the second with feelings and needs around connection and relationship (loneliness, emptiness, and longing), and the third with loneliness as a precursor to solitude and aloneness.

Cozolino (2002) identified three levels of verbal language; a social communicating language, a stream of consciousness; and reflexive and self reflective language, all having relevance to therapy. Reflexive languages hold the individual in the moment, while reflective language establishes a perspective on reflexive reactions and behaviour change possibilities. It requires higher levels of affect regulation and cognitive processing.

Art seemed to operate as a reflexive language that extended self-reflection. Its ambiguities and metaphorical qualities allowed the art dialogue recipient to further process emotional reconnection before talking about the experience. It seems that emotional connection is enhanced by art dialogue because the connections between the limbic system (the site of emotion and receptive memory) and the right frontal area allow non-verbal imagery access at that processing moment when verbal contact with the limbic system through the left temporal hemisphere is blocked. I experienced behaviour change through the verbal processing of the art dialogue that I then did reflectively and alone. Perhaps years of learning and practising psychotherapy were supportive. However, application will require the support of a therapist using verbal as well as art language, to continue the emerging trajectory of feeling and thought. Finely tuned intersubjective responses supported this processing.

2.2.2. Therapy: theory and practice

As therapeutic systems developed through the twentieth century each stressed differences in theory and practice, often very acrimoniously, because of the
values clashes underpinning the ideas. In practice, distinctions were often unclear and stylistic differences between approaches tended to block theoretical communication. Psychoanalytic theorizing often has a more literary, metaphysical tone to it. Theorists in the experiential tradition have intentionally adopted a more personal mode of expression, consistent with a humanistic approach to human problems. Behavioural thinking, which emphasizes the objective nature of psychological inquiry, has tended to be more linear and data oriented in nature, although cognitive emotional behavioural therapy (CEBT) now has detailed and refined ways of logical identification and challenge of inadequate or inappropriate thinking. Behaviourists often dismiss experiential and psychoanalytic thinking as unscientific. Psychoanalytic theorists often dismiss behavioural theory as mechanistic. Wholesale dismissals impede the integration necessary for real theoretical progress (Safran and Greenberg 1991:iix). Ideas developed in response to what had gone before, provoked alteration and addition as new directions emerged. By the beginning of the twenty-first century, increased knowledge (psychological and neuroscientific especially) about the developing and functioning human, influenced theory and practice in the direction of the identification of certain commonalities, by challenging and shifting orthodoxies, and by the addition of new ideas and different therapeutic emphasises. Most approaches now include some recognition of emotion, cognition, behaviour, personality, creativity, brain processes, body/ mind, relationship, and social environment: the total human being in context, though “clients seem to bring out the emotions that best fit within the narrative of” a particular approach “as if the approach (selects for) certain sorts of emotions” (Freshwater and Robertson 2002).

2.2.3. Therapy: Humanistic, Experiential and Constructivist Approaches

Seiser and Wastell (2002) classified therapeutic developments into three
waves. The first, based upon psychoanalysis, the second on learning theories and the third wave on a wide and diverse range of approaches, humanistic, phenomenological, expressive and experiential. Because of word limit only the third wave, where I locate creative arts approaches will be described here. I also link constructivism with humanistic approaches as generally compatible, and critically important in therapeutic processing of the emotion—cognition pathway. Any reader interested can find the first and second wave of therapeutic ideas described briefly in Appendix B.3. if needed for completeness.

Humanistic models developed in reaction to the implicit determinism of psychoanalysis (innate sex and aggression drives), the behavioural approaches (strong environmental determinants), and the uninvolved “objectivity” of relationships based in medical practice. Major contributors to humanistic psychotherapy were Carl Rogers (1951, 1961, 1977, 1980), Abraham Maslow (1968, 1971), Fritz Perls (1969, Perls et al 1951) and Sidney Jourard (1971). Heinz Kohut from a psychoanalytic background, developed Self Psychology which shares many of the concerns of the humanistic approach. Recent work in neuroscience is identifying the components of a cerebral self network consisting of the brain areas of the medial prefrontal cortex, the anterior insula and precuneus, for processing or retrieving information specifically related to the self and a coherent sense of self across all situations (Zimmer, 2005). This approach was collectively one of experiential discovery, emphasizing inherent human motivation for self-growth and actualization through the development of positive self-regard within a companionate relationship. Therapeutic actions addressed to the whole person used techniques for experiencing, emphasizing choice, values, and self-realization rather than diagnosis or the language of psychiatry. Clients are viewed as having authority for their own growth. A central therapeutic motive was the facilitation of new meanings for experiences through a process oriented, person centred, wholistic emphasis on the person’s way of being (and becoming) in the world, that focuses on
awareness and expression of feelings. The psychotherapeutic focus is on present experience.

All the component movements of the humanistic wave of psychotherapy place a strong central emphasis on the intersubjective quality of the therapist/client relationship. The capacity to imagine the qualia experienced by the other becomes the access point to the unseen inner world of another: the basis of empathy. Rollo May (1989) defines empathy (in distinction to the concern of sympathy) as the key to counselling. Recent ideas about intersubjectivity challenge the adequacy of empathy for sufficient connection, because it is a one sided representation of the intersubjective space inhabited by two people requiring not only empathy from the therapist but also authentic, transparent engagement of self with other, and the client’s capacity to be available to what the therapist offers for supporting client personal growth. Orange (1995) identifies this as emotional availability, and although she connects it primarily with the therapist I would include the advantage of client contribution to this action. The colleagues both were able to be emotionally available to the other as well as to issues of self. Jan identified the attitude of being available with the beginning of the art dialogue process for both companion and learner.

Rogers emphasized therapist congruence and a genuine empathic and unconditional positive regard for the client, as necessary conditions for success. The therapist is concerned with “how” the client feels not “why” they feel that way, (unlike psychoanalysis), concentrating on their distress in the present, rather than their specific psychopathology and its historic origins. The Rogerian approach has been criticized as being a single treatment approach; the therapist/client relationship, characterized by unconditional positive regard. Rogers rejected the use of “techniques”, but Perls’ Gestalt Therapy places great reliance upon activities for focusing awareness on the process of the present moment, re-experiencing and resolving old, powerful, perhaps forgotten experiences, in a way that reunites the pieces within the
whole personal gestalt.

Despite its links with humanistic approaches, Mahrer (1996) claims a difference for experiential therapy that distinguishes it from other humanistic psychotherapies with client centred connections. This difference is identified as the key to therapeutic change, the reliance upon experiencing as the “working avenue to change” (Mahrer 1996:xii). There are also some differences within the group of experientialist therapists such as Gendlin (1962, 1981, 1991) Greenberg and Safran (1987) and Mahrer in how working through is achieved. The difference of doing and experiencing non-verbally was shown by our journey to be motivating and effective for us. It offered the opportunity to experience through other perceptual channels such as vision and bodily movement.

Constructivism is a philosophy that has deep roots in Western cultures (Giambattista Vico 1688-1744, Emmanuel Kant 1724-1804, Hans Vaihinger 1852-1933) and even deeper ones in the east (Gautama Buddha 560-477 B.C.E). The statement attributed to the Buddha encapsulates the approach; “we are what we think. All that we are arises with our thoughts. With our thoughts we make the world” (Mahoney 2002, quoting Walsh 1999:45)

The personal construct psychology of George Kelly (1955) inherited this tradition and also fits within the humanistic category, despite the fact that his model of man is based on “man the scientist” which links it with some cognitive behaviouralist approaches. Kelly suggests that past experiences are developed into constructs about self and others, by means of the formation of hypotheses. These are tested out and subjected to revisions and modification that further guide behavioural expectations. Distress can be reduced by exploration of the client’s personal construct system. Constructs too loose to offer an explanatory framework or those too tight and inflexible, might need revision. Constructivism offers a process and explanation for the cognitive reconstruction that can follow emotional reconnection consequent upon
expressive experiencing. It is primarily the construction of personal narrative from feeling provoked thoughts that is of interest here. Mahoney (2002) describes the human being as a complex system of active and interactive self organizing principles. He defines the themes of constructivism as activity, order (and disorder), identity, social-symbolic processes, and dynamic dialectical development, and he links its meanings with those of positive psychology (Snyder and Lopez 2002); caring, compassion, generosity, hope, love, meaning, non-violence, responsibility and wisdom.

2.2.4. Therapy: Eclecticism and theoretical integration

Lazarus (1967, 1976) introduced the notion of eclecticism with his multi-modal therapy, using different interventions, from different theoretical groups, to influence different aspects of the whole person, including behaviour, affect, sensation, imagery, cognitions, interpersonal relationships and body. More recently Lett (1996: 6) noted a question awaiting attention from the therapeutic profession and asked “whether phenomenological psychology can become a form of therapy in itself, aside from hermeneutic alliances with other systems that provide theoretical-interpretative meanings?” Recent attempts (Corey 1991, Dobson 2001) to integrate therapy theory involved principles, actions and all aspects, (body, mind and culture) of the whole person in process. Greenberg (2002) suggested that future theoretical integration with practice based upon working with different processes such as affect, cognition, behaviour, and interaction, will be more effective than work within schools, stressing one or other human function. This expansion of ideas offers the possibility of a direction, which could emphasize process and include creative arts, in its armamentarium “to create the conditions in which the client and therapist can use the external story as the avenue for unfolding the inner stories” (Lett: 1996: 7) and where “there is no ‘treatment system’ only a process of searching for meaning, which is infinitely variable and emerging” (Lett: 2001: 166).
Samuels noted (2003: ix) that the present centre of psychotherapeutic endeavour is becoming “exploration of what is the case rather than interpretation...there is growing recognition...it is to changes in what is experienced and how it is experienced (and expressed whether by word or bodily motion) that we must look”. The activity of psychotherapy moves from emotion to cognition, recursively in small time spans, with creative arts and verbal language both contributing useful processing in the space and time between emotion and cognition, depending upon the needs of the moment.

Cozolino (2002) advocates a future for the psychotherapist as neuroscientist. The growth and integration of neural networks is the biological mechanism of all successful learning, including psychotherapy. He suggests that therapy is a process that allows for the linkage of explicit and implicit cerebral circuitry, conscious awareness and the inhibition and control of anxiety and fears. Regardless of the particular issue, therapy can teach understanding and better use of the brain. Network increase supports expanded consciousness, regulation and control of unnecessary or destructive impulses, integration of emotion and thought in conscious experience and appropriate boundary development. Neural integration takes place in the association areas of the frontal, temporal and parietal lobes. These are locations that support, through meaning making and narrative construction, the combination into conscious memory of knowing, sensing and feeling (Siegel 1999). My experiences around series 1, cycle 5, pictures 1-5, and series 3, cycle 2, picture 1, show the development of narrative from feeling, before, while, after drawing and in response to Jan’s art reply. Jan’s record similarly shows narrative development through series 1 and 2. Sensitive periods for neural development, brain plasticity enhancement, positive brain change, change beyond critical periods are all areas of neuroscience interest relevant to psychotherapy. The impact of enriched environment throughout life, despite inbuilt limitation on responsivity has demonstrated the brain-building capacity of positive
experiences.

My assumption, from the collegial journey experience, is that creative arts approaches effectively serve the purpose of supporting emotional emergence, clarification and management and that this approach can be used within any dedicated approach, from an eclectic perspective, or from a process orientation. The latter could accommodate other perceptual patterning ideas such as those of Neurolinguistic Programming, (Hall and Bellnap, 2003), approaches to metaphor, imagery and primary process thinking from Ericksonian hypnotherapy (Bandler & Grinder 1975, King & Citrenbaum 1993) and Eye Movement Desensitisation and Reprogramming (Shapiro 2001), and imagery approaches from Gendlin (1981), as well as other potential mind /body process based actions, including other art forms.

2.3. Personal learning

The concept of personal psychological learning emerges from the theoretical approach described above as humanistic, resting heavily upon the details and qualities of intersubjective processes. It has relevance to humans in general and to mental health issues in a wide range of contexts. The term is used in the sense of self knowledge and personal understanding that an individual needs or wants to increase psychological ease of being in the world. Rogers (1961) described personal learning as the urge to expand, extend, to become autonomous, develop, mature- the tendency to express and activate all the capacities of the organism or the self. The fully functioning person would be a person in process, continually changing (Rogers 1951). Maslow’s (1968, 1971) hierarchy of human needs identified progressive, life long personal growth in the highest position and described psychosocial growth that advances through physical needs, safety and security, love and belonging, self esteem, esteem for others, to self actualisation.

Greenberg (2002 x) suggests an understanding of self as two aspects, one
driving the rational stream of consciousness, deliberate, thoughtful, monitoring and critiquing behaviour derived from values, goals, and standards. The other self, more automatic, derives from experiential, sensory awareness, and is passionate, impulsive and sensitive. This is the source of feeling for others, and it communicates through the sensorimotor channels of the body. Consonant with Greenberg’s (2002) and Stern’s (2004) constructions of the sequence of experiencing mentioned earlier, emotional intelligence has been proposed (Goleman 1996) as an important element in personal learning. Mayer and Salovey (1997) identify emotional intelligence as involving the ability to perceive, appraise and express emotion; to access or generate feelings when they facilitate thought; to understand emotion and use that knowledge; and to regulate emotions to promote growth. Learning may be emotional, cognitive and/or behavioural. Art dialogue consequences moved through each learning location in a recursive sequence. Process acquisition usually occurs through emotion and memory in an intersubjective relationship. Gedo (1995) says completion of development occurs by mastery of affective intensities through supporting development of new channels of intrapsychic communication. Working through, is the difficult transitional process that alters reliance on former modes of behavioural regulation and is gradually superseded by more effective adaptation.

Personal learning directed towards the self invokes the construction of new meaning: the creation of individual realities from the fragments of information of which one becomes aware. “Thoughts before, while, or immediately after drawing” will be found throughout the journey description that illustrate such information. Evolution has been driven by survival needs, though for centuries the notion of happiness has engaged philosophers, poets and common folk attempting to identify the source of well being (Cozzolino 2002). “The attempt to regulate affect- to minimize unpleasant feelings and maximize pleasant ones– is the driving force in human motivation” (Westen 1997: 542). Argyle (1987) noted the debate between the pursuit of pleasure
and engagement in service as different ways of constructing the search for happiness. For Csikszentmihalyi (1990) happiness is flow, and flow is the altered mind state that many experience when fully focused on an activity that totally engages the individual, to the exclusion of everything else. “Creating meaning involves bringing order to the contents of the mind by integrating one’s actions into a unified flow experience” (op cit 1990: 216). Reflections on art making suggested that the colleagues often operated in a flow state, for example the difficulty of simultaneous drawing and describing of actions, and the notion of “right” drawings for the purpose, determined by feeling. Flow contrasts with being anxious or bored; states in which many live a great deal of the time. Bodily sentience is intricately meaningful, but it is not static. It implies further events and the next move. Based on studies of artists creating meaning through making art works, and later through many general studies, Csikszentmihalyi (1990) accounted for the feeling of being ecstatically outside the creation as due to the limits of awareness. At higher levels of consciousness more mundane aspects become out of awareness to enable attention to focus on the number of terms it can manage. Inner clarity, confidence, serenity, timelessness, and intrinsic motivation are characteristics of the flow state. Further, he says happiness is not something that happens as a result of fortune or chance. It depends on how the events of life are interpreted. Learning to manage inner experience determines quality of life.

2.4. Art in Therapy

The MIECAT creative arts method was influenced by a phenomenological art therapy method (Betensky 1987) that identified key features that were carried into the approach. Betensky claims (1995:30) people untrained in art, express inner experiences of the basic emotions of fear, anger and love in art components like line, shape and colour, forming total expressions characteristic of the individual self. “Aspects of human experience find their expression in lines expressive of moods, in colours expressive of emotions; in
shapes expressive of weight; which also symbolise the world; and in motion, stance or gesture are expressive of vitality and feeling about self, and aliveness” (Betensky 1995: 29-30). She notes the unity of expression and emotion, in a three step sequence reminiscent of Greenberg’s phases of emotion emergence, namely the experiencing of a vague feeling state, the connection of feeling with an object, and the perception of the object as part of the individual’s life. She suggests (1987: 165) that “content discussions are less fruitful than the possibilities offered by structural drawing components, because structural elements convey emotional meanings and represent the inner reality more accurately” than does content. Almost all our pictures were abstract in nature, thus forcing a structural reading of the dialogue. Abstract marks allow emotional and sensory expression to the creator and in the reply offer ambiguity of statement that opens recipient opportunity.

Betensky’s (1987, 1995) approach includes initial visual display to the client of the client’s artwork, with distancing, and intentional looking for differences under the guidance of the therapist’s question “what do you see?” The client is encouraged to develop a descriptive response. The same person can be both actor and observer of her own action to support meaningful connection between art expressions and personal aspects (Shaver 1975:27, quoted Betensky 1995). Betensky (1995: 34) adds “…feelings and thoughts, spontaneously evoked …with art materials, flow onto the surface of the production…and are experienced in the raw. Only later, when the finished artwork presents itself through the eye to…visual and cognitive perception”, are relationships discovered in the art characteristics, and meanings. Meaningful connections developed from our own drawings, especially with the support of the art dialogue. These added another step after drawing for the emergence of feeling. The other’s involvement, was both intersubjectively supporting and through the art reply expanded the viewing by asking and stating non verbally “What do you see? This is what I see”. The non-verbal art language gave more time for identification of feeling, thinking and
Betensky’s approach leads in the direction of analysis of aesthetic characteristics of the work and even the use of projective tests to interpret and analyse the client. I prefer the MIECAT phenomenological creative art process because it offers full processing authority to the individual. It gives a different balance to therapist-client intersubjectivity. Structural understanding of art is the underpinning for reading the individual art as one reads a person’s face— as a combination of universality and individuality. It seems important to build one’s own lexicon of the individual’s meanings, rather than impose standardized interpretation and use these for diagnostic purposes.

My preference is to reduce the attribution of interpretative responsibility to art characteristics and relate meanings to reconnected feeling and the consequent construction of meaning, locating the learning locus within the individual. Art characteristics and structure are important and a knowledge of these ideas is useful when they are understood to mean what the client believes them to mean not what is projected from generalizations. Structural elements of art may or may not relate to generalities. Greenberg’s (2002) analysis of different categories of emotion, as primary, secondary and instrumental, with maladaptive tendencies qualifying some categories, suggests that primary emotions expressed through body/ mind/ emotion and hands support structural generalizations; less basic emotions are subject to greater individual variation. Understanding is best built on the basis of experience with the specific individual. If the client’s structural characteristics are observed and used in dialogue without verbal definition the visual conversation between two people is possible and sustainable, and available to enhance learning non-verbally. The companion does not need to know content.

Having linked the collegial journey to public relevance I must speak briefly of a therapeutic location for the creative arts approach to personal learning.
Being a psychologist not an art therapist, I use creative arts as one response for supporting personal learning and change, among many possible responses. I choose to do so according to my understanding of what would best serve the client at that moment within a context of open discussion about needs, intentions, directions, and emotions. If I engage creative arts my intention is to offer an expressive activity to enhance and support emotional reconnection, guided by client process expressed through art structure. The aesthetic characteristics of art and visual perception are of interest in the use of art as dialogue, but quite different from the aesthetic standards of fine art or even modern art. Kuspit, 2004, in an discussion of the “end of art” refers to modern art as an expression of the universal human unconscious and post modern art as anti-aesthetic, degenerating into ideological interests. His concern for externally judged painterly qualities is quite different from the concerns of personal development, which also views art as reflective of the internal state of being of the creator, but without need for the viewer’s aesthetic judgements.

The centrality to personal learning of work with emotion requires discrimination to more accurately locate the place for art dialogue. Emotional intelligence involves the ability to identify emotions in the physical states of self and others; assess emotions and related needs in self and others; directing attention, influencing judgement and memory, and promoting flexible thinking (Greenberg 2002). Cummings (1997, quoted Greenberg 2002) identified distressing emotions about which clients spoke most frequently as first those relating to self like depression, anxiety, self hatred, flat affect, boredom, ambivalence, and secondly those involving difficult emotions emerging from intersubjective relationships, such as anger, sadness, fear, shame and vulnerability.

During the collegial journey Jan’s major experience was mostly in relation to the second group, while mine was in both sets. Within those distinctions emotional emergence of my issue was of “the kind of secret one wraps in a
cocoon of silence or protects as one protects an injury” (Hoffman 2004), while Jan’s related to anger, fear, vulnerability and seduction in relationship, which required expression to clarify questions. Art dialogue supported emotional emergence in both contexts. However in one of my minor sequences, in one of Jan’s and in the work of client Dorothy, containment not emergence of emotion was required, and a different dialogue approach that simply acknowledged the original, was required.

I understand creative arts inclusively, to encompass all or any form of creative expression from movement, through music, visual art, sculpture, crafts of all kinds, vocalization, writing, poetry. Each activity through its perceptual links may have special qualities that can be matched with particular personal perceptual preferences. Sometimes the least practiced perceptual base may be the preferred choice for therapeutic action because it may represent the least defended channel. However, we did not find this, both colleagues being happy to work in the area of visual art which was their perceptual preference, and the one therapist asked to use art instead wrote poetry while another so disliked the task as to render the art reply a statement of her fear with little connection with the colleague. Preparedness to act therapeutically within any art form requires some confidence though not necessarily great skill.

Some of these ideas constituted the convictions I brought to the art dialogue journey, that have been clarified, extended and confirmed consequent to researching and some are new ideas from reading. From the research I now understand that creative expressive arts can be used to facilitate the therapeutic pathway between emotional expression and cognitive reconstruction. It can be incorporated into a humanistic personal learning emphasis within a dedicated therapeutic theory or within an integrated process approach. The emphasis of art dialogue is on process, and therefore intermodally applicable, suggesting that the idea of reply process could be extended to embrace the possibilities of movement, audition and sound making as possible vehicles for other non verbal initial perceptual responses.
Chapter 3. How we took the journey

3.1. Research design

Chapter 1 presented a broad outline of the research that will now be described in detail. Two stories will be told; that of the art dialogue experience and that of the researching itself. Both stories emerged out of doing, and were not fully preplanned or preexplained, except for the initiating collegial decision to work together in a long exploratory sequence of the creative art method with an art dialogue addition. Researching grew from this agreement, and the research plan emerged as an outcome of its happenings. The research description, presents a position that reads with organized certainty. However, methodological details, such as how we undertook the descriptive phase, how we recorded the personal feelings, thoughts, ideas and images that accompanied actions, and the details of the art dialogue that we set out to discover and develop, fluctuated, clarified and rebalanced as we worked, in the spirit of qualitative research. Table 3.1 below shows the actions involved in three research encounters or inquiries. The first is the collegial journey, the second and third, the assessment of public relevance with clients and therapists. The details of the overall plan are further described in section 3.8, as levels of information. The focus was on obtaining records, in order to better understand the experience of each person in the personal learning situation. The research nature and theoretical approach determined that the description of research actions and co-researcher corroboration is confirmation of what was done. Table 3.1 below shows the co-researcher’s actions and confirmation of actions through three inquiries.
### Table 3.1 – Overall research structure

<table>
<thead>
<tr>
<th>Co-researchers</th>
<th>Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two colleagues</td>
<td>Series 1, 2, 3 &amp; 4 creative arts learning sequences, with art dialogue exchange. Recording of thoughts before &amp; while drawing original and after receiving art reply. Recording of thoughts while drawing art reply.</td>
</tr>
<tr>
<td>Three therapy learner/clients</td>
<td>Art dialogue sequences from therapy records.</td>
</tr>
<tr>
<td>Six therapists/teachers</td>
<td>Art dialogue reply to a presented drawing</td>
</tr>
</tbody>
</table>

3 Reviews:  
1 written after journey;  
1 verbal interview with co-researcher;  
1 written, after viewing written reconstruction and analysis.

**Verbal interview, written confirmation.**  
**Written in original materials.**

#### 3.2. Writing

The collegial journey, and the inquiries with clients and therapists all require description in the first person so voices can be heard in original speech. Collegial voices come from written records, journals, and notes, sometimes personal reflection, sometimes addressed to the other (though not read by her at that time). The collegial material set has been edited to omit repetition and to reduce length of writing. Therapist/teacher statements remain as originally written by these coresearchers. Verbal interviews with colleagues and clients were edited. All reductions have been read by the relevant speaker and the statements and meanings confirmed. Editing, which removed repetitions without changing what remained, was considered justified as the focus was not on personal dynamics, where hesitations might be significant but on the art dialogue process. Repetition and stuttering in this context interfered with comprehension. Occasional ungrammatic entries preserve original speech or writing, to reflect the speaker’s rhythms. Changes in tense and person show the flow of emphasis from self to other that occurred throughout the process and have been retained.
A major category throughout the journey description uses the headings “thoughts before”, “thoughts while” or “thoughts after” engaging in particular actions. These actions include feelings, images, reflections, memories, cognitions and ideas. The word “thoughts” includes any of the above responses and indicates they must first become available to thinking to enable verbal description of this multilayered experience. An alternative label might have been “experiences”.

The first research encounter, the collegial journey, involved four series. How much of the journey to include in the thesis writing was considered. My first impulse was to include the whole journey description. Eventually word count considerations constrained the decision. Relegating the later part of the journey, series 2, 3 and 4, to Appendix E does not indicate a lesser value, only that it is not considered necessary for a reader to view the entirety unless interested to do so for such reasons as viewing thematic emergence. The six levels of information constituting all collegial actions will be illustrated in the text (series 1) and in Appendix E (series 2, 3 and 4). Analysis has included all series. In keeping with the journey analogy, series 1 has been called “Looking for a way”, and series 2, 3 and 4 “Enjoying the view”.

### 3.3. The story of the research

Inclusion of the reflective process of researching offers a parallel story to the collegial experience. Allowing the inquiry its own telling generated creative images that assisted task completion by offering a way of resolving emotion–cognition blockages that echo the psychological learning process of the main journey. The research story provides the thesis chapter headings, and includes occasional verbal or visual imagery that will be described to resolve a research impasse. The research story imagery was of a metaphorical journey travelled by Jan and myself, to a high mountain ridge from which the terrain could be scrutinized. Having scaled these mountains, I then undertook two shorter trips along the ridge to see how others would respond to similar experience.
Journey analysis required scaling another mountain, densely overgrown with nearly impenetrable, tangled bush. This was long and hard until I found a cave with stalagmites and a “chimney” in the rocks, through which to climb to a lookout, to survey the terrain simplified by distance.

3.4. Ethics

All three encounters and their reviews were covered by ethics clearance from the Latrobe University Ethics Committee in the Graduate School of Education, obtained before, and maintained following, my transfer to Swinburne University (Appendix A).

3.5. The creative arts method

The creative arts therapy process (Lett 2001) consists of the following briefly stated steps:

- The learner creates an art expression.

- The companion views the learner’s art work.

- The companion writes a phenomenological description of the art. The description attempts to stay with the objective appearance of the work, that is, the observable art elements such as shape, line, texture, colour, and placement. The description focuses the therapist/teacher’s awareness and strengthens perceptual and cognitive clarity by bracketing out personal projections.

- Accompanying the description, but written after it, are a list of key words and images perceived by the companion, which allow the companion to offer a subjective response. The verbal description and identification of key words and images become the companion’s first (phenomenological) and second (subjective) intersubjective responses.
3.5

(ISR’s). This level was sometimes ignored, overlooked or omitted in our journey.

- A visual art reply made by the companion in response to the learner’s original art statement, was the additional third part of the ISR, and the main subject of this thesis.

3.6. Picture codes

Drawing codes throughout are based upon the following convention. The first letter designates the individual initiator, either L or J. A visual reply shows the letters VR after the maker’s initial. The first number refers to the series, the second to the cycle, and the third to the response order in the cycle (sometimes there were several drawings or several replies in a cycle). In the visual reply, the first three places give the initial of the companion and VR, followed by the number of the original to which it replies with a fourth place that indicates reply order (sometimes there was more than one reply, especially while we were trying out different ways of replying). Thus, L111 is Loris’ drawing, series 1, cycle 1, picture 1. JVR1111 is Jan’s visual response to Loris’ drawing, series 1, cycle 1, picture 1, first reply.

Throughout the text, pictures are distinguished in the writing by quotation marks, and in the figure attributions under the illustrations without such marks, because they do not require separate identification in that location. The drawings are listed in the journey text as the first table for each colleague in each series.

3.7. Writing colour and font

Font style and colour have been chosen to support and distinguish the two stories of collegial journeying and researching and to aid recognition of voice and descriptive level.
All experiential reconstructions of speech are coloured. Different colours denote different individuals or groups. My voice as traveller is red, Jan’s is blue. My voice is shown after the collegial journey in dark red/burgundy as metaphor for the emotional change wrought by the experience. Warren Lett, in the end of journey review, is written in green. Client voices are shown in orange and therapists’ in cyan.

The research process is written in blacks of differing strengths and fonts. The main research writing is in normal black print using Garamond font. Bold and normal density in Courier font show analytic shifts, half strength black in Garamond font shows palimpsestic reflections, generally denoting research commentary, throughout the text.

<table>
<thead>
<tr>
<th>Participant</th>
<th>Loris</th>
<th>Jan</th>
<th>Warren</th>
<th>Clients</th>
<th>Therapists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>Two reds</td>
<td>Blue</td>
<td>Green</td>
<td>Orange</td>
<td>Cyan</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Research voice</th>
<th>Main research writing</th>
<th>Palimpsestic reflections</th>
<th>Analysis (Process reduction)</th>
<th>Analysis (Method refersents)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Font</td>
<td>Garamond</td>
<td>Garamond 50% strength</td>
<td><strong>Courier bold</strong></td>
<td>Courier</td>
</tr>
</tbody>
</table>

### 3.8. Research stages

In total the art dialogue inquiries, reviews and analyses occurred across three years. The final written review took place after the analyses were available for distribution, in the fourth year after commencement. Work was not constant and regular through that time period, occurring in spaced blocks of activity as each step advanced the story.
The first series is given in its entirety, to allow the reader to accompany us as we looked for a way to travel. While travelling we each knew only our own journey, and that not fully. We gradually learned something (in process terms) of the colleague’s story. In neither case was our knowing as clear as that offered here. It has never included full narrative detail. Reassembling the journey record together has been a painstaking task (of finding, extracting, selecting and ordering materials) and an emotionally and intellectually surprising experience. The total generated a more coherent and cohesive story than we were aware of at the time. Hundreds of hours of assembling and analysing now look like a simple and orderly step by step description. The lived reality of the experience was a lesson in how to bring order out of chaos, from the initiating interest of how one might conduct an art dialogue and what its outcome might be, to the research questions of how this could be shown and explained.

Even though no personal narrative details were exchanged, the engagement of colleagues with each other is often reflected in the individual journal records of process action, shown by many passages addressed to the other. We were committed to a collaborative, mutual journey in which the presence of the other was motivating and facilitating. Table 3.4 shows the actions of each individual in the collegial journey, in order of occurrence.
Table 3.4 – Individual actions, collegial journey

<table>
<thead>
<tr>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learner’s original drawing</td>
</tr>
<tr>
<td>Learner records awareness &amp; reflections while drawing, or immediately after</td>
</tr>
<tr>
<td>Companion receives original drawing and writes verbal ISR (description, key words, verbal images)</td>
</tr>
<tr>
<td>Companion draws art reply and records thoughts while drawing or immediately after</td>
</tr>
<tr>
<td>Learner receives verbal ISR (description, key words, verbal images) and art reply</td>
</tr>
<tr>
<td>Learner records thoughts on receiving the art reply</td>
</tr>
</tbody>
</table>

Table 3.5 below shows the collaborative interactions between the two companions. Similar actions were undertaken by each colleague simultaneously.

Table 3.5 – Collegial collaboration during journey

<table>
<thead>
<tr>
<th>Colleague 1</th>
<th>Colleague 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal process drawing</td>
<td>Personal process drawing</td>
</tr>
<tr>
<td>Description, keywords, images</td>
<td>Description, keywords, images</td>
</tr>
<tr>
<td>Art reply</td>
<td>Art reply</td>
</tr>
<tr>
<td>Record reflection on making art reply</td>
<td>Record reflection on making art reply</td>
</tr>
<tr>
<td>Record reflections on receiving art reply</td>
<td>Record reflections on receiving art reply</td>
</tr>
</tbody>
</table>

3.9. Information levels

Examples of the material at each level of information collection shown in table 3.4 are given below to allow the reader to understand the journey materials and descriptions. Examples come from Jan’s journey in series 1.
3.9. First level of information: Original creative artwork

Figure 3.1 (Figure 4.22 in chapter 4) – Envelopes, Heart, Lips, and Black Box J111420x595mm soft pastel, oil pastel, pencil

3.9.2. Second level of information: Learner’s thoughts while making original artwork

Verbal reflections were initially recorded while undertaking the art responding, and then transcribed. However, one and then both people discovered a preference for the task to be done on a computer immediately after the completion of the drawing. This was because speaking one’s thoughts aloud into a tape recorder during the drawing was such a competing

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1 Jan generally preferred to leave her titles ambiguous as “Untitled”. Many remained so named. Loris often titled drawings but held the title back during researching, after which they were reintegrated into the record. This was because one exchange confirmed the verbal potency of the added information to support narrative guessing and the possible overpowering of visual dialogue. In application, title is a legitimate and useful addition.
task that it was found to be difficult or impossible to do. The thoughts remained in mind so clearly that writing immediately afterwards was a satisfactory way of capturing them. Stern (2004) showed that interviewees achieved high levels of verisimilitude about a recalled brief narrative. Reflections were recorded but not shared with the colleague. Reassembly of the journey has enabled full scrutiny for the first time. The reader is asked to read the description knowing that during the experience neither colleague had access to the full stream of information now available in this sequence.

I started with an idea to represent. I enjoy creating frames so I began there. As I drew, themes known to me began to take form. The lips inside were about being seen and not heard. This theme had been explored previously. The heart image is not mine. I recognize it as a borrowed image. It reminds me of how I collect, magpie like, forms I like but which really have no known significance for me. I do this as I want my images to “look nice” and I hate this superficiality. The envelope is new—another container—to hide something? I was interested in exploring the floating envelopes. Envelopes are containers for things to attend to. On the outside instead of your name or mine I have lips, heart and black square. With envelopes I have identified these three key issues for my inquiry with you—the black box holds the mystery and the not knowing, the lips are to do with having a voice but being told children are to be seen and not heard, and the yellow heart is a heart that hasn’t fully matured. These envelopes are being sent as an invitation to explore the black box, and giving myself a voice. They float on a blue background chosen because it seemed that blue is a good colour—an aesthetic choice. This is an invitation to both of us to enter this inquiry (paragraph one, Jan’s thoughts while drawing J111).
3.9.3. Third level of information: Companion’s thoughts about the learner's drawing (objective description), key words and images (subjective response)

Doing the description was often undertaken reluctantly. Both soon found it boring and time consuming and often abandoned it (as companion) or ignored it (as learner). However, if we overcame our reluctance, it served to focus the observer’s mind upon the other's drawing, sometimes supporting a better grasp of the described work. We concluded that description was a good place to start and if not fully written description then a few minutes of focused observation served the same purpose. It is hard to know how much the recipient was influenced by the description and key words for personal processing (when they were available). Records and recall suggest our focus and excitement was concentrated on the art dialogue. While reassembling the journey, I had to search hard to find the records of this stage of responding and not all existed, or could be reconstructed.

I see a coloured drawing done in soft and oil pastels and lead pencil on white paper. The drawing covers the 42 cm by 60 cm page entirely, using the white paper in its context around the page edges and in the central area. Against a blue background, with four vague areas of purple overlaid on the blue are three squares of diminishing size, one overlapping the other up the page, and each outlined in pencil. The largest square, about 22cms in size, is at the bottom and to the left of the drawing, and placed at an angle so that it rests on one of its corners. It is coloured lightly in black pastel with the white paper showing through giving an overall grey colouring. Pencil lines crosshatch this area. Placed centrally in the square is a smaller square, about 6 cms. in size. This is solid black, though the pencil crosshatching catches the light and relieves the solidity of the blackness (paragraph one, Loris’ description of J111).
Key words and images

Three images, movement between images, connected but discrete, the black base foundation becoming transparent, heart and lips: significant aspects of being.

3.9.4. Fourth level of information: Companion’s art reply to learner’s original

![Figure 3.2 (Figure 4.23 in chapter 4) – Building Blocks LVR1111 595x420mm soft pastel]

3.9.5. Fifth level of information: Companion’s thoughts while drawing art reply

I have never before replied to a picture with a picture and I’m aware of not knowing how to do this. I will have to try out ways of meeting and pacing the original to reflect back something that will be acceptable to Jan. I don’t know what this can be. I look at the picture. I am very conscious of the movement between images, flowing up the page, connected but discrete. I see the black base as a solid foundation becoming transparent, knowable, out of which, through heart and lips can come major, important shifts of being. I draw three replies. Each uses the shapes and colours of the original. I call them
“Building Blocks”, “Elements” and “Integration”. I’m asking questions. I’m trying to transcend the story (which I don’t know) and find the elements of structure and process without guessing the narrative. I’m not very happy with any drawing but I’m relieved that I found something to do. (paragraph one Loris’ thoughts while drawing art reply LVR1111).

3.9.6. Sixth level of information: Learner's thoughts about companion’s art reply

I feel "heard" and "understood" by the existence of the solid black square on the left side of the picture - I see this as acknowledgment of my black square - this says to me yes I see and acknowledge this about you - an empathic restatement - it echoes through the picture leading me to explore the black, its placement and the various combinations of size and relationship. Also, as I look at your three visual responses I am most drawn to this black - this is very affirming – It has something fundamental about who I am (paragraph 2, Jan’s thoughts about Loris’ art reply LVR1111).

3.9.7. Seventh level of information: Interviews and discussion

Table 3.6 – Interviews and discussion

<table>
<thead>
<tr>
<th>Action</th>
<th>Timing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collegial written review</td>
<td>After completion of series 4</td>
</tr>
<tr>
<td>Collegial verbal interview with co-</td>
<td>After completion of series 4</td>
</tr>
<tr>
<td>researcher</td>
<td></td>
</tr>
<tr>
<td>Final collegial written review</td>
<td>After journey reconstruction and analysis by colleague 1, has been read by colleague 2.</td>
</tr>
</tbody>
</table>

3.13
The colleagues completed a written interview designed by the author, at the conclusion of the journey. The questions were devised to allow open-ended answers to a sequence of questions about the personal experience of the journey. A verbal interview, facilitated by a co-researcher was undertaken after the end of the journey, where the colleagues nominated significant and insignificant pictures. A final written review was answered by the colleagues after the assembly and analysis of the journey was completed to confirm material, discuss concluding opinion and offer a final opportunity for reflection. This is presented in chapter 12. All review material (two sets of written questions and taped interview) can be found in Appendix G.

3.9.8. Eighth level of information: Client / learner application

Three clients, with whom I had used the creative arts method as a therapeutic choice, were contacted long after the end of the therapeutic relationship. All treatment decisions had been made first and separately from any research considerations. Long after conclusion of their personal learning, they were asked if they were prepared to participate in the research. Implications of participation including issues of future need, were discussed. Clients were interviewed about their experience of artwork in their therapy. This is presented in chapter 7. All relevant materials (letter, interview questions, interview checks, and an electronic version of pictures for screen viewing) are available in Appendix H.

3.9.9. Ninth level of information: Therapist/ teacher meeting

The purpose of this inquiry was to provide comparison, through a collaborating group, with how Jan and I had undertaken art dialogue. One of my drawings from series 2, was presented to six professional people in a doctoral studies group, consisting of three psychologists, one social worker/ counsellor and two arts educators. Each was given the method to follow and asked to complete levels three, four and five processing for this drawing. I
then completed level six responses, as learner, commenting on each therapist’s art reply, from the viewpoint of the art originator (all relevant materials are available in appendix I, including questions, feedback, and a screen version of pictures).

### 3.10. Analysis

Throughout the journey the colleagues each experienced the functions of the creator of a drawing and respondent to the colleague’s drawing in a dialogue exchange of words and images. Nominalization of roles into companion and learner was employed as an explanatory and descriptive tool to aid analysis and understanding, only after the end of the journey together. During our long journey there was no “role playing” in any acting sense; we simply engaged in a mutual inquiry. Each comfortably made rapid changes from one position to the other; switching was never problematic, seeming smooth and coherent within the flow of the agreed dialogue, with each person being learner and companion to the other, at each meeting. It has been impossible to show this dual sequence in the following writing because of the limitations of print. As there is no way to present parallel actions, one colleague’s learner experience with the other’s companionsing is presented, followed by the reversal of roles, being the clearest way of recreating and communicating the experience. In reality, both sequences happened in parallel. To convey the experienced journey as accurately as possible in the writing the drawing has been placed within the sequence of learner or companionate responding closest to its execution. This means that sometimes it follows “thoughts before drawing” most frequently it is placed ahead of “thoughts while drawing”.

The entire collegial journey of series 1, 2, 3 and 4, with the first level of analysis embedded to show the origins of all analytic excerpts in the record, is reported in Appendix F.1. Analysis of material will be described in chapter 5, followed by encounters 2 and 3 in chapters 7 and 8 and prior to a detailed
description of the analytic outcome in chapters 9, 10 and 11.

3.11. Significant and insignificant drawings

Original drawings and reply pictures were nominated significant or insignificant at the review interview. Those chosen as significant, represent responses judged, at journey’s end, to be most emotionally cogent with emergent feeling, or in the case of collegial drawing replies, those that most accurately connected with and facilitated emerging meanings. Some time had passed since drawing actions occurred and the nomination of significance may have been memory based and somewhat inaccurate, when identified. Some internal evidence supports this supposition.

Drawings and visual replies nominated significant are shown in tables following the table of all drawings at the beginning of the text for each series. Drawings judged insignificant have been left in the record of series 1, so the reader can view them in context, but have not been included in the journey descriptions of series 2, 3 and 4. These can be viewed separately in Appendix C.2.

3.12. A word to the reader

Before embarking on our journey, you are reminded that only the art was routinely shared through the journey and that the art reply was sometimes returned with description and key words. All other verbal reflections were kept until preparation of the reassembled journey. The reassembled whole that appears as chapter 4, was viewed in its entirety for the first time only after reconstruction had occurred.
Chapter 4. Encounters along the way (The first encounter: Colleagues)

4.1. Looking for a way

The reassembly has placed drawings in their order of occurrence for each colleague in the learner position with the art replies of the companion following each initiating learner drawing. Loris’ initiating learner drawings and Jan’s art replies for all cycles of series 1 are given in table 4.1 below. Jan’s initiating learner drawings and Loris’ art replies for all cycles of series 1 are then given in table 4.4. Numbering relates to the full series for each colleague, and is continued progressively through series 2, 3, and 4 in Appendix E.

4.2. Loris’ journey: series 1

Table 4.1 – Loris’ art sequence and Jan’s art replies: series 1

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Onwards</td>
<td>L111</td>
</tr>
<tr>
<td>1</td>
<td>Challenge</td>
<td>JVR111</td>
</tr>
<tr>
<td>2</td>
<td>No Name – Waiting</td>
<td>L121</td>
</tr>
<tr>
<td>2</td>
<td>No Name – No longer waiting</td>
<td>JVR121</td>
</tr>
<tr>
<td>3</td>
<td>Flight</td>
<td>L131</td>
</tr>
<tr>
<td>3</td>
<td>Gaia</td>
<td>L132</td>
</tr>
<tr>
<td>3</td>
<td>Reply to Flight</td>
<td>JVR131</td>
</tr>
<tr>
<td>3</td>
<td>Strips of Experience 1</td>
<td>JVR1312</td>
</tr>
<tr>
<td>3</td>
<td>Strips of Experience 2</td>
<td>JVR1313</td>
</tr>
<tr>
<td>4</td>
<td>Hidden Horrors</td>
<td>L141</td>
</tr>
<tr>
<td>4</td>
<td>Reply to Hidden Horrors</td>
<td>JVR141</td>
</tr>
<tr>
<td>4</td>
<td>Swirls</td>
<td>L142</td>
</tr>
</tbody>
</table>
### Table 4.2 – Loris’ significant drawings: series 1

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onwards L111</td>
<td>Unwrapping the red ball.</td>
</tr>
<tr>
<td>Hidden Horrors series L141-L145</td>
<td>Statement, retreat, and obfuscation. Testing the other’s tolerance.</td>
</tr>
<tr>
<td>Pantomime L151</td>
<td>Expansive, over the top response, conversion to humour, clowning</td>
</tr>
</tbody>
</table>

### Table 4.3 – Loris’ significant replies: series 1

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Challenge JVR111</td>
<td>Look at the dissonance.</td>
</tr>
<tr>
<td>Five replies JVR1411-51</td>
<td>Elements in a process. Tracking, emerging and hiding.</td>
</tr>
<tr>
<td>The Big Picture JVR1511</td>
<td>Seeing beyond.</td>
</tr>
</tbody>
</table>
4.2.1. Loris’ thoughts while drawing “Onwards” L111

I wanted to do something beautiful, and had in mind a statement that was an elegant combination of the design and the white paper, with the spaces being just as important as the drawing. I thought of Chinese classical art and felt drawn to the sparseness and the apparent simplicity. This gives a feeling of easy rightness though it takes years to achieve that skill level. The drawing in the mind is far more satisfying than is the drawing on paper.

I regret not continuing drawing all those years ago. By now I might have been quite good. I reflect upon whether the belief that I could draw and paint well became a sustaining fantasy. Will this belief (and pride in my hands being able to do anything) stand the light of reality?

I start to draw, using the flow of line achieved by letting the internal and external rotation of my right hand and arm determine direction. I like the first line and repeat it, rapidly losing the vision and not knowing where to go and what to do next. I continue the same way of making lines, but change colour to bring in blue and mauve-purple. I don’t like what is emerging though occasionally I get into the focus of
activity engagement and this altered state makes me more committed
to the process though not to the drawing. Once or twice it seems that
I might be able to find a drawing that I like, but I end feeling angry
and just before finishing try to rescue the piece by putting in a red
ball. The position is OK but the red is awful. The curved lines are too
controlled, regular, smoothed. The design is boring, predictable. I’m
aware for several days afterwards, of brief bursts of kinaesthetic
awareness centred on the perfect and my fury with it, plus a yearning
to break through to...what, greater interest, imagination, drawing skill?
To something less controlled, more expressive but of what? I’d know
what I would like to do if I could see it, but I can’t see it so I can’t
create it. I’m sure someone else could do something that I’d like to be
able to do. Should I look for a model and copy that? Then it’s not me.
Maybe I can’t find the substance in myself. Maybe I should trick
myself by using my left hand so that something less smooth and more
raw can emerge. I tried this and my left hand is just as smooth and
controlled as my right one. Once it wasn’t. And I remember, even
further back in childhood, when my right hand wasn’t so practiced
either. I struggled to gain that control and now it looks like I’ll have to
struggle to lose it. Do the feelings and experiences that have emerged
from the drawing process relate to deep functional truths of more
general, personal reference than to this one drawing only? I’m feeling
angry and disappointed and as though I’ll have to face the truth of my
limitations.

4.2.2. Jan’s thoughts about Loris’ drawing “Onwards” L111

There are three parts to the picture that attract my attention. One is
about the beauty of the image. It is quite precisely beautiful in its
execution. There is harmony in the construction of the image, and
softness and a sense of completeness about the picture that almost
leaves me with no questions about it. The red figure is of a different quality to the rest. This feels to me to be the place of greater interest. I reflect now that I often go to places that seem not quite known. I find that an attractive place to be. When I first looked at the picture I thought that this small red pink circle was being protected but now it feels separate. Perhaps it protects itself by being separate. I resonate with this separateness, as I often feel this in the company of others. At the same time there is something quite strong about that red figure, and in a curious way that is the place where I’d want to be, if I were in the image. Perhaps this is the place I occupy in the world – the place that I understand. I also get a sense of contained energy and movement but this seems thought through beforehand so there is nothing surprising about it. My visual intersubjective response (ISR) is about wanting to explore the small red figure, opening it, identifying other possibilities. This explorative activity is perhaps a “practice run” for another way of being.
4.2.3. Jan’s thoughts while drawing art reply “Challenge” JVR1111

I’m beginning the visual reply. I’ve gone to collect soft pastels, oil pastels, and paint. I’ve chosen paint because I’ve been interested in doing some painting, but also because there is something about the red that I feel needs paint. The red interests me with its hints of roughness, its hints of the opposite of the elegant rest. It’s not as polished as the main aesthetic, so I want to work with the red in a way that is vast and can explore something of the opposite of the formed beauty. I’m working with the contrast of the aesthetic with the not beautiful. That’s what the red says to me. It’s not so formed, polished, or presentable. There is something about doing this fast, so the quality of the response is not quite presentable. I’m playing with scratchy bits of paint – red paint. I feel it needs varieties of red: red, orange, pink. These are not colours that I specially like. I also have a sense of wanting to incorporate something of the aesthetic as well, to bring in
the same colours used. I’m going from the rough paint to the finer, moving inwards with more tentative lines, going over them with the paint. These lines are like the non-aesthetic but also a fine delicate thing, the possibilities, the unformed, the unpresented. So, I’m drawing with very fine pastel lines leading to the centre in pink, red, but I also need some blue in there, to bring the outside, inside. I need to be in the red to begin to integrate the aesthetic and the messy. That’s what’s coming out for me: the aesthetic. I don’t know where it’s coming from. I’m using soft pastel in the same purple and blues and blacks that you’ve used, bringing it from the outside, but not so it gets filled up but just so that it’s there. Some black as well. It’s very hard to talk while I paint. I’m noticing that some of my curves are very similar to yours and I really like the way the pastel goes over the paint and the paint’s fantastic because it’s really raw. I’m connecting the blue of the outside and the red figure, exaggerating the unformed nature of the red, bringing the blue in there. I’m trying to exaggerate, to open out, to combine and make a restatement. Just going to put a wash. Doesn’t need any more, I need to stop trying to make it beautiful. That’s enough!

4.2.4. Loris’ thoughts about Jan’s art reply “Challenge” JVR1111

When we meet a week later to show and talk, I’m amazed. Jan has picked up my discontent with my drawing in her description and art reply. We discuss what she perceived to find this and whether any reply would do as long as it was based on the original drawing without the imposition of interpretation. Jan has detected a major issue in my drawing and I know that I must work on this aspect to clarify the feeling and reconnect with it. So far the awareness is fleeting and fragmented, and I probably would not have focused on it without the attention that has come with Jan’s visual art reply.
I look again at Jan’s drawing. I feel uncomfortable about the red. Too raw, too bloody! I prefer the inner circle of blue swirl containing a subtle and interesting texture that draws me deeper. There is something there I like, from which a busy life draws me away. Immediately after the drawing and intensely after the art reply exchange meeting, the feelings were emerging and surfacing in vivid flashes. I need space and quiet to get at this stuff. It must be given attention, in order for the feelings to reconnect.

4.2.5. Loris’ thoughts while drawing “No name – Waiting” L121

I’ve just done drawing L121. I couldn’t record thoughts as I went because there were people around. So I’m doing it afterwards. I’m sure the reconstruction is accurate because the drawing experience is vivid and the recall is recorded immediately.

I had promised Jan to come with a drawing this morning. Not much
time in which to do it, and I kept thinking, long before starting, about what I would do. I was aware of feelings but not shapes. I started working. I drew with a 2B pencil in curved, shapes, tending circular. These gradually developed into a globe shape. I crosshatched some parts but felt this didn’t work. I drew over the globe with black lines using fine Texta and then wet some areas. I liked the way the water dissolved and dispersed the Texta colour. I knew that I had to be careful about keeping some paper white. I then crosshatched one segment of the globe with open lines in purple, red and green. The red was so awful, jarring, that I dissolved and removed it by mixing most of those colours together, leaving a sweep of colour that blended with the rest, with only a hint of the irritating red showing. I then added black paint around the globe and out into the page. I was aware of Jan’s influence as I did this, although the action (shape, colour) was my own and had reflections of earlier work. I resisted the temptation to develop clear shapes in this, though I did tentatively try the beginnings of some before rejecting the idea. I left the piece to dry. I have a strong desire to introduce black pastel when I can get at it again. I called it “No name – Waiting”. I didn’t think it had a name, then that came to me, one half at a time and I was satisfied with the combined title.

I am aware that I want to move beyond the smooth curves to find things that are less complete, rounded, safe. Above all I find that red so awful, jarring, unacceptable, that I probably should explore this next. I’m not sure whether it is that the aesthetic of that colour, is really objectively horrible, or whether there is a psychological underpinning to my strong dislike. The disconnected idea pops into my head that when I was a child I got too much praise and recognition for the facility of my hands, especially in drawing and painting, and not enough for being me, in totality. Did I therefore
invest in the arts to gain social recognition? I do recall thoughts and actions directed to this construction. And what about the neat, complete curves?

4.2.6. Jan’s thoughts about Loris’ drawing “No name – Waiting”

This image will be described vertically. In the central section of the page to the left of the vertical centre is a round image. Its diameter is approx. 1/2 the width of the paper. There is a smudged charcoal or black soft pastel line as its boundary that extends around the lower section of the circular form leaving about 1/3 at the top right without the pastel boundary. Within this form, there are two distinct sections; one which is covered in a grey, blue, and purple wash, and the other which is white paper and a lighter bluer wash. Within the form and under the wash are lines of pencil and perhaps felt pens; some are in wave like formations, some appear as a small internal spiral (which has stronger smudged blue within the spiral) and others form angular sections of grid lines. There is also lightly smudged black charcoal or pastel over the lines and wash. Surrounding this figure, there are lines of grey wash, predominantly horizontal, and a section around most of the circular form also of the grey blue wash. The horizontal lines of wash extend across to the right of the form to within about 4-10cm of the right side of the page. Over this wash there are black smudges of charcoal and lines again predominantly horizontal. Above the circular form and to the right is a section of heavier black perhaps a wash covered in charcoal. This section has a less horizontal and more irregular “cloud like” form. Over this there is smudged black charcoal (or pastel), which appears to have been drawn in a horizontal direction. The remainder of the page is white paper.

Loris, I reckon this describing is boring and instead needs a summary
of things done!

4.2.7. Jan’s thoughts while drawing art reply “No name – no longer waiting” JVR1211

I drew and spoke into a tape recorder. The following are the thoughts while drawing my reply. I am aware of key words: black clouds hovering; horizontal; the blue eye of the spiral; opening to the elements; wishfulness and longing; and sadness.

I’ve been collecting materials; felt pens water, (I hope these Textas smudge), and soft pastels; I don’t know what I’m going to do right now but I will stick with your colours. I want to open up the circular form and take the boundary of soft pastel, and make it into a black line to reform the black shape you have at the top, I have it now at the base. It’s opened out. I’m playing with your lines, using Texta, pencil, waving and grid lines. I’m hoping they will smudge – I’m
reminded of water, there’s a soft watery quality – there’s something about the spiral – where the blue wash is the strongest – I’m going to mirror that. What I’ve done in blue pastel, a spiralling form sitting above the lines. This should go somewhere: there’s a longing for it to reach something special. I’m doing a blue smudged form. Something beautiful but not distinct or clear – having said I was going to stick to your colours. I’m using others now. I’m reminded of your images through the year, of flashes of colour (fish) darting, representing something elusive and special. I’m putting in flecks of red orange, yellow. Now the black needs to be part of the spiral (this choice reflects my need for balance). I’m connecting the black into the blue spiral – something about taking a journey, opening the round form, creating a solid black base for this journey – I’m smudging the black pastel– more black at the base. Something says to me that the blue needs to come to the base – bringing in felt pens lines the way you’ve done in the circular form as a relief from the heaviness, blue and pale blue (these are also aesthetic choices for balance in the picture). I’ve opened the form. The eye is sent out to see or to get something – I’ve moved the black to become a solid base. I’m adding some more blue to the spiral and the base. The spiral needs to come into the black – there needs to be stronger connection between the black and the spiral a connection between where it’s coming from and where it’s going to. On viewing the picture after two hours I added the yellow, orange, and red lines through the spiral. I have created a narrative through time and space; given movement and plot to your image.

4.2.8. Loris’ thoughts about Jan’s art reply “No name – No longer waiting” JVR1211

I am looking at two drawings, one is my drawing “No Name, Waiting”, the other, Jan’s reply,” No Name – No Longer Waiting”. I
looked at this drawing when I received it and at that stage found the strong whirlwind statement of directionality a problem. Now I am aware of liking the strength of the reply. I am drawn to the bottom especially where two blues merge to create a watery depth, with touches of colour caught in small spaces above this, and an area of black, open scribble. Jan says she got this (the scribble) from me, but I compare the two drawings and I know that my scribble has an imposed order, whilst Jan’s is not so organized and therefore has more possibilities for exploration. I see a gathering whirlwind moving out of the possibilities of the base, siphoning the colours through to a clear, blue, new world, next stage. There is a strong sense of movement. The drawing speaks to me of dynamic shifts and changes, of colours coexisting within blackness, and of being clarified and transmuted through the blackness to a new statement. It says, “you could move this way. You have the pieces”. I am conscious of selecting parts of Jan’s drawing to make this story and allowing other parts to be supporting background, such as the black lower part. I like the blackness. It is not negative, though it hides the colours. I accept it as ground for the emergence of ideas.

I remember my feelings of discontent with my drawing. I look back. Slick, superficial. I’ll have to let go the impulse to elegance. It’s not working, though I’d like to return to this and perfect it, but not now. The classical Chinese ideal still attracts me as an essential statement.

I have no clear or detailed content to connect with these ideas, though expressing them through this, and other drawings done in class, has been of great value to me, and I detect a change in the substratum of my life as a consequence. I started in a desultory way with a theoretical, professional interest but without much deep psychological investment. I had no awareness of personal issues that needed exploration. I now feel free, strong, more likely to do what I
want to do, this includes finding out what this is, as well as doing it, by trying things without careful consideration of all the consequences. The thoughts that I have in this connection are to trust my feelings, permitting the full strength to emerge without protecting others (from strength or content). I don’t know how these ideas emerged above all other possibilities at this time. Many ideas could equally well have emerged and may be waiting their turn. I am occasionally aware of a hidden constellation of feeling that has always been with me, and which I thought would surface in these exercises rather than what has emerged. I am however, prepared to continue to honour the making of images without much intellectual guidance to see what comes when one tunes in to a basic level of being.

This expression is deeper, closer to recognized feelings. Art does not require me to have a narrative. I can work without translating and interpreting feelings to the level of communicable story. This is helpful because it is precisely the unformed, barely glimpsed, that is so elusive in formal therapies and so central to being. I have a sense of the art process as Csikszentmihalyi’s (1990) “flow” or Gendlin’s (1981) “focusing”. Effects are cumulative, nothing is finished, rather the method taps into the deep stratum of personal being and by paying attention, giving time, allows the emergence of the unknown or partly known into full consciousness with the potential for fuller, truer feeling, action and change that that implies. Connection with these thoughts has been felt to be significant. The accompanying sense of increased wellbeing is obvious though I can’t describe the mechanism underpinning this experience of freeing in any detail or complexity. What goes on to create this sense of personal gain? I do know, however, that this is the case. What happened? How long does, will, the effect continue to emerge and be felt? (Only as long as I am prepared to give it houseroom, I suspect). I notice that I need the
4.15
time and effort of writing as we progress, to clarify these things for
myself. Otherwise the importance fades, through neglect and life’s
demands.

I am impressed by the power in the creation and processing of images
and I know also that sharing this with another person is crucial. If I
were working alone, I probably would not continue, despite the
interest. The nature of the shifts connects with the need and direction
for psychological development. I wonder how well the method would
transfer to more acute psychological pain? I conjecture that the
elements are the same, and the outcome could be useful. I think that
the socialization of this culture leads people to expect to, to want to,
tell their constructed stories. However, perhaps painting first, could
access a more existential level.

4.2.9.  Loris’ thoughts while drawing “Flight” L131

Figure 4.5 – Flight L131 420x595mm soft pastel, poster paint
I began this drawing the same night as our last meeting, and finished it two weeks later because of Christmas holidays. Arriving home, I started to draw, with the sea like qualities of Jan’s reply to my previous drawing in mind. The elements of the base and the centre of the new resting place at the end of the whirlwind informed me. The colours and form of this place reminded me of sea imagery. So, in five minutes I drew a suggestion of sea and a flight of sea birds that began to look like pterodactyls. I did more blurred sea at the bottom of the picture. It looked decorative and design-y. Somehow thin, though I liked the birds.

I left the picture, planned to do another before we met again because I didn’t know what I had done, why I had done it, or its meaning, and I was artistically dissatisfied with it. I didn’t get round to that and on the day of meeting I looked at it again and added to it (for another five minutes), accepting that it would have to do because of the time factor. I made the sea much more sea-like by adding white waves. I wanted to make it more complex – a less simplified statement, less controlled. I elaborated both sea sections, leaving the birds alone. Eventually, I felt better about the picture, though I was a bit limited by the colours that I had, preferring more lucid sea colours than the dark green I was forced to use. I kept thinking of these as ancient, fossil birds, not contemporary seabirds, and I liked them and restrained myself from tampering with them. Thoughts such as archaic elements freed and mobilized from early history, relating to life long fears that are losing power and changing into a solid feeling in the solar plexus, passed through my mind. I especially liked the lightness of the lines and shadows and the way one bird’s head also looked like a human eye. I thought of the three lines of black ribbons as though moving through the falling curtains of blue to become birds – airborne and directed towards evolution. Flight allows them to
move safely across the sea. They have emerged from the sea and now, with wings, can merge with it and reappear as they move forwards, separately and as part of the sea.

4.2.10. Loris’ thoughts while drawing “Gaia” L132

I made this drawing with no intention and not much idea of what I was drawing. I simply allowed my hand to trace a horizontal curve across the page, vaguely aware of mountains, and plains after the first horizontal line. The snowcap made the mountains look like a wave breaking and the valley and plains then became troughs and smaller waves. I coloured them in sea colours and still do not know whether the drawing is of land or sea– just that it is something to do with the earth.
4.2.11. Jan’s thoughts about Loris’ drawings “Flight” L131 and “Gaia”
L132

Description of Drawing “Flight” L131

This image has a vertical orientation to the paper. The picture consists of two shades of blue, dark green, white and black smudged pastel. At the base of the page on the left of centre is a smudged area of blue and green pastel overlaid with smudged white horizontal lines of pastel. This section is an irregular cloud like shape and from this extends waves of blue and green pastel upwards and in the case of the duller blue, upwards and to the left of the page in a waving spiral which is overlaid with white and finished about 2/3 up the page on the left side. The brighter blue and green pastel extend upwards and expand into a fan like shape which occupies most of the upper section of the paper from the duller blue spiral wave on the left side to the right hand page boundary and also to within 2 cm of the top of the page. This fan like shape has horizontal alternating bands of intense cobalt blue and dark green smudged pastel overlaid with waving horizontal lines of white pastel over the blue bands and short horizontal, straight lines of white over the green bands of pastel. There are also some lines of varying length (and mostly horizontal) of green pastel over the smudged green bands of pastel. Across the page about 1/3 up from the base are three waving lines of black pastel which extend across the page, although they are broken so that the swirling waving of colour previously described is not overlaid by the black. At the bottom right hand corner is a section of white paper covered by smudged blue green with what appear as finger prints evident. There is another section of light blue smudged pastel between the fan like shape and the left upward wave, and to the left of this blue wave and finally a similar section in the top left corner of

1 These are reported together because they were executed together.
the paper above the fan like form.

Key Words and Images

Intense colour fan, moving upwards and outward, broken black lines, unformed base, moving towards shape and form, energy, strength, a strong presence in formation, a gentler side line of blue, contained on the page, carefully patterned form, controlled.

Description of Drawing “Gaia” L.132

The image takes up 2/3 of the page horizontally and colour extends from the extreme left of the page to the right side. There are three main horizontal sections to the image – from base to top of the page. They are firstly the lower section which comprises soft smudged blue green pastel with an arched pencil line across the lower centre of the page; a waving green pastel line from the centre to the right side of the page and in the upper left of this section a green pastel ground with a series of green concentric lines. Secondly, the central section comprises darker green, darker blue, and black. The colours are opaque and more heavily applied than in the lower section. There are three oval sections of green ground overlaid with oval shaped lines of deep blue. Thirdly, the upper section of this central portion is less heavily applied dark green on the left and black pastel on the right. The upper section is bordered at the top by a fine blue pastel line that waves across the page. This line also borders the lower part of the section, although the line is more heavily applied with blue shaded pastel extending upwards. This blue is joined by green and this overlaid by white, creating a lighter blue and green smudged section then white. The remainder of the page is white paper.

Key Words

Colours over colours, transparent and opaque, a landscape, three
sections, perspective and distance, the surface stilled and turbulent, no sky, horizontal strips of experience.

4.2.12. Jan’s thoughts while drawing art replies, “Untitled” JVR1311, and “Strips Of Experience 1 and 2” JVR1312, JVR1313

Figure 4.7 – *Untitled* JVR1311 420x595mm soft pastel, oil pastel
I couldn’t draw and talk as there were too many things happening around me. I drew one image. I began with the notion of four quadrants of different ideas that are represented by visual patterns. It struck me that there are several aspects to the black, the top right, top
left, and the base. My original intention was to re-present these although I wasn’t sure how. I did this and my first image seemed to have more of my material in it than was appropriate for an intersubjective response. I didn’t like the black circle in the centre—it reminded me of my last drawing and I wonder if it wasn’t a working through of this. I discarded this as an inappropriate response, although I will give it to you. I then began another. I created a vibrant striped section, a murkier fingerprinted section, a soft blue and the black section although I fragmented the black further than you had done – as I reflect now, this is also my stuff. I know I am ambivalent about black. From time to time I love it. At other times I feel it has connotations of despair, although I am not sure what this is all about, I use black over and over again to explore the not quite known. I had an image that didn’t satisfy me – I moved on to think about change, movement, flexibility, and began to tear my image up into horizontal strips. I played around trying to create something novel, interesting and aesthetically satisfying. I feel that I have done this. I also feel satisfied that this is my response to your image although the nature of this currently remains unknown to me. I am reminded of movement through a story book, each page has its own aesthetic coherence but at the same time together they create something additional to the sum of each page.

4.2.13. Loris’ thoughts about Jan’s art replies (JVR1311, 1312, 1313) to “Flight” and “Gaia”

I did not respond very positively to the drawing reply to “Flight” called “Untitled” JVR1311. It seems like a restatement of my drawing without the folding, translucent elements which I like in mine. The amplification of the black overwhelms my statement and seems not to link with it because it is much stronger and divides the page, which
the black in my picture has done, but much more lightly and at a
different level of the page, i.e. the lower one third. Response JVR1311
does note the fulcrum of the movement of change in the form of a
circle but the circle is too static and separate to be a good link with my
feelings. However, the colours speak to me and the triangles make the
form of my work very clear.

Jan has done three responses to my drawing “Gaia”. One, JVR1313 is
for me by far the more successful statement. It is a beautiful,
intriguing response. I love the torn paper edge, which gave each strip
the appearance of being a white-capped wave, with multiple
statements made by turning the strips in different patterns. My
response was primarily an aesthetic one, though somehow the picture
creates a transmutation of great satisfaction. I am not sure what this
picture says to me except that something seems complete. I have gone
back to the sea – the depths. I was struck that Jan had been able to
use the translucent greens and blues that I had wanted but did not
have in my collection. The clear green that is not used in my picture
especially attracts me. These colours were in my mind as I drew
“Flight”, based upon the changing translucent colours of the sea.
Response JVR1313 takes me on. I think about the statement we have
frequently made, that maybe any response can be made into
something meaningful by the receiver, if it has kept to the elements of
the original. If drawings JVR1311 and JVR1312 had been the only
responses, they would have told me something, but I much prefer
JVR1313. These responses seem to be based upon different
intentions. I would call JVR1313 transmuting.
4.2.14. Loris’ thoughts before drawing “Five drawings” L141, L142, L143, L144, L145

I can’t draw anything. I look at the series of paintings done so far, during the period of the research. I do not like some aspects of my drawings. The elements that I dislike are the subtlety, the cloying curves, the slick smoothness, the cute appearance. Yet subtlety in colour and line was my aim. But the results don’t please me. The response is powerful – anciently familiar. I try to access its elements. They flash past like minnows, hiding. This goes on for days. I don’t pay full attention or make proper time partly because it feels so difficult. The minnows are present but remain hidden. I prevaricate all week. Jan sends clay and I know I should try to use it. Surprisingly, I don’t, because I feel it’s beyond me. I can’t get my thoughts together to act. For years I have been able to fling off a “creative” response at the drop of a hat, and clay generally attracts me. I have finally forced myself to write these words and I begin to feel better about the possibility of action; that I can act, instead of holding my breath. It’s not that I have nothing to say. It’s that I don’t like what I am aware of, that it flashes by so fast, that it’s gone before I can catch it. Perhaps I’m censoring. I’m looking for the big and the beautiful and it isn’t here; only little bits of crap.

I think of how I feel, and see every nuance of black, grey, white. I recall how hard I found it, as a child, to marshal my strong feelings and extensive kinaesthetic awareness in order to confirm a single view about anything and to formulate opinion that was stable, lasting and which balanced the perceived complexities. How hard it was to speak. I never knew enough to voice an opinion.

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2 The five drawings were done in a rapid sequence of drawing, each taking no more than five minutes. Drawing was preceded by reflection triggered by previous art making and art reply. The reflection is
I am aware of doing a balancing act. There are things – parts of my identity – that must be kept discretely aside in situations where they don’t fit, don’t bring acceptance, are not understood. These different ways of being, different parts of being, had/have to be accommodated in a whole person with different bits brought forward to suit different contexts. So much energy in managing the persona! Is this where the loss of interest comes in? Everything smooth, elegant and passionless? Is this where the cancellation of deep feeling resides? I remember as a child observing that my passionate feelings were not understood by others – didn’t translate well into words and when I tried to speak my thoughts this did not help people to know my experience. And I struggled with a hypersensitivity that picked things up from the atmosphere, like litmus paper.

I move now into narrative: the story, by which I might make some sense of lifelong haunting and present echoes. An aspect hardly examined, ever! I reflect upon my early life impressions of my ethnic background. One did not draw attention to that aspect of identity. In fact, for fifty years though I didn’t deny it, I never initiated the information, and certainly did not make public any learning from that source. Yet, I did not really belong in the context of that community. I was far too Australian.

I always struggled to find the right words in the ethnic context as well as in the general one. I didn’t know the European background, language, music and songs, mores or friends, though I was attracted to the verve and culture. I became an observer. I watched to see how other people established contact. This deeply distressed me. I wanted to belong – somewhere.

given here to allow the reader to understand the emergence of thoughts from the drawing process. As previously noted, direct verbal discussion of personal issues was not part of this research.
I cannot objectively say that my background was as difficult for me in peaceful Australia as for European children whose lives were under threat as a consequence of their identity. All I can say is that subjectively, I doubt that I could have coped with a worse situation. If I felt that the whole population hated me and wanted me dead, I doubt I could have continued. Margo’s minor machinations in my mildly prejudiced school created a major problem for me.

Why didn’t I simply drop the difficult part of my identity? It never occurred to me to do so. I gradually learned a way to be with people, socially. My studies and professional work helped me forge a persona to present to the world. My aesthetic developed into something smooth and elegant.

To return to drawing. Other things go through my mind as well. I want to make good pictures, strong, interesting pictures. Can elegant be strong, interesting? Do I drop elegant? If hiding is an element of elegant I’d like to jettison it. Jan’s drawings give me something to hold on to. They are strong, clear statements. I feel the clarity in my chest in response to viewing her work. I don’t have images that I want to draw. I simply know the effect that I want to achieve. Why? Is it for me or for the viewer? Do I want to impress the viewer, show them something, open something up that gains regard, notice? I also experience that strange feeling of “watching to learn how to say something”. I don’t want to copy but there is a dependence on the other in order to orient myself to a base from which I can be myself. I think of the power of borrowing to expand one’s awareness and the generosity of the lender.

I reflect on this writing. I distinguish narrative from art provoked feeling. Also, I know that I would never have told the above narrative in an interview, or even a conversation. It seems that the narrative
aspect can be expanded by the artwork and a connection can be made through the art to deep feelings. I note that I like this way of processing. I also note that the approach does help to deal with psychological issues.

4.2.15. Loris’ thoughts while drawing “Five Drawings” L141, L142, L143, L144, L145

I start to draw. I don’t know what, though an art reply (LVR1221) I did for Jan flashes into my mind and draws my attention, because of its strength and rawness.

I draw charcoal, black, upright shapes with colour insets. In the doing I enjoy some actions – mainly the physical movements of the strong lines; when it is done I turn it on its side, reminded of the shark in Klee’s Magic Fish. I notice the lines. I think it is angry, savage, cutting
off. I don’t want to see it. I don’t want Jan to see it. I call it “Hidden Horrors”. Then I draw another picture, “Swirls”. More flow, still black. I shadow and smudge and find this more satisfying, more spontaneous – no sea change but improved. I am aware that the act of drawing leaves my body feeling more comfortable, though the only sense of meaning I have is the creation of a feeling of strength, flow, shadows and organic growth (seaweed? eels?). I am drawing feelings, body located meanings that I don’t know until they are drawn. As the process emerges I sense what is right and guide it, sometimes using an aesthetic perspective. Content intention is absent except for the choice to draw. I do another drawing. It is warm, coloured and transparent, blocks weaving and interlacing. I call it “Colour Transparency”.

Figure 4.12 – Colour Transparency L143 420x595mm soft pastel

I am aware of having stirred up memories, feelings, impressions, and am conscious of thoughts flashing through my mind and of trying to
catch them. Things I am aware of hiding, chameleon-like; anger, isolation, resignation, strength.

I do two more drawings because the energy of the series persists. I want to use some new pastels that I bought and the building blocks/transparent colours idea is still with me. I start without knowing what to do, simply allowing the kinaesthetic to determine the outcome. The colours please me and I start to develop an emerging relationship, realizing after a while that they could reflect an earth – sky transition. I am conscious of the advantage of having really good materials. The effect is pleasing. I like the way a central column of transparent blocks moves upward. I take a rubber and remove colour through the centre of the drawing in a series of branching lines. This suggests a tree and I emphasize that idea with a fine black pen. I also add colour to some base squares because I want a strong base. I think there is softness and gentleness in this drawing and some elegance.
But the elegance is emergent from the drawing and not contrived or imposed. I accept it.

I do another drawing, all black and white. I am seeking to emphasize strength; a combination of organic forms and structural framework. I think that analytic interpretation would note that the organic is confined to the lower half of the picture and that the top consists of three heavy, thick lines, which could be seen as barriers, blockages. I search my feelings to find such meaning and connect with outward checking to others for endorsement and guidance. I reject the interpretation and confirm to myself the idea of organic growth from the depths below moving upwards through whatever barriers exist. I think of the poem about grass growing through concrete and decide to reject the “other’s” ideas in favour of my own (not just privately but publicly where I could invite confrontation). I am also conscious that I would not have continued this exploration without the
colleague. We each take a risk in revealing to the other, even though the method minimizes content, yet there remains a balanced distance. I appreciate this. I am eager and apprehensive about Jan’s next response. My chest is contracted and I am simultaneously shying away and curious. Subtle changes in affect profoundly effect the way I relate. I want to keep my elusive place. I need private time – to reflect, to draw, to pace my life. I want freedom, and I want community.

4.2.16. Jan’s thoughts while drawing art replies to “Five Drawings”

JVR1411-5

I have been interested in the idea of horizons and strips for sometime– and the fragmentation I experience when I am only aware of some snippets of the whole story. I am only aware of a little of

3 Jan’s reply included a series of thesaurus entries based upon picture titles. These are included in Appendix E.
your narrative– and feel the missing bits strongly. It is not to say that I want to know what’s in them, but I do want to be present to my lack of knowing and be aware of any assumptions I make about what I think I know. My reply to Hidden Horrors holds these ideas as well as the idea that there might be a shift from being hidden to being seen. This is the red line moving out of the black.

Your image is so very abstract. I see fluid movement of the black and a section of blue enclosed within the black. My reply is as much to the title as to the image. I moved the swirls into the blue (although a different blue) and played with the idea of swirls becoming whirlwinds, to obliterate or cover the black– a movement outwards from stillness. Your image seems to be a shift from the one titled Hidden Horrors– something of the same material? Mine is a much more dramatic movement, yours more incremental. I know I often create intersubjective responses that are not with the other’s image in
time, but rather take the material and “move it” in some direction quite a long way. People have said they are not ready for my responses.

Figure 4.17 – Reply to Colour Transparency JVR1431 300x420mm soft pastel, oil pastel

I have enjoyed being with this image and my reply is perhaps another perspective on transparency: looking in and through the colour. I was playing with the structure of the image, offering another vantage point.
I responded to both parts of your image with equal interest—the delicate tree lines and the coloured squares. My reply was to move the delicate into the colour—to play around with some ideas based on movement of colour into form, the deconstruction of the squares (although I was aware that I could not replicate your colours—which leaves me a little dissatisfied). Finally I am interested in the idea of the tree in a different season; the tree in flower or in leaf as opposed to your tree without leaves. Again I play with movement as a metaphor for a possible next part to your story.
This is a black on white response to your image of black. No colour, just the skeleton of what is there. In mine there is even less—the bones are fading into nothing. I don’t really know what this means but I feel sad looking at my image and feel the energy of the heavy black in yours is not there. I have stripped away further—taken the energy and I wonder if that is a good thing.

4.2.17. Loris’ thoughts about Jan’s art replies to “Five Drawings”

JVR1411-5

My response to the art replies is muted by the strength of the experience of the original drawings. Hidden Horrors Reply pulls my attention most strongly as a place for consideration. I knew this when I did the original. The drawings done after Hidden Horrors were attempts to escape from those feelings. The fact that I could expose that drawing and get a visual reply to a series of “acceptable” drawings
was important acceptance. I delight in the Tree of Life Reply. It is joyous and beautiful. The work that Jan and I have been doing has been remarkable for what it loosens. As a consequence of exposure and Jan's replies, which were basically “it’s alright. It doesn’t matter”, I have again been aware of intense thought: sudden awareness that veers away when I try to retrieve it to memory and the light of day. I think that the “not being seen” frame is a central life issue for me. The conflict of constructing a self to be seen at the same time as the essential person is hidden in some aspects, is quite difficult. Aspects not to be seen are those that others may not accept. This means reading the other acutely. And it can lead to a tendency to look to others for models for behaviour rather than holding to my own ideas, though this is also the way in which I can get to know what my ideas really are. Is this too much external reference? But, at the same time I’m quite determined and independent and will not surrender my integrity.

I was aware that the writing and the five drawings led me to reflect upon issues that I thought were closed and dealt with. I became unusually angry and quite depressed about my life, what I have done/not done. I have been far too willing to support and nurture others and their needs, without making demands, without recognition from them of what I have done. I’m angry, for the first time ever, that I gave away so much – effort, time, skill, so generously. I’m in touch with wanting something from them in return, even though I don’t require reciprocity. I would prefer spontaneity. I wonder about the value of dredging all this up. I thought major issues were settled long ago, dreams abandoned, pragmatics established, activities engaged in. I found myself going deeper and deeper into the mire. The next responses were slipping into narrative. I don’t want to start telling stories. I gradually moved out of these considerations and reflections.
into which the drawings had led me, and engaged again with the actions of my life. The depression lifted. This raises questions about the nature of the therapeutic. Can one dwell too deeply, and by doing so create problems? Is an issue dead if it generates energy and has emotional mood outcomes? Is this the divide between the experiential and the behavioural approaches? What can the experiential creative arts offer that allows the individual to progress rather than regress into old areas and reopen old wounds? Perhaps emotional flexibility and freedom through becoming emotionally unstuck? The statement of issues above is about the unbalance of unconditional giving. So now I’ve identified conflicts between hiding and being seen; copying and self-determination, giving and receiving.
4.2.18. Loris’ thoughts about drawing “Pantomime” L151

I have just started to do my final piece. It will be the end of the series.

Figure 4.20 – *Pantomime* L151 2700x600mm marbled paper (orientation is left side as top)
Essentially, I am trying to link all the complexities and contradictions into one piece. I'm letting things happen without predetermining intention or direction.  

I did my final response, continuing to allow whatever would emerge to do so without much planning, except for some aesthetic checks from time to time. I resisted conscious planning and was unconcerned about making good art. I started with marbling, and made a number of pieces with no idea of how I would use them, choosing from a limited range, colours that might go together. Many of my familiar colours were unavailable. After the marbling, I chose a series of a few of the pages on the basis of colour, internal pattern structure, and harmonious flow between the pages. I placed them in a long line of joined pages and began to cut and shape edges and overlap between pieces, to make a whole. I had some idea of trying to place black pastel drawings of shapes from the earlier series upon the coloured marbling, but finally did not do this. I kept being reminded of art deco decoration, and thought that I had produced the backdrop for a pantomime. I became strongly aware that I should keep the absurdity of life in mind and not get too serious. I was conscious of making an “over the top” response, in size, effort and absurdity.

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4 I asked this question about my experience of increased distress, in reference to application to clients. The following passage shows how potential verbal psychotherapeutic engagement could occur: In the middle of doing this I spoke to Dr. Warren Lett about understanding the sense of increasing distress and concern described above. I asked this question about my experience of increased distress, in reference to application to clients. He said, “exploration of intra and intersubjective responses could open or disturb current structure. In therapy it is the client’s responsibility to choose whether to stop and tie off, or to continue. It is important to state where you are. One can understand the past but one can never get rid of it. It is contained as well as the person can achieve, but may return to awareness from time to time. Substantial hurts and loss can never really be let go. The intention is to aim for change, increased choice, greater reality adjustment. We are our history. Theory and research really are the same forms of inquiry about the lived experience. Perhaps the investigation of a construct and the development of new awareness is slightly different, though both return eventually to the lived experience”.

4.39
The panel seemed to lead me on a life journey from left to right. When I had finished, the colour and the humour struck me so strongly that I laughed aloud. Both were unexpected elements and lightened my spirits considerably. Much of the piece is unfamiliar, different, trivial and a bit kitsch. Not very significant or profound, but fun. I wonder if this is a defence against despair but I don’t feel that I am avoiding anything. I understand the events and issues about which I felt despair. I also see that this shift in mood is based upon a different construction of the same facts. As I can’t change the facts, I might as well live easily with them.

4.2.19. Jan’s thoughts while drawing art reply “The Big Picture”

JVR1511

Figure 4.21 – The Big Picture JVR1511 420x590mm, soft pastel, oil pastel, paint, paper collage, crayon

Ladders, steps, layers, horizons, snippets all interest me and in this image I was playing with the layering of all the snippets that I know
from your images and my responses. In a sense it was a gathering together, with some key words that show a Big Picture, but not by any means the whole picture. My image is full, but it lacks coherence-- it is simply layers-- like rock layers with sedimented ‘bits of history and it is with these that we try to piece together a story of past that supports the story of now. It also has a ladder in the centre-- a way through the layers. To sum up, this speaks as much to what I don’t know as to what I know. An awareness that the journey we take is collaborative but I cannot inhabit your world-- the best I can do is be present to the bits offered and respond to them from where I stand.

4.2.20. Loris’ thoughts about Jan’s art reply “The Big Picture”

JVR1511

I think this reply related to the whole series not just to Pantomime, and I am very glad about this. I’ve finished with Pantomime. It needs no further comment. Jan’s response consisted of a drawing of many different blocks of colour and texture joined in a whole, with a strong vertical spine, centrally placed. Over these blocks were written the words of a poem.

Lines of travel,
cut and flow,
oil and water,
bits extracted,
essences of experiencing,
replaced, connected, pasted together they make
The Big Picture

I enjoy this picture (colours, textures, sheen, ideas). This seems like a good place to end.
4.3. Jan’s journey: series 1

Table 4.4 – Jan’s art sequence and Loris’ art replies: series 1

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Envelopes, Heart, Lips and Black Box</td>
<td>J111</td>
</tr>
<tr>
<td>1</td>
<td>Building Blocks</td>
<td>LVR1111</td>
</tr>
<tr>
<td>1</td>
<td>Elements</td>
<td>LVR1112</td>
</tr>
<tr>
<td>1</td>
<td>Integration</td>
<td>LVR1113</td>
</tr>
<tr>
<td>2</td>
<td>Untitled</td>
<td>J121</td>
</tr>
<tr>
<td>2</td>
<td>Untitled</td>
<td>J122</td>
</tr>
<tr>
<td>2</td>
<td>Scaffolding</td>
<td>LVR1221</td>
</tr>
<tr>
<td>3</td>
<td>Inside the Black</td>
<td>J131</td>
</tr>
<tr>
<td>3</td>
<td>Reply to Inside the Black</td>
<td>LVR1311</td>
</tr>
<tr>
<td>4</td>
<td>The Still Black Circle</td>
<td>J141</td>
</tr>
<tr>
<td>4</td>
<td>Not only but also</td>
<td>LVR1421</td>
</tr>
<tr>
<td>4</td>
<td>Untitled 1 and 2</td>
<td>J142</td>
</tr>
<tr>
<td>5</td>
<td>Dance Video</td>
<td>J151</td>
</tr>
<tr>
<td>5</td>
<td>Reply to Dance Video</td>
<td>LVR1511</td>
</tr>
<tr>
<td>6</td>
<td>The Meaning of the Black 1-5(^5)</td>
<td>J161</td>
</tr>
<tr>
<td>7</td>
<td>Holding and Being Held by your Holding(^6)</td>
<td>J171</td>
</tr>
<tr>
<td>7</td>
<td>Letting Be with Fondness</td>
<td>J172</td>
</tr>
<tr>
<td>7</td>
<td>Reflection</td>
<td>LVR1712</td>
</tr>
</tbody>
</table>

\(^5\) Jan did not want a visual reply to “The Meaning of the Black”.

\(^6\) Pictures “Holding and Being Held by your Holding” J171, “Letting Be with Fondness” J172, and “Reflection” LVR1712, were drawn between series 1 and 2 and were not processed in the usual way. Jan’s originals, J171 and J172, and Loris’ reply LVR1712 were drawn spontaneously, and simultaneously, without reference to each other. They were all brought, unplanned, to the same meeting. They are included because they are clearly part of the psychological journey.
Table 4.5 – Jan’s significant drawings: series 1

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inside the Black J131</td>
<td>Remembering Rothko</td>
</tr>
<tr>
<td>The Still Black Circle J141</td>
<td>Stuck in negativity</td>
</tr>
<tr>
<td>Dance Video J151</td>
<td>Being heard as well as seen</td>
</tr>
<tr>
<td>The Meaning of the Black J161</td>
<td>Fear and seduction is only half of it</td>
</tr>
</tbody>
</table>

Table 4.6 – Jan’s significant replies: series 1

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scaffolding LVR1221 to J121, J122</td>
<td>Grounding</td>
</tr>
<tr>
<td>Reply to Inside the Black LVR1311</td>
<td>Balance</td>
</tr>
<tr>
<td>Reply to The Still Black Circle LVR1411</td>
<td>Witnessed</td>
</tr>
</tbody>
</table>

4.3.1. Jan’s thoughts while drawing, “Envelopes, Heart, Lips and Black Box” J111

Figure 4.22 – *Envelope, Heart, Lips and Black Box* J111 420x595mm soft pastel, oil pastel, pencil
I didn’t start with an idea to represent. I enjoy creating frames so I began there. As I drew, themes known to me began to take form. The lips inside were about being seen and not heard. This theme had been explored previously. The heart image is not mine. I recognize it as a borrowed image. It reminds me of how I collect, magpie like, forms I like but which really have no known significance for me. I do this as I want my images to “look nice” and I hate this superficiality. The envelope is new – another container – to hide something? I was interested in exploring the floating envelopes. Envelopes are containers for things to attend to. On the outside instead of your name or mine I have lips, heart and black square. With envelopes I have identified these three key issues for my inquiry with you. The black box holds the mystery and the not knowing, the lips are to do with having a voice but being told children are to been seen and not heard, and the yellow heart is a heart that hasn’t fully matured. These envelopes are being sent as an invitation to explore the black box, and giving myself a voice. They float on a blue background chosen because it seemed that blue as a good colour – an aesthetic choice. This is an invitation to both of us to enter this inquiry.

4.3.2. Loris’ thoughts about Jan’s drawing “Envelopes, Heart, Lips and Black Box” J111

Description

I see a coloured drawing done in soft oil pastels and lead pencil on white paper. The drawing covers the 42cm by 60cm page entirely, using the white paper in its context around the page edges and in the central area. Against a blue background, with four vague areas of purple overlaid on the blue are three squares of diminishing size, one overlapping the other up the page, and each outlined in pencil. The largest square, about 22cm in size, is at the bottom and to the left of
the drawing, and placed at an angle so that it rests on one of its corners. It is coloured lightly in black pastel with the white paper showing through giving an overall grey colouring. Pencil lines crosshatch this area. Placed centrally in the square is a smaller square, about 6cm in size. This is solid black, though the pencil crosshatching catches the light and relieves the solidity of the blackness.

Above the lowest square is the second square. This is smaller than the lowest one, being 20cm in size. It is placed toward the left of the page. It overlaps the lowest square at its bottom, left corner, the whole square being rotated slightly anticlockwise. Its outline has been drawn in pencil and a pencilled line allows the size of the covered corner of the lowest square, to be transparently present. The kite-shaped rectangle where the two squares overlap is shaded in orange by a series of defined lines placed beside each other. At the junction of the kite-shape and the very pale orange second square is a dark, solid orange heart overlapping both. The quadrant of kite-shape is coloured in a lighter orange and suggests a transparent area in the heart. Above and placed to the left lies the third square. This also tilts anticlockwise and the three squares together suggest movement up the page from lowest and largest square to highest and smallest, in a curved shift from bottom left to top left through the middle right. The overlap between squares two and three is again crosshatched, this time in redlines which cross each other in a grid pattern. At the junction of the overlap, half on each side are large red lips, the bottom one less solidly coloured than the top one, which is crossed by diagonal lines over its left half. The main body of the square is very lightly coloured in the same red colour.
Key Words and Images

three images,
movement between images,
connected but discrete,
the black base foundation becoming transparent,
heart and lips: significant aspects of being.

4.3.3. Loris’ thoughts while drawing art replies “Building Blocks”
LVR1111, “Elements” LVR1112, “Integration” LVR 1113, and
poetry

Figure 4.23 – Building Blocks LVR1111 595x420mm soft pastel
Figure 4.24 – *Elements* LVR1112 595x420mm soft pastel

Figure 4.25 – *Integration* LVR1113 420x595mm soft pastel

I have never before replied to a picture with a picture and I’m aware of not knowing how to do this. I will have to try out ways of meeting and pacing the original to reflect back something that will be acceptable to Jan. I don’t know what this can be. I look at the picture.
I am very conscious of the movement between images, flowing up the page, connected but discrete. I see the black base as a solid foundation becoming transparent, knowable, out of which, through heart and lips can come major, important shifts of being. I draw three replies. Each uses the shapes and colours of the original. I call them “Building Blocks”, “Elements” and “Integration”. I’m asking questions. I’m trying to transcend the story (which I don’t know) and find the elements of structure and process without guessing the narrative. I’m not very happy with any drawing but I’m relieved that I found something to do.

These poems (of a sort) wrote themselves. I will only give Jan the final one but I include all here to chart the development. The changes are, first, the statement from close personal identification,

Overlapping pages from the book of my life,
Takes me further and leads me on,
The solid black base, unknown and unfathomable,
Becomes transparently knowable
Through the spoken gold of a loving heart
New found freedoms, strong and raw,
Proclaim the purpose and affirm the base.

Secondly, the change to the second person (getting out of your way and acknowledging that this is yours not mine) and adding emphasis on the fearful and familiar base,

Overlapping pages from the book of life,
Each taking you further and leading you on,
The solid black base, unknown and unfathomable,
Fearful, familiar,
becoming transparently knowable
Through the spoken gold of a loving heart
With new found freedoms, strong and raw,
Proclaim the purpose and affirm the blue,

and thirdly, after rereading your written comments on your drawing, I reflect on the heart and lips and connect with the nature of spoken expression, and add a line about that quality. I think while I do that, that I am taking liberties and running the risk of projection, so I check again with the drawing and decide to stay with the impression. I also join lines four and five into a better-crafted word sequence. Then I become acutely aware that I have omitted any reference to the blue colour. This seems to be very important to you and is a major statement in the drawing though it has been accepted as background and omitted from mention in the first versions possibly because I can’t find a verisable idea for it. I reflect on the blue. The particular colour connects with the red and orange used and forms a balanced harmony of contrasts. The form of its use on the paper is clearly as a continual surface against which the whole drama takes place. I still don’t know what to connect it with so I decide to leave you to do this by simply retaining the name of the colour in the poem.

Overlapping pages from the book of life,
Each taking you further and leading you on,
The solid black base, unknown and unfathomable,
Fearful, familiar, becomes transparently knowable
Through the borrowed gold of a loving heart
And the punchy speech of acting skill,
With new found freedoms, strong and raw,
Proclaim the purpose and affirm the blue.
4.3.4. Jan’s thoughts about Loris’ art replies “Building Blocks”,
“Elements” and “Integration” LVR111-3 and Poem

The images speak to me – in these I find an ambiguity that does not
distract me from the essence of the message and an ambiguity that
empowers me to find my own words for what this means. Other’s
words are too precise and I find I become distracted by the
unnecessary details that are attached to them. For example, I did the
squares in an order different to your chronological description – this
does not really matter, but I find myself getting hung up by this
“inaccuracy” and so it hangs around in my head when I read the text.
It provides a distraction.

The key words for me are: overlapping pages; the solid black base
which is both fearful and familiar; the borrowed gold; affirm the blue.
This reflects a very significant personal struggle. It is about being fully
integrated, about being me with integrity, it is about taking or
borrowing from around me, acknowledging that others offer
important insights and qualities that I want part of, or that I want to
have as a part of me, but at the same time I want to be different, to be
my own person.

“Building Blocks” LVR111 I reflect on the black – this appears in
all my drawings – it is an integration of separate parts of the image
and of myself – I ask what is the black? I’m not sure. I know black
holds ambivalence. I dress in black, sometimes I feel sexy in it and
sometimes drab and depressed and most of all negative. Black is also
about the not quite known. This has enormous attraction for me. In
personal relationships I find I am attracted to those who are
enigmatic. As soon as they become more known I become less
interested. This is alongside a desire to know more. I feel caught in
this place.
I feel “heard” and “understood” by the existence of the most solid black square on the left side of the picture – I see this as acknowledgment of my black square – this says to me yes I see and acknowledge this about you – an empathic restatement – it echoes through the picture leading me to explore the black, its placement and the various combinations of size and relationship. Also, as I look at all your visual responses I am most drawn to this black – this is very affirming – It is something fundamental about who I am.

“Elements” LVR1112 As I look at this image I find that I don’t like it. This is a statement, not of the aesthetics of the picture, but of what I “take as meaning” from the image – I don’t like the “borrowed” being in the foreground. The message I take from this is that when the borrowed is the figure rather than the “ground that gives form to the figure” the black becomes boring, stifled and lacking richness. I have allowed this picture to tell me something – I have constructed a warning for myself about borrowing from others. I remember at art school really struggling to find my style. I am not sure I ever found it, as I was too busy borrowing styles from those around me to feel I had a way of communicating that was mine. I think this also meant that I spent and maybe still spend too much time with the form of things and not enough with the content. I sometimes feel “contentless”

“Integration” LVR1113 I see the black at the core – as I look at this image I feel the need to give each colour a nice neat label – black means something. I cannot do this. Black, red and blue are colours that connect fundamental parts of me together. The black is the strongest. Sometimes I want the black to be the strongest and it is not so in this image. I’m drawn to the image but not to the blue surrounding it. I enjoy the movement of the central image – a kind of coherence of moving of parts. I am writing this and trying through
4.52

the writing to make sense of something about this image. I think I feel fragmented and the parts are not yet coming to form a whole that is understood.

4.3.5. Jan’s thoughts while drawing “Untitled” J121 and J122

Figure 4.26 – Untitled J121 595x420mm soft pastel, oil pastel, pencil

“Untitled” J121 Some of the numbers are my birthday dates. These boxes show bits of the story of my life as I have it currently constructed. There are shadows present to denote the things that seem to hold me back— I know about these patterns of being, but they are hard to shift. They are about being seen but not heard, about controlling one’s emotions and keeping them boxed in and they are about a powerful father. The image tells a lot.
“Untitled” J122 This image is a further abstraction of the first one. It is the simple story of good and bad, the seen and the not seen, the inside and the outside. It is a kid’s story of good guys and bad guys. This image is easier to deal with than the other one. There are fewer messy bits and no complexities. While it is easier to deal with, it is not realistic.

4.3.6. Loris’ thoughts about Jan’s drawings, “Untitled” J121 and J122

Description

There are two drawings in front of me. I am choosing which to work on when I become aware of a strong link between them and decide to describe them both as a sequenced unit. This means that the individual description may not be as extensive as if I had selected only one drawing to describe, but I think the gain in doing both together will be significant because of the connections between the pieces.

In drawing J121 I see a fully covered page with a pattern consisting of large rectangular shapes, taking up most of the central space and
continuing to the right side and right base edges of the paper, from halfway along each axis. The space above the shapes is coloured blue in strong curved lines and to the left of the shapes, and the blue continues down the left side though there is less room for it here. Four figures are drawn in black pastel within parts of the rectangular shapes.

Against the left edge of the paper are a series of five hearts overlapping each other and making a design that curves across the lower left edge of the paper from the three quarter level up the left side. Each heart is white, outlined in red with one or more large numbers, (in the order of 15/2, 51, 6, 12, 95 from top to bottom) in black in its interior. The top two hearts and the bottom one have patches of orange in their outlines.

The rectangular shape closest to the left edge looks like an upside-down L with a vertical arm of 150cm wide and a top horizontal arm of about three inches wide. It is coloured black with strongly directional oblique strokes showing lighter black and white paper through the strokes. Another rectangle fits into the lower right of this L shape and completes it into a square. This rectangle, the central shape of the picture, is coloured blue for two thirds of the way up, in large oblique strokes. Two patches of orange appear in the blue. The top left corner of the inner rectangle changes abruptly from blue to a white triangle, the ninety-degree angle, which forms the top, left corner of the shape. This triangle has two patches of lime green and a few open blue lines across it. Within the rectangle is a human figure wearing an Akubra style hat, large boots and with multiple lines suggesting a cape or arms, drawn in black pastel within it.

A red, squared S shape with arms three inches wide, sits to the right of this rectangle. A half size repeat of the human figure in the blue is
drawn in the red S at the base of the vertical arm. It seems to stand on a black line that defines the base boundary of the blue rectangle and the top of the lower red horizontal arm below it, and extends into the base of the vertical red arm. It is overlaid with horizontal lines that extend above it for the distance of its own height.

Within the top horizontal arm to the full extent of the vertical size of the S is fitted a long, narrow rectangle. Its outline is strongly crosshatched in black. It is coloured in pink and orange, with a touch of blue and in two places a patch of white paper shows through. A shadowy figure drawn in a single line is contained in this shape, its head in the band of pink and blue in the upper middle quarter.

Adjacent and to the right, is another rectangle, wider than the light coloured rectangle but of the same height, which is heavily outlined in black and crosshatched. The lower one third of this figure is covered with heavy black oblique lines. Above this and placed to the left of the rectangle on a sloping angle, is a female face with black lips and the eyes and nose forming a cross. That part of the background which shows through is coloured in a hazy grey-blue, with touches of pink around the arms and top of the cross and grey-white filling the space of the eyes and nose and fitting within the rectangle’s boundary. Some patches of orange appear in the lower part of the rectangle and along the external border of the picture’s right edge, with another orange patch in the lower left corner of the total page.

Drawing J121 is a drawing within a drawing. It uses the full extent of the page but within the edge, set closer to the top left corner of the full page, is drawn a frame in pencil and black pastel multiple lines, which encloses much of the space of the page, in a rectangle. The corners of the frame are decorated by clustered lines, some straight (the two lower ones), some curved (the top two). An eye (from the
right side of a face) looks out from the left of the page beyond the inner frame. The inner drawing has space (white paper overlaid with pencil lines and with some blue smudges) on the left and base, which together with a less well defined space on the right of the drawing creates a box like effect within the inner frame, allowing a sense of travelling into the picture.

The picture in the inner frame consists of a central unit composed of a left facing profile, occupying the area left of the picture’s centre and taking about one third of the vertical space. This half of the inner drawing is black or black over blue. It is very dense in a column along the left edge and over most of the face, except for the jaw area where blue and white paper lighten the effect. The lips are clear red overlaid with black, and the eye seems to have been drawn with blue pencil. A small vivid slash of white about a millimetre long and a pencil line width highlights the eye.

In the centre the blue is allowed to show through more clearly, and this is also carried across an area under the well-defined lower edge of the black. The right one third of the inner drawing is pink-red and orange applied in oblique lines with a single red line drawn, not quite vertically, fifty millimetres from the inner frame at the bottom, eighty or one hundred millimetres from the top.

To the right of the face and lower is placed a heart, outlined in pencil lines overlaid with red lines. The right half of the heart is coloured by blue oblique lines, the left half in orange. Pencil lines define an area below and left of the heart, suggesting shadows.

*Key Words and Images, drawing J121*

Strong, rough, raw, interlocking, ambiguities, and contrasts, Balanced on a page, softened by hearts, each having its own relevance.
Key Words and Images, drawing J122

Simplified images, details lost, hidden.
Do heart and lips reflect feelings that the eye can see?

Relationship between drawings J121 and J122

These drawings appear to me to be part of a dynamic sequence. The colours used are the same in both drawings, despite the different effects, and the heart and human elements are also repeated. In the first the raw elements emerge with incredible power, and some chaos. There is much testing and trying with colours, figures, and hearts, contained within their own defined spaces. The second drawing has the elements simplified and integrated into a statement that is given depth and distance by the watching eye outside the inner picture frame. The strength, almost fury of the slanting strokes of the first drawing has been tamed, though the tendency remains.

I note that the five hearts of drawing J121 become one heart in drawing J122, and that lips in drawing J111 have reappeared in the two following drawings.

In both drawings I have a strong impression that the human figures are male figures. I stop myself from taking this observation into a theoretical interpretation but you may find a connection between this and the strength of the drawings.

Reflection on reply process

I thought before I started, what a drag! I could hardly bring myself to undertake the long and exacting task of description. This reduced as I became engaged in the description but I am aware that it takes a long time and I wonder whether it is necessary. I am certain that it serves to familiarize one with the drawing. I’d like to find a way of doing it
more quickly, because the present pace is maladapted to any situation but research. It is not generally viable for a therapist to spend hours on preparation. This then limits application possibilities. As I worked, I was aware that I could be even more exacting in description, if I chose to be, and that in practice I made choices in writing to cut down the time and effort involved. So, questions arise about the description phase to do with the degree of detail and the specificity of that detail that is required for the purpose and even the specifics of the purpose?

The main motivation that kept me working was the excitement and interest of sharing this with Jan. I am not sure that I could sustain the interest and effort without that reference point. And I'm not sure whether a patient would motivate me to spend all this time in out of contact processing, or that it is viable to do so. Does this mean that this technique is only useful as a research technique? Could it be refined and reduced to be useful for application?

I tried at first to give an overall impression statement of the drawing, including location on the page, colour, forms and shapes. Then, I went back and described every element in detail, including the materials, the method of applying them, the design elements and their relationships, etc. (note: we must develop these points further).

During my processing of the drawings I tried hard to keep the description phase absolutely objective and to avoid any conjectural assumptions. I noted separately all subjective impressions and feeling responses that arose during this phase and screened them out of my description, keeping them for phase two.
4.3.7.  Loris’ thoughts while drawing art reply “Scaffolding”
LVR1221, to J121, J122

I thought about the visual reply that I would make, and at times was worried about how I would get it done in time. My mind shied away from thinking out a “meaningful” response to Jan’s drawings, especially after last time.

During the description I took a break to make a cup of tea, and in the kitchen passed a copy of “The Age” open at an article about Stan Rapotec, illustrated with three of his drawings. I instantly knew that one of these was the basis of my response to Jan’s drawing, but I didn’t know why, I simply had a “guts based certainty”. I did the drawing in about five minutes, becoming clear that the name was “Scaffolding” and that the colours of both drawings should appear within it. I also knew that the lines should be black and strong. My response worked for me instantly, and I had a sense of pleasure and
focus. I knew not to mess with it, but did reduce its strength a little by putting in fine lines of colour over the top section and adding shadowy heart and lips to the uppermost left corner. Both of these actions were prompted by a thought to make links with Jan’s drawings, to say I see hearts, lips, colour, energy, in a whole. I didn’t know what I had drawn and I felt a bit sheepish about the borrowing, so I attempted to bring Jan and myself consciously into the drawing. I don’t think that this was an ineffective thing to do, but the aesthetic response was better without these additions. The final awareness from the drawing was a sense of the way I make lines and proportions, and how characteristic these are, even when I’m borrowing. This is what I am trying to explore for myself. I don’t really have words for this either although I do have a strong felt sense, as I do with the “rightness” of the drawing response. Questions remain of why this response of a million possibilities and what reaction Jan will have to it?

4.3.8. Jan’s thoughts about Loris’ art reply “Scaffolding” LVR1221

I’m struck by the power of the black structure. It’s strong, raw, overwhelming, dominating. The base has greater clarity than the upper section, which feels softer and smudged. I like this and would like to think that, at my “base”, at the heart of me, I too have greater clarity. But I am not sure. There seems to be a horizontal dividing line which creates two parts of the image the base feels cruder and stronger, the top section more refined – a merging of black and colour into a more aesthetic composition. Both parts attract me, the top for the beauty, the base for its strength. They are each defined by the qualities of the other. I am now making compositional statements through which I can create life metaphors. I can construct a story from the image especially the relationship between the sections of the
picture. The perspective has variety and conflict. I feel a dys-ease about this. What is it saying? I can construct the statement about my life. Perhaps the structures, as in Kelly’s (1955) notion of the structures of meaning making from experience do not have to be coherent; perhaps they are poles. They need to be there, they need strength so that brute strength at the base allows for the delicacy and beauty at the top. I’m attracted to the energy of the structure and I do think that energy is an important feature of my artistic style. Many people say my images explode with energy. I don’t in my day-to-day life. In fact, I perceive of myself as a quiet, fairly passive person, perhaps with pent up energy, that is let out in images. When I look at my pictures along side this, what is my understanding? It connects with an emerging “story” about me on the inside and me on the outside. One supports the existence of the other; to make change both require a shift. I now think I know what the black is about. I thought it was passion, but my current understanding is that this is not the case. It is about fear. This leads me to my drawing. (As I read this later I realize this inquiry concerns some essences of being that are held in the colours and energy of my images. My current knowing—sometime later—is that I become energized when negativity is paramount and that I want to change this so that energy can also be a response to joy and the positive around me). I now believe the perspective put by Orange (1995) that the intersubjective dialogue is primarily about the re-structuring of experience through emotional rather than conceptual understanding.
4.3.9. Jan thoughts while drawing “Inside the Black” J131

The inquiry is about what lies beyond or inside the black. Does the black hold in, conceal, keep safe? I notice I am dressed in black. The experience of making is relaxing. There is no urgency to answer the questions and I draw with a detached curiosity, wondering how the picture will look when it is done. In many of my drawings I have separated the black and the colour in very distinct ways. The black is often portrayed as a kind of containment for other possibilities. In this drawing I was playing around with the idea that black and colour could be interwoven. I didn’t need to keep them separate and that I was searching for a balance between black (a fearful, controlling part of myself) and colour, a spontaneous part. Colour speaks its mind, has passion, energy, vibrancy. Colour is spontaneous and fearless. Perhaps inside the black I have other possibilities of being. I don’t like the way this drawing is evolving and I particularly don’t like the white paper.
However, I want to create some spaciousness so that black and colour doesn’t fill up the whole page. The possibility of something else happening is an important part of the image. When I look at the completed drawing it feels like a representation of electric wires and sockets; over messy incoherent, disordered. The inside shape feels like a blob.

4.3.10. Loris’ thoughts about drawing “Inside the Black” J131

Description

The drawing is vertical on the page, covering the full page to the paper’s edge. A black frame is drawn around the edge in a way that incorporates the corners into the frame screening the central part of the drawing into an oval or egg-shaped space, flattened at the bottom. The central area has a background of white paper. On this is scattered, in a balanced layout over the page, a series of nine small black shapes; round, oval or nearly rectangular, in a range of densities. There are six dense black, painted shapes all inclining to the rectangular, and three round or oval shapes of lesser density with black pastel outline showing more or less of the white paper through black and orange lines. One of the painted, very dense, black rectangles is centrally placed. Each of these shapes has a black line moving between it and at least one other of the shapes.

The white background has patches and long lines of colours drawn upon it. These colours are purple and dark blue, red (vermillion and cerise), yellow and orange, and lime green. The lines and patches are applied in oblique strokes oriented lower on the left, higher on the right of the page. The purple particularly shows in strong clear lines of about one cm. width which move right across the page as described with two lines fanning down towards the lower right corner from the
six or seven rising lines. The red is placed left and below the centre, and the green occupies the top central space with a smaller amount placed centre and right of centre. Pencil lines lie beneath the lines and colours showing through in various places. Small touches of scribbled yellow and some smeared yellow patches show in different places equidistant from each other across the drawing.

Key word and images

Strong energy and movement thrashing around. Held from flying off in many directions by the strong black frame which contains and constrains the picture from becoming too chaotic, and the placement of the black shapes in a balanced spread across the page. The oval within the frame is extremely stable and strong. The basic structure is balanced and connected.

Structure, strength, connection, movement, energy, colour, chaos

4.3.11. Loris’ thoughts while drawing art reply “Reply to Inside the Black” LVR1311

Figures 4.30, 4.31 and 4.32 – Reply to Inside the Black [recto open], [recto closed] and [verso] LVR1311 420x595mm soft pastel
I had no idea what I would draw, or even what to think of the drawing J131 and did the description with the usual reluctance. It does lead me into the picture, however. I was taken by the structure of the black shapes and connections and thought that I’d see what they looked like without colour. I was surprised by the solidity and balance and decided to allow this to be the major statement. The colours exist behind the black and with the black and the chaotic colours can be explored because the centre WILL hold! These thoughts played through my mind. I then put in the colours behind the black shapes, hoping that although small and hidden they could be revealed to draw one into a fuller exploration of the energy and movement that work together with the colours. This is what I think. I hope it works for you.

4.3.12. Jan’s thoughts about Loris’ art reply “Reply to Inside The Black” LVR1311

I loved this reply. It gives equal weight to all aspects of my image and allows me to ponder the qualities of black, empty space and colour, as they interact, and when they are separate. Your reply was so non-judgemental I really felt heard and seen, not interpreted. It seemed that you respected my capacity to make my own sense of those images. Part three of your reply feels like a resolution to black and colour separation. You have created a series of lines that are quite similar whether they are black or coloured. This is different to my picture. In fact, it is different to most of my black and colour pictures. What I tend to do is create a black border, or black containers. Inside the container or on either side of the border are different coloured shapes and forms. There is always separation and forms that are either black or bright and vibrant.

The other part of your image is like a Christmas calendar where one
opens little flaps and inside enters other worlds with other possibilities—a story or an image that takes you on a journey somewhere. Perhaps what you are saying in this image is that if I take away the black, colour is underneath. What I liked most is the balance of the two, so I am most drawn to the third part of the reply.

4.3.13. Jan’s thoughts while drawing “The Still Black Circle” J141

![The Still Black Circle](image)

This image is an exploration of shades of black through grey. Black holds strong feelings in my representations and I am interested in furthering my understanding of the differences in meanings attached to the black. Heavy black holds experiences of seduction and fear while grey holds feelings of sadness. The colour is of less importance in this image. I always include it as a balance to the black, but it exists in this picture simply out of habit.

4.3.14. Loris’ reply to “The Still Black Circle” J141

*Description*

The picture is on a large page, oriented horizontally, with a centrally
placed dense, shiny, black ball of about 140cm diameter, placed against a large square of grey, covered by dry brush strokes in black, through which the grey background shows. Five dense black lines, spaced equally, are placed vertically across this “window”. Ten similar lines are placed at different angles to the shiny black, most with a right hand orientation. The areas surrounding are filled with coloured block scribbles in orange, yellow, purple, and bright light blue. The lines are very strong, and move in different directions, creating a rather chaotic effect.

Key words and images
Black hole, central influence, wild colours, windows, paling fence, strong movement, often contradictory.

4.3.15. Loris’ thoughts while drawing art reply “Not Only But Also”
LVR1411

Figure 4.34 – Not Only But Also LVR1411 595x420mm (each) soft pastel, paint, cotton thread
I call this reply “Not Only But Also” and note an intention to show movement of black and colours, in differing relationships. My piece consists of two large sheets, joined along the bottom, horizontal edge. The front page has a shiny, black ball, the same size as the original, placed in the identical position on the paper. A small piece of blue and cerise pastel shows through a clear space in the black towards the centre of the ball, suggesting internal colours. The page behind has the black ball in the same place but this time it has become a circle with a wide black rim and six radiating spokes running evenly outwards from the rim. The centre of the circle is now filled with the colours undulating and swirling inside the circle. I put coloured lines of the same strength and intensity as the original, on the lower left of the page, reflecting the link with the original work (I think I should have left these out). I then threaded six black pieces of no. 40 black cotton, through the points on the bottom drawing that the spokes left the circle and into the top drawing at six equidistant points around the ball’s edge.
4.3.16. Jan’s thoughts while drawing art reply to art reply “Not Only But Also” LVR1417

My art response (J142) to your art reply (LVR1411) tells a story – or at least I contrive to tell a story from this response. It’s about forming connections between the black and colour. They are both an important part of the whole. The whole is in the making, and this would ideally be a balanced interest between fear and the energy of joy. Not to be seduced into staying with the black but moving from the feelings associated with the black to feelings associated with colour. From this balance I would be more proactive and less

7 Jan’s response was in visual form. She painted a drawing over two large pages, using black and the same colours and tonal depth I had used, plus yellow-green. She cut one of the pages into two sections, which gave her three pieces. She put clay, paper, and glue blobs on the end of the threads in the reply, LVR1411 and joined the two art works together.
responsive. This is something I strive for.

4.3.17. Jan’s dance J151

Jan wanted to dance her original art statement, because she felt the issues to be explored invited that form of art modality. We set up the dance outside in a courtyard surrounded by high buildings. Despite this protection, there was a strong wind in the courtyard. The dance was video taped. The change from visual art to dance, changed the processing order because Jan wanted to see the video first, and when she had done so, she wrote a poem in response. Loris then replied in visual art and poetry.

4.3.18. Jan’s review of the dance video J151 (looking at the tape)

I sit on the floor, my stomach feels a little unsettled, I look at my body and see it differently to the way I feel it. It looks softer, looser, more feminine, bigger breasts. I am aware that my sense of body is not feminine, and remember times when I learned to dance and people commented on my big calf muscles and “of course I must have played a lot of sport”. I continue to feel uncomfortable about my body on show. I sit in a space of bridging recognition, trying to get to know the image. My shoulders are tense. I’m not sure if they were this way before I began watching, I know my teeth are clenched, tension exists in my body as I sit watching.

I see images that stand out; the covered head, the hands trying carefully to place colours beneath the black. This mirrors how I dress. Colours that give relief to black. I notice the lines of the hand, the tightness and also the elegance, I like my hands, and remember that my mother used to say I had artistic hands. I liked that compliment. I notice the movement; my legs look strong. I’m still trying to reconcile
the internal sense of my body with the one I see. The difference is profound. I see the wrapped white hand. I think of a bride, white bound, constrained, wrapped and tied in colour, disabled.

I see the black bundle and I’m reminded of birth and remember the sadness of stillborn twins. This is a memory and I do not let the emotion take hold right now. I’m a distant observer. I think of sexuality, I like this image. I feel a shift once the hand is bound. There is a sense of anger suppressed, and then action – but this action is more in harmony with what is happening outside.

A meaning –
I knew what I wanted. Elegance, black, small bits of colour, suggestive of beauty and sexuality.
It was too hard to control. I was fighting the wind.

After a long time –
the bound hand; a bride strangled and useless.
I ran; a collector

Then the black birth, filled with colour,
sadness touches my face, I stop.

This could be the story of my life THE SIMPLE STORY. Circumstances had it that I ate too toooo toooo TOO LATE (as I re-read this it has absolutely no meaning for me– I am left wondering what this is about– eating was never an issue nor is now. I can remember once – a time when I was asked to eat cold peas and I must have been about 10 years old– and after waiting for an hour in battle with my father I lost– I still had to eat them.

A BAD GIRL
SHE DID IT WRONG AGAIN
then
perhaps – that’s the way it is
a stomach rumbling – too too full, no just full, just with food
meditate
perhaps all that’s ok –

4.3.19. Loris’ thoughts while drawing art reply “Reply to Dance Video” LVR1511

I am thinking of the colours of the silk pieces used in your dance. The merging of soft colours forms the background. I bring in the black because I now know of its importance and interest to you. The semicircles echo the idea from the previous cycle of the black circle opened up. I also think of wind in the movement of this drawing. I then wrote a poem, based upon your poem and experience of the dance. In the last line I reflected your concern about your mother,
expressed in words during the dance session.

I read and read and read again the counting and recounting of your world.

You said *dichotomy* accompanied you,

Going fearful, interested, to *black* unknown terrain – moving on when unknown mystery is known.

Searching for lessons in the wind and the meaning of *colours*.

Your record charts your wisdom and your anger: adding rich images of a person’s way

You are a good/bad girl, you are a bad/good girl,

Either / both

is both O.K. ??

both is O.K. !!

Together now.

In unity, you are a girl!

(And so maybe it was for her as well!)

4.3.20. Jan’s thoughts about Loris’ art reply LVR1511

I do like looking at this image and I particularly respond to the sea of colour, with just little bits of the black “rocks” here and there around the edges. These bits that I could get ship wrecked on are quite obvious. They are worthwhile to note but for the present time I feel I want to rest in the more gentle parts of the image– stay with the pastel colour for the time being. I am tired and I think I often expend too much energy in the black. Time to chill out. As for the words I don’t want to respond to those other than to say they “fit” my experience well.
4.3.21. Jan’s thoughts while making artwork, “The Meaning Of The Black” J161

Research Process Statement: Jan did not want a formal art reply to her piece, “The Meaning of the Black” preferring to let it stand as the final statement in her series. However, both colleagues spontaneously, and without reference to each other, continued their drawing. The following three unplanned drawings continue the exploration of the black. The three were presented when we met for what became the beginning of series 2, some weeks later. At the time of drawing, both colleagues thought the art journey together had ended, and each expressed appreciation and surprise at its experiential potency.
I selected items from my wardrobe that were ordinary everyday black things like shoes; the things everyone sees and then my underwear that is generally unseen. These images were about the meaning of the black, and in making them I realized something new about the black, something about hiding and being seen. So the black paint that covered the photo images was to reveal and conceal. I also wanted to photocopy them so even less might be revealed, or be more enigmatic to the viewer. The meaning of the black is a series moving from seduction to fear, through concealment of both.

4.3.22. Research process statement

Jan did not want a formal art reply to her piece “The Meaning of the Black” preferring to let it stand as the final statement in her series. However, both colleagues spontaneously, and without reference to each other, continued their drawing. The following three unplanned drawings continue the exploration of the black. The three were presented when we met for what became the beginning of series 2, some weeks later. At the time of drawing, both colleagues thought the art journey together had ended, and each expressed appreciation and surprise at its experiential potency.
4.3.23. Jan’s reflections during drawing “Holding and Being Held By Your Holding” J171, “Letting Be With Fondness” J172

J171 is like an egg – a safe place from which to emerge. I don’t really understand this as I imagine that the black would have felt fearful and a place that I might get lost in, but, as I reflect on this image I experience a feeling of safety here. Perhaps being in the black is my safe place; there is an opening from which I could emerge, but I am not sure that is what I want to do now. So as I ponder this, I am aware that there are contradictions in my writing. To move and stay with the pastel of your image LVR1511 feels comfortable, and to stay here in the black also feels comfortable and safe. There is a safe place to be had in both. I also know my image is about how I feel in this inquiry – quite safe. Although I am not sure that I will feel this way when the material becomes public. J172 is empty; I am moving away
from the black and the energy of this, watching and waiting with ease and comfort. What next I wonder?

4.3.24. Loris’ thoughts during drawing “Reflections” LVR173

I have continued to think about your series of images and especially the black. Some weeks have elapsed since the final piece to which you wanted no reply. We made plans to meet again and impulsively, and spontaneously I made a drawing with your black integrated with reflective silver and small intense touches of colour. The central image was a circular shape, holding complex patterns of black and silver— a bud, a container holding something precious? I have no thoughts about statements, simply a desire to give you a gift that you might like, which fitted with our encounter.
4.3.25. Jan’s reflections at the end of series 1 and before 2

Series 1 finished with a statement in photographic form of my meanings of the black. Although this statement had not developed into a fully formed narrative, it left me with a sense of completion and a need to “be with” the images for a while. I reflected, stayed with these images, and slowly they transformed into verbal thoughts about ways of being different in the world. I then began to try these different ways of being. I think that the black holds existential patterns of being in the world, and if I were to state these they would be:

- When I begin to know something or someone well two things happen, either I get disappointed or bored, so to avoid this I try not to know people and things that well. I do not like this.

- Black holds the fear and the seduction of not knowing.

- Black is energetic and when I find my energy it is in response to things not right, rather than a response to joy or wellbeing.

- Black – the not known is a place out of which my creativity springs.

- Black is also a boundary place – a safe place where I need not become too intimately connected

Series 2 became imperative when I was experiencing a small “crisis” of understanding about parts of my life. The content was a developing relationship, moving towards intensity that left me anxious and confused. I did not want my feelings to be spoken and therefore wanted to play out feelings and experiences through image. The relationship was a fantasy, a potential for taking enormous risks that I
wanted to take and feared dreadfully. Hence “I need another series, Loris!”

I selected a book in which to house these representations, thinking that they and the responses will be the story I can give to communicate this experience.
Chapter 5. How the journey was mapped

5.1. The analysis

The metaphor chosen for analysis was mapping the journey pathways to access understanding. I set out to extract information appropriate to questions from all three encounters. A description of the analytic approach is presented in advance of descriptions of the experience of encounters two and three, to prepare the reader for understanding the mapping of those encounters, which is embedded with their descriptions.

The total analysis presents the data from different points of view. Risking mixed metaphors I hope this will sound like a fugue with repeated melodies and patterns weaving through the whole, subjected to variations, which together give a fuller, richer picture. Variations risk repetition. I trust the reader will perceive the writing as offering multiple reflections from differing viewpoints, where repetition offers alternate understanding, or, returning to the main metaphor, the differing views seen as sunlight shifts across a landscape.

5.2. The first encounter, the collegial journey

Mapping the first encounter aimed to show how the colleagues had engaged in their art dialogue, the thoughts they had about their initial drawings, and about their art replies to the other, their thoughts on receiving the other’s replies, and the actions they developed to support both roles in the process of communicating using art dialogue. The second analytic intention was to understand the potential for application of the art dialogue and the actions involved in the journey that might support others in process application.

To know something, one needs to see of what it consists without addition.
Only when this is known, can one go beyond the evidence to conjecture. Knowing must include an understanding of how the information was constructed; of the person behind the construction, and those involved in offering it. Researcher reflections throughout this work have offered the reader this necessary background to understanding as well as information that can be extrapolated from the journey record. Researcher commentary about the researching experience will continue, as a reflective voice.

The approach to analysis was to stay close to the recorded experience of the collegial journey. The journey, the meeting of therapists/teachers and the experience of three clients’ have been recorded and reported as accurately as possible and confirmed by co-researchers. How hard it is to lay the positivist ghost of psychology training to deal with nagging doubts about reliability, validity and generalization! I have been trained to render interesting data leached of feeling, colour, interest: without its lived experience. No contaminating emotion. I detect a tendency to remain constrained by the need to stay rigidly within the data; to be very careful, to justify every move, to ensure that no personal construction is made before evidence of its experiential basis is offered. I kept thinking the method is the subject; preserve its details faithfully, identify influences accurately; do not go further, despite tacit knowing (Polanyi, 1974) that there was more to the experience than was being revealed by analyzing the written materials.

Reading through the description of the analysis will give the reader a false understanding of clarity and ease, unless there is mention of the personal aspects of undertaking that task, the continuing story of the research itself. The first attempt to analyze the story was made using a qualitative data analysis programme N-vivo. After learning the programme and many hours of consultation and practice, analysis of the journey script through an analytic programme was abandoned, because greater flexibility was required. I could find no way of introducing new identifying codes into the document in the way I wanted as I coded categories or of making incremental changes in tense
and person to move myself from subject to researcher. I also wanted to add process reductions and methodological referents as I worked, and was unable to do so. I considered whether the programme could support analysis of the kind I required and reluctantly concluded that I could not make it do so within the time available to me. The failure may be mine not that of the programme. An intensely emotional confrontation with myself caused me to devise a computer supported process without an analytic programme, which allowed appropriate process reduction, the identification of method referents and the introduction of new coding. In creating process reductions and method referent statements directly from the text I was influenced by Giorgi (1992, 1985b, 1975) in emphasizing a descriptive approach and analyzing it by reduction to meaning units, and by Van Manen (1990) in searching for the elements of experience, though without his strong emphasis on heuristic phenomenological themes of experience. My focus was on categories of meaningful collegial actions and key concepts of the art dialogue process actions.

5.2.1. First process reduction

The first analytic move condensed the journey description to a process reduction and a set of methodologically relevant aspects which I called method referents. The aim of process reduction was to describe how the visual art dialogue had been undertaken by each colleague. The resulting reduction omitted much detail and clarified actions by simplifying them to a broader descriptive level, at all times staying within the record. Retained responses included learner actions using art making and art dialogue for personal learning, and companionate responses accompanying the other on her journey. Where responses had a general relevance to methodology these were retained as method referents in the search for suggestions for the use of art dialogue in applied contexts. The division into process reduction and method referents, sharpened the description of actions. Sometimes the
boundary between reduction and method referents was hard to maintain. Where method referents repeated some reduction statements, more formal language was used, making the method referent a consequence of the reduction statement. Sometimes the method referents are a further reduction such as the change from:

Loris perceives the companion’s art reply has detected a major issue in her drawing and recognizes the need to work on this LTAJAR: JVR1111
to:
The art reply has raised a psychological issue that could be dealt with therapeutically LTAJAR: JVR1111.

Added meta comments (a brief reflective statement or commentary) from the researcher, going beyond the journey record, such as:

These skills might need to be taught to someone without prior knowledge

or

In a contracted therapeutic situation this could lead to verbal discussion and more direct unfolding of the details of individual psychology LTAJAR: JVR1211.

The process reduction and method referents remained embedded in the journey text during the first analytic move. This first process reduction is available in Appendix F.1. so the reader can see how all process reductions and method referents relate to the text.

The first reduction was then rearranged in a series of sequential moves to logically organize the descriptive writing. To start distancing myself from intimate personal engagement in the process, I used the past tense, the third person and a more formal writing style. The process reduction is given in
Loris’s thoughts while drawing, “Onwards” L111

I wanted to do something beautiful, and I had in mind a statement that was an elegant combination of the design and the white paper, with the spaces being just as important as the drawing. I thought of Chinese classical art and felt drawn to the sparseness and the apparent simplicity. This gives a feeling of easy rightness though it takes years to achieve that skill level. The drawing in the mind is far more satisfying than is the drawing on paper.

I regret not continuing drawing all those years ago. By now I might have been quite good. I reflect upon whether the belief that I could draw and paint well became a sustaining fantasy. Will this belief (and pride in my hands being able to do anything) stand the light of reality?

I start to draw, using the flow of line achieved by letting the internal and external rotation of my right hand and arm determine direction. I like the first line and repeat it, rapidly losing the vision and not knowing where to go and what to do next. I continue the same way of making lines, but change colour to bring in blue and mauve-purple. I don’t like what is emerging though occasionally I get into the focus of activity engagement and this altered state makes me more committed to the process though not to the drawing. Once or twice it seems that I might be able to find a drawing that I like, but I end feeling angry and just before finishing try to rescue the piece by putting in a red ball. The position is OK but the red is awful. The curved lines are too
controlled, regular, smoothed. The design is boring, predictable. I'm aware for several days afterwards, of brief bursts of kinaesthetic awareness centred on the perfect and my fury with it, plus a yearning to break through to...what...greater interest, imagination, drawing skill? To something less controlled, more expressive but of what? I'd know what I would like to do if I could see it, but I can't see it so I can't create it. I'm sure someone else could/would do something that I'd like to be able to do. Should I look for a model and copy that? Then it's not me. Maybe I can't find the substance in myself. Maybe I should trick myself by using my left hand so that something less smooth and more raw can emerge. I tried this and my left hand is just as smooth and controlled as my right one. Once it wasn't. And I remember, even further back in childhood, when my right hand wasn't so practiced either. I struggled to gain that control and now it looks like I'll have to struggle to lose it. Do the feelings and experiences which have emerged from the drawing process relate to deep functional truths of more general, personal reference than to this one drawing only? I'm feeling angry and disappointed and as though I'll have to face the truth of my limitations.

Loris’ thoughts while drawing L111: Process reduction and method referents

The first drawing intentions were described as intentions that felt “right” (sparseness and simplicity as in Chinese classical art). Dissatisfaction with the drawing, led to personal questions of self-deception about drawing capacity and art making confidence.

Drawing and personal reflection began together, and the drawing quickly gave rise to uncomfortable feelings and thoughts. This colleague knew how to focus awareness on her experience, and how to describe
it. These skills might need to be taught to someone without prior knowledge.

Drawing commenced by allowing arm-hand movements to determine the line. The visual and feeling responses that occurred with the first drawing actions interacted with each other. Colour awareness was incorporated into the making. The focusing effect of activity engagement heightened task commitment. The end result was not liked and a feeling of anger with the smoothness developed; the inability to break through to a submerged, unknown feeling is noted in the journal. A last minute rescue attempt on the drawing leads to the addition of a red ball, which is immediately disliked because of its colour.

Feelings (frustration, anger and disappointment) provoked by the drawing action resonated for some days afterwards, and led to thoughts about control and the masking of strong feelings by smooth perfection. It is clear that a personal issue was seen as a limitation of drawing skill. In a therapeutic situation, this could be explored in words.

5.2.2. Second rearrangement

The second rearrangement step reviewed the entire process reduction record and regrouped it under headings of Loris as learner, Jan as learner, Loris as companion, Jan as companion, with all actions in each category consistent to learner and companion functions, as shown below.

- **Loris as learner:** Loris’ thoughts about her own drawing;
- **Jan as companion:** Jan’s thoughts about Loris’ drawing and Jan’s thoughts about her own drawing reply;
- **Loris as learner:** Loris’ thoughts about Jan’s reply drawing;
- **Jan as learner:** Jan’s thoughts about her own drawing;
- **Loris as companion:** Loris’ thoughts about Jan’s drawing and Loris’ thoughts about her own drawing reply;
- **Jan as learner:** Jan’s thoughts about Loris’ reply drawing.

The text origins of every idea or action were noted in the record by inserting the following codes after each entry:

<table>
<thead>
<tr>
<th>Code</th>
<th>Text origins</th>
</tr>
</thead>
<tbody>
<tr>
<td>LTBD</td>
<td>Loris’ thoughts before drawing + picture code</td>
</tr>
<tr>
<td>JTBD</td>
<td>Jan’s thoughts before drawing + picture code</td>
</tr>
<tr>
<td>LTWD</td>
<td>Loris’ thoughts while drawing + picture code</td>
</tr>
<tr>
<td>JTWD</td>
<td>Jan’s thoughts while drawing + picture code</td>
</tr>
<tr>
<td>LTAJJD</td>
<td>Loris’ thoughts about Jan’s drawing + picture code</td>
</tr>
<tr>
<td>JTALD</td>
<td>Jan’s thoughts about Loris’ drawing + picture code</td>
</tr>
<tr>
<td>LTWDAR</td>
<td>Loris’ thoughts while drawing art reply + picture code</td>
</tr>
<tr>
<td>JTWDAR</td>
<td>Jan’s thoughts while drawing art reply + picture code</td>
</tr>
<tr>
<td>LTAJAR</td>
<td>Loris’ thoughts about Jan’s art reply + picture code</td>
</tr>
<tr>
<td>JTALAR</td>
<td>Jan’s thoughts about Loris art reply + picture code</td>
</tr>
<tr>
<td>JTWMA</td>
<td>Jan’s thoughts while making artwork (not drawing) + picture code</td>
</tr>
<tr>
<td>JTARTLAR: J142</td>
<td>Jan’s thought about reply to Loris’ art reply.</td>
</tr>
</tbody>
</table>

This yielded a coded set of entries under series, cycle, drawing for the whole journey, as shown in the following entry for Loris as learner, series 1, cycle 1, drawing 1. Again, the language of the first reduction was retained as much as possible; the only changes were grammatical (tense and person). The emphasis was on process reduction but occasionally some part of a method referent was included where its content seemed important to action.
Loris as learner (Series 1, cycle 1, drawing 1)

Drawing commenced by allowing arm-hand movements to determine the line. The visual and feeling responses that occurred with the first drawing actions interacted with each other LTWD: L111. Drawing and personal reflection began together, and the drawing quickly gave rise to uncomfortable feelings and thoughts that Loris noticed and recorded LTWD: L111. Dissatisfaction with the drawing quality, slid into personal questions LTWD: L111. Colour awareness was strongly present during the making. Her thoughts while drawing L111, described intentions that felt “right” LTWD: L111. The focusing effect of activity engagement heightened task commitment LTWD: L111.

Feelings provoked by the drawing resonated for some days afterwards, and led to thoughts about personal issues LTWD: L111.

5.2.3. Third rearrangement

The third rearrangement intuitively distributed the coded units of the full journey into named meaning categories for the previously determined learner and companion action categories. Meaning categories reflected researcher judgment of the coded process reduction and some method referent material. The full records of both colleagues in both roles were distributed by examining, line by line, a copy of the second rearrangement. Lines were removed for inclusion in the developing categories document. The meaning categories generated were refined and new ones added as the analysis progressed. A final check of any omitted lines was made at the end. Analysis work developed the researcher’s ideas about what to include, and this was
confirmed through several reconsiderations of the material, and some reinclusion. The records of the two colleagues gave rise to slightly different categories, and not all categories contained material from each colleague. Repetitious examples were reduced but not totally omitted, to preserve the weight of emphasis.

Occasionally further minor grammatical change was made to the language to allow the words to fit the writing purpose. Summarizing and linking statements were added to the rearrangement with the intention of making details coherent for reading. Every statement comes from the collegial records, extracted through the first process reduction and second rearrangement. Coding has sometimes been omitted from the third rearrangement to achieve smoother reading, following the establishment of connections in the first reduction and the second rearrangement. Picture codes remain in the text to identify examples. It can be assumed that all actions attributed to a picture will be found in reductions around that drawing in Appendix F.1.

This writing required the reintroduction of proper names so the reader be left in no confusion about whose action, in which role, was being described. As much as possible the language of the first process reduction remained. The main reason for these decisions was to make the final analysis clear and easy to read.

The details of meaning categories are shown in the example below, from Loris as learner, thoughts about her own drawing, where colour has emerged as one important element. Font differences are retained to differentiate process reduction and method referents. Occasional palimpsestic entries reflect researcher comments while analysing this material.

**Colour**

*Colour awareness was an important aspect of the art*
making LTWD: L111. Colour had associated feeling and meaning. The “awfulness” of the vermillion red was still resonating from the previous exchange and the need to explore this was acknowledged but the colour when used in this drawing was diluted and removed from the picture LTWD: L121. Increased artistic satisfaction developed, despite lack of pastels of the desired lucid colours LTWG: L131.

Both colleagues on this journey strongly related emotional meaning to colours and experienced position shifts in visual images as altering the metaphorical connection to life constructions LTWD:L221.

Meaning categories were then gathered into related clusters with linked meanings and each identified by name and the cluster colour. Grouped clusters of meaning categories were arranged in overall logical order. Rainbow colour and sequence were adopted, to celebrate a personal response to the research by striking a rainbow analogy to signal the end of the journey. Meaning categories and key concepts are illustrated below, and the full document is available as Appendix F.2.

*Meaning categories, clustered*

Table 5.2 – Loris as learner: Loris’ thoughts about her own drawing (meaning categories)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing sequence, Intention, Process, Body</td>
</tr>
<tr>
<td>Emotion, Feeling, Feeling and colour</td>
</tr>
<tr>
<td>Rightness, Reflection, Thoughts, Focusing, Awareness, Meaning</td>
</tr>
<tr>
<td>Aesthetics, Colour, Materials, Movement</td>
</tr>
<tr>
<td>Relationship, Motivation, Influence</td>
</tr>
<tr>
<td>Words, Title, Time, Subject</td>
</tr>
</tbody>
</table>

5.11
Key concepts

A higher order descriptor was chosen to identify each cluster of meaning categories and these became key concepts as shown below, for Loris’ thoughts about her own drawing:

Table 5.3 – Loris as learner: Loris’ thoughts about her own drawing (key concepts)

<table>
<thead>
<tr>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing process</td>
</tr>
<tr>
<td>Emotional process</td>
</tr>
<tr>
<td>Cognitive process</td>
</tr>
<tr>
<td>Aesthetics</td>
</tr>
<tr>
<td>Relationship</td>
</tr>
<tr>
<td>Structures</td>
</tr>
</tbody>
</table>

5.2.4. Fourth rearrangement

Method referents were then extracted and analysed alone, as the fourth rearrangement- a more general statement about the process and its applications. A few more editorial changes were made, of the same nature as previously described, including omission of the occasional word, the addition of linking phrases, change of tense to the past from the present, and occasional introduction of proper names to identify actions clearly. The same codes still indicated the derivation of material.

The originally identified method referents have been adhered to, despite the resultant risk of loss of writing flow. These referents, have been reassembled as coherently as possible given the many aspects and influences described. Occasionally, repetitions have been omitted. The outcome however, is not the smooth logically managed writing sequence of an academic paper. It reflects
the method referents and the journey experience on which they were based. It is closer to the lived reality than if I had further condensed and distanced the material. This way a reader can follow the connections and also comprehend the synthesized version and its suggestions for method application.

5.3. Journey reviews

Several reviews were conducted for the purpose of information extension or confirmation. All review material is available in Appendix G.

5.3.1. The first encounter reviews: Colleagues

Three reviews were conducted about the collegial art dialogue journey. The purpose of the first (an open ended semi structured questionnaire) was to collect written reflections on the completed collegial journey experience, and create journey closure. A spoken interview with a co-researcher interviewer undertaken after the journey and after the first written review, was to see what information emerged under the less structured, more free flowing, open ended conditions of an interview conducted by a person outside the collegial journey. A second written review after final reading of all the reassembled journey materials and their mapping was to confirm final collegial impressions of art dialogue throughout the reassembled journey and its analysis.

5.3.2. The second encounter reviews: Clients

Review of client experience was undertaken by semi-structured interview, parts of which are used in the description of art dialogue with three clients in chapter 7. The full transcribed interview material was sent to the clients and parts written into the thesis description after their confirmation of its content. My voice as therapist and researcher is present in the description.
5.3.3. The third encounter reviews: Therapists/teachers

Art dialogue application by other therapist/teachers was recorded on a structured form on which they noted their thoughts and actions, as they worked through one response cycle. This self-recording was regarded as an external check or review of these actions and parts of the writing were included in the description. I am present in this writing as researcher and participant.

5.4. Comment

The following chapter presents the first two of three collegial reviews. The third will be offered as Chapter 12, “What the colleagues finally understood about their journey”.
Chapter 6. What the colleagues understood at the end of their journey

6.1. Reviews

One written and one spoken review interview occurred after the collegial journey experience and a final review occurred at the completion of reassembly and analysis.

6.1.1. The first written review

Collegial responses to the first written review follow. Each person’s statement has been reduced to a single, continuous reply in the words used in answering the questions (shown in Appendix G.1.). There were some differences in what the individuals answered, indicating omission of some questions where answers were considered to have been adequately given in earlier replies. However, more reply equivalence exists in this material than in the spoken interview where a freer more flowing conversation addressed different questions to each colleague. The first written review and the spoken interview are reported here.

Loris’ written review at the end of the art dialogue journey

The experience was much more potent than I had expected. I like drawing, and usually feel comfortable with it. However, I was not pleased with my first drawing and hated a red ball, put in at the last minute to try to save the picture from superficiality. Jan chose the red ball as her entry point, and her reply indicated “this is the dissonant bit; open this up”.

I did not know at the time what this uncomfortable dissonance represented, except a process of showing and hiding. The theme
continued, but I had no idea until the end of series 1, what would emerge from behind the hiding. Even then I did not know that drawing would be the beginning of the emergence of important emotional content. Emotional release, started in this series 1, has had a profound effect. The experience of art creation and art dialogue was extraordinarily helpful. It gave a context in which to explore personal meaning. The most important elements were a trusted, accepting, colleague, with art skill, and the capacity to put these together; and focusing and flow experiencing. Engagement must include focus upon process; to tune into the feelings, thoughts, ideas, that occur with the drawing. For me a kinaesthetic, feeling response always preceded the capacity to render strong feelings into art and then verbal language. The feeling dissipated as I became aware of the matter and developed words through the research reflecting.

Series 1 was probably the most significant series. In fact, I was quite content to stop as arranged at its end, though also happy to continue. In series 1, I worked though my relationship with art making provoked by the need to work in drawings. This included my own art as statements of emotional reconnection, and my replies to Jan, as responses to her process. This included my feelings about personal art skill, and the urge to learn how to handle the art dialogue process. Series 1 enabled me to reconnect with a major issue in my identity. I liked the humorous ending to the series.

The second series allowed me to develop the issue further because of Jan’s response to the tentative, disguised emergence in series 1. I really appreciated Jan’s presence and the absence of any need for narrative to maintain this. Her appreciation and acceptance of process, without projection or the need to do anything, was really helpful. She offered an accompanying presence, which supported without imposition.
The third series allowed me to take identity exploration further to allow a more direct confrontation with the issue in the form of “Forest” L321. In drawing “Forest” I tried to hold back full recognition of its horror, still disguising the showing. Jan offered her reply, which was a restatement that indicated “It’s OK.” This gave me great relief. Little by little, the conversation in art loosened my fear, until I understood it as fear of attack if I show who I am, not because of what I am, but because of an aspect of inheritance and its social consequences.

In series 4, the unexpected drawing is “The Cat in the Head” L421. It focused on the euthanasia of my cat about which I was profoundly distressed because of the ambivalence of the decision. The drawing occurred, as an illustration, after I had written my distress. In this way it was a different experience from my other drawings and similar to drawings of my client, Dorothy. It did not serve to emerge an issue but to conclude it, by recognizing the known, articulating it, and discharging feeling.

I doubt that any other ways of working have been as helpful, effective, and speedy for the described emergence and reconnection of a personally important issue. This statement is based upon a wide experience of psychological therapy (including psychodynamic, Jungian, cognitive, humanistic, experiential and body based approaches). The effectiveness was partly due to the gradual showing and the support of an accepting presence. I liked the organic integrity and personal pacing that this approach permitted. My experience supported self processing in the context of Jan's presence and motivation to continue the work.

I was surprised at the power of the process. The personal learning was profound and unexpected. Life long, existential issues have been
hinted. My personal understanding and functioning moved substantially towards self acceptance and ease of revealing.

Reflecting on the four rounds of data collection I am aware of shifts or developments of meaning associated with each series, as a consequence of working through four different series of art interchange.

In series 1, the issues were aspects of fear, showing/hiding and defense. In series 2 the issue started to clarify, with some revelation and consequent relaxation. Series 3, had showing and hiding held in balance and revelation attempted and endorsed. Series 4 revealed further frustration, a different experience of art in easing known emotional pain, and the question "Where to now"?

The lack of shared verbal narrative, allowed me to pace the slow emergence into public showing of a painful and fear provoking psychological relic. Focus on drawing, allowed gradual revelation of content, as the fear of attack reduced. Expectation of rapidly shared verbal description would have prevented the emergence of the central issue, by reducing the time for organic development of the capacity to speak. Drawing allowed me to state things in a different perceptual language, without words, and through this to gradually check the issue's meaning and strength and its acceptability to the companion. This allowed me to arrive at the freedom to use words. I now better understand the interaction of the art process with personal actions, meanings, and narrative and the importance of empathic support without imposition or demand.

I understand my art process as a way of focusing feeling through vision, that offered engagement with feeling and was initially more effective than words. Two different ways of using art occurred in this
study—one for emerging and reconnecting unknown material, one for reducing strong known feeling. The experience of “flow” that accompanies drawing activity aided psychological adjustment, especially in a trusted, empathic presence. My experience was more effective than “talking therapies” using words alone, for the two purposes above, at least initially. Knowing how to become aware of fleeting thoughts, and the exercise of recording these, offered an essential part of the self processing. Drawing provided the stimulus for focusing thoughts and the companion’s presence motivated and supported actions.

The relationship between colleagues during the research was sharing, equal, and separate. I wondered whether one could retain these aspects when the therapeutic power difference is present? With the passing of time, greater ease developed within and between the researchers. We became more relaxed about stories, though never discussing full narrative details, as we confirmed our commitment to the joint task and to each other. Testing trustworthiness merged into accepting and expecting attunement. The relationship was critical to the art dialogue process. Respect and careful discrimination within the drawing reply, is very important to maintain a questioning attitude, without imposing a statement. The experience would have been different if undertaken with someone else, probably in the direction of adding, directing and interfering with process. Jan accepted and encouraged. The progress of the learning process was well supported.

Jan’s written review at the end of the art dialogue journey

I found it a wonderful experience – a place to explore difficult issues without speaking specifically of them. The art dialogue was a place for me to create fantasy material and express frustration safely. It probably saved me from several interpersonal crises. I found it
intellectually stimulating as I was also with Loris exploring the parameters of this form of inquiry. I felt heard, I trusted Loris to give me the space to explore my own meanings without imposing interpretations on my experience or representations. Apart from doing descriptions required by the process, I was energized throughout.

I am not sure about a kinaesthetic element – I feel largely out of touch with my body in this way. I know I was engaged and energized in the creation and responding, and from time to time had a sense of knowing something, without the words to put to the knowing. In some cases I didn’t name what was happening, and I am not sure if that was too risky for me to do at the time, or if it wasn’t necessary.

As I reflect now, the cyclical nature of the inquiry was less important than particular drawings. Those that were most important were my black series, Loris' "Scaffolding" response to my drawings, "Untitled" J121 and J123, my angry face "Untitled 1 J311, and Loris' tree response to this face, "Untitled 1 Reply" LVR3111. In these Loris responded to the most significant issues in my life. As I write this they are still significant but changed as a consequence of this inquiry.

I still do not think each of the art making series can be seen as separate. On further reflection, one of my changes was a preparedness to be more overt about representing current issues in my life, rather than issues that I knew had been “simmering” for some time. The images of the exploding face J311 and the untitled series in my note book J211 were about problems or discontents that existed in the present, though the ongoing issues represented in series 1 and 2 were no doubt also present. These later pictures were expressive of emotions that were getting in the way of living. This inquiry did not address these ‘head on’ but rather served to dissipate the intense
emotion I was experiencing, enabling a more thoughtful approach to exploring what was happening in my life. Perhaps they were cathartic at some level. The issues did not go away, but at least I felt I was doing something productive, rather than acting on spur of the moment feelings that I thought, even at the time, could be very damaging to myself and others. Some of the time we were working together I felt my life was potentially volatile and this way of working was helpful in containing the volatility (I now think it was a very good thing to do).

I was in control of my story throughout the work. I felt that the intersubjective responses enabled me to see my world from a different perspective that was helpful. I felt companioned, but not bullied, overpowered or intruded upon as I have felt with past therapists. When I have seen therapists I felt as though I was working at their pace, in their time – one hour – which seems out of the flow of life and less relevant than this exploration. Perhaps next time I would work with an art form with which I was less familiar and take more risks.

I have learned that:
I am in need of safe boundaries;
I have energy that is initiated by misfortune;
I find enjoyment and challenge in the not yet known;
I fear being seduced fully by anyone or anything;
I have a tendency to collude with people who are in power and that connects with my need or desire to be liked by the “rich and powerful” (that aren’t the usual rich and powerful).

I explored rather than dealt with lifelong issues. Since they seem to be life long, dealing with, is a life long activity. Perhaps these issues do not create significant enough disruption to my life to warrant
immediate action. They are there. Some things I don’t much like, but I’m not too anxious to make fundamental changes. A cop out, maybe?

I did not verbalise most of what was happening in the latter cycles as I had drawn a line for myself about this being primarily a research activity and disclosing narrative information might have compromised the inquiry.

My current understanding of the process:

- Description is useful, but more practical (i.e. less time consuming) is adoption of the “descriptive attitude” where immediate perception is challenged and figure/ground distinctions fully explored.

- Abstract images that can be responded to using the elements of art - colour, form, texture - offer “more room to move” in the intersubjective dialogue.

- Intersubjectivity requires bracketing out, then a subsequent bracketing in of personal material, relevant to the other at a particular time.

- Intersubjectivity – in art exchange requires an understanding of the elements of art making in order to resonate with the emotional ‘content’ of the art as it is represented.

- This process well served the purpose of understanding. I wonder how one might adapt it for changing behaviour – I think it is possible.

- Relationship is central – without trust and belief in the
other’s capacity to be with the material, intersubjective resonance will not happen.

For the relationship to work, the following are required:

- An intention to be open to change as a consequence of knowing some possibilities of the other’s perspective,
- Valuing this other perspective as a legitimate view/position,
- Values that are not fixed and an acceptance of multiple truths,
- Meaning as a construction, a capacity to work with metaphor and abstraction.

I felt heard during the research, I trusted Loris to give me the space to explore my own meanings without imposing interpretations on my experience or representations.

6.2. The review interview

The spoken interview was conducted with the colleagues by Dr. Warren Lett, three years after the start of art dialogue meetings, at the conclusion of all experiential series and the written review above. The interview has been reduced and is given, so the reader can experience the conversation and hear the emerging thoughts. The interview reduction condensed and clarified the conversation, by editing out the inevitable rambling of a lengthy verbal discussion. The occasional change in personal mode of address between the three people has been preserved, to indicate altered focus. Occasionally sentences were rearranged to clarify meanings.

The colleagues chose and displayed all significant pictures before the interview commencement. The display consisted of significant original pictures and significant art replies by the other. Often these significances
coincided so that a significant original drawing had a significant reply. These
were assembled in appropriate pairs and were present on the table throughout
the interview and referred to during conversation. As is possible in face-to-
face conversations, the interview process enabled each colleague to answer
different questions, so there is no exact symmetry about the reply content.
There is more from Jan about her own drawing and reply making. Loris
speaks particularly about finding a way to make art dialogue responses and her
experience of the colleague’s art replies.

I struggled with whether to include this interview in the writing, and decided
to do so as it introduces a different quality of information and the beginnings
of conjecture and theorizing. We were talking about the journey to another
person. This changed the dynamic and revealed some ideas about the way we
were doing the art dialogue, and differences between us. Jan noted that
individual drawings were more important to her than the full sequence. Loris
found all cycles in all series useful because the insignificant drawings provided
a background of gentle pacing during which one could learn how to travel,
and deal with the personal learning that had emerged. She felt that significant
pictures were highlighted while the intervals between could be seen as periods
of integration and consolidation reminiscent of Piaget's notion of stages of
assimilation and accommodation (Piaget, 1947) in the acquisition of new
learning.

The colleagues retain their established print colour (Jan in blue, Loris in red).
Dr. Lett’s words are printed in green; no names are given in the hope that
colour is sufficient for the reader to distinguish the speaker in the three way
conversation. Most questions have been edited out because they can be
inferred through the writing; wherever a colleague offers a response, it is an
answer to a question from Dr. Lett. The record is occasionally broken by
numbered headings signalling a change of topic. The code JLW refers to Jan
and Loris with Warren in review. The reduced interview can be checked
against the full review transcript in the Appendix G.2.; each entry quoted in
6.2.1. Jan speaking of her original drawings

Each one of these images was done in a specific time over a period of three years, and each one of them contains material about an event or a series of events. Some of them were about a series of events, like these black ones J161. They were about separate things and I look at them now and I immediately see a connection: they are all about relationship. I didn’t choose them just now, for that connection; I chose them for a kinaesthetic sense of ‘ah! ah! yes, they’re right’ (for selection as significant). So gathering them together is quite an experience, I see very strong patterns. My experience is of seeing them here and now. And I’m surprised by the connections between them (J: Appendix G.2, pG.4).

The series finished off my understanding of black. For me it’s about the polarities of fear and seduction and moving between them. It was particularly related to relationships with others, with specific others and with general others. The fear is about fear of intimacy, fear of exposure, fear of disclosure, and seduction is the business of enjoying the relationship with others and being seduced by relationships and by particular people and journeying between both positions (J: Appendix G.2, pG.5).

The book (series 2) was a particular investigation of mine that I didn’t make explicit at the time. We chose not to make narrative content a part of our conversations. This was about a relationship with a particular person where there was a fear of seduction. I was trying to work out how to deal with my experience through images, without acting on either extreme—fear or seduction. So this art dialogue journey actually helped me to contain, hold, and understand what was
Picture J411, was of a suffocating experience of working with a particular colleague. I felt I was “hitting a wall” in our relationship. I couldn’t negotiate my space or deal with the associated feelings. I did the picture in the workshop at a time when I was feeling quite frustrated, not knowing how to deal with the issue. Drawing was a way of holding my feelings, and that picture was an important image (J: Appendix G.2, pG.5).

I did drawing J431 to facilitate my research. I had asked students to construct a safe place, and I decided to explore my own construction of a safe place. It began as a black cave, with repeating patterns, and became an enclosed space. I added images- impressions of people with whom I feel safe; mostly family, but other people as well. Loris did these wonderful responses LVR4211 that I loved because she was playing around with the colour of the black. The other bit that I loved was this cute little doggy creature she emerged from my drawing. It was clearly from my drawing, but I had no intention, no conscious awareness of drawing a dog. So that opened up all sorts of possibilities around relationships for me as well.

6.2.2. Response consistency

The common theme was “me in relationship”, and I didn’t know that until I saw all the drawings just now (J: Appendix G.2, pG.6). I had not realised the consistency of the exploration, Each one of these pictures was triggered by a particular event that was quite different and had different qualities, different strengths, and until this investigation of the process, I didn’t realize I had so many different angles on the same theme (J: Appendix G.2, pG.6). J311 was also a really important drawing. I was angry, and I did it in a fury. It was
work-related, relationship-related; full of black anger (J: Appendix G.2, pG.7).

6.2.3. **Art dialogue reply**

Loris created an image LVR3111 in reply to J311 that really surprised me. It bore no immediate resemblance to my image. The colours do have a connection, a visual art connection, and I was thinking “What on earth has Loris done- this is crazy stuff”. I was trying to respond to it and I couldn’t. I tossed it in a corner. When I went back to it what she had done hit me. She had reconstructed the colours and the fragmented bits of my image, into this growing tree. It felt a really positive way out for me, but at the time I received it, I couldn’t see that. Yes, it was a significant reply, really different to all the others, and it took a while to connect (J: Appendix G.2, pG.7). I didn’t try to get out of my state of anger and frustration because I couldn’t when I received the picture. Initially I had no internal space, intention or willingness to see what Loris was offering (J: Appendix G.2, pG.7-8).

My understanding of how to respond has developed considerably. I now feel confident about being able to enter into an art dialogue without guidance from words or narrative, whereas at first, I was very tentative, unsure, trying to work out what I could do that would actually work for Jan. As a consequence of what Jan and I did together, I developed a belief that I could find a good enough response. There were many “right” possibilities. It was a case of finding, in each dialogue exchange, which best belonged. The more I understood Jan’s personal forms of expression (shape, colour, form), particularly her use of black, the freer I felt to take risks in my reply. Jan’s use of black has a very particular positive meaning for her. Though I’m wary about adopting a traditional interpretative approach, I was very tentative initially, about the black. I did not think
“curiosity, exploration, depth and positive meaning”, until I had understood Jan’s personal art language better. As soon as I felt freed up, through knowing Jan’s art, even though I did not know her story, my responding became more confident (L: Appendix G.2, pG.8).

There were times when I thought I’ve got nothing to say. Or what more is there? Have I got it right….that sort of dilemma, but not with the intensity that I think Loris was experiencing (J: Appendix G.2, pG.9).

I think that’s because you were more practised than I. I had never used a pure art dialogue in psychological practice, and I felt as though there was a lot to understand about what happened in each phase (creating and accompanying). Even when I was tentative about how to reply, I had confidence in the art making process. My tentativeness was in reflecting on Jan’s work before I started to respond. As soon as I had looked at Jan’s piece and got an idea of how I could start to respond, I was fine. I could then take off, using the elements of the basic art process to carry me; looking at Jan’s picture, thinking about it, and getting to the point where I knew what my response would be, and then making the art work. Once I got to the doing stage, I was picked up by the creative flow and it was often remarkably quick, a few minutes only from then on. Sometimes it took time and repetition to achieve a finished piece that felt OK to give (L: Appendix G.2, pG.9).

My interest was in being aware of what’s there in the other’s art. Particularly in the beginning, I went through the full procedure of description, whether I wrote it or whether I ran through it in my mind. It opened my awareness of the painting, sometimes at once, sometimes across several days. I let it lie in my mind, for as little or as long as needed. After I’d gone beyond the first reflection, and caught
the sense of what was there, I could shift elements (art characteristics, meanings) around. I tried to do an art response, an image that was “right” for Jan, without imposing (L: Appendix G.2, pG.10).

I know from art making, a process (flow) which feels very powerful, out of which I respond, and feel "right". As soon as I contact this, I'm OK to act. Then I know what to do and how to approach the task though not necessarily the drawing content. This comes through doing (L: Appendix G.2, pG.10-11). It’s a sense in my body rather than in my head, though my head is present but not interfering. Action flows. I wanted to offer something to Jan, that connected with her picture, (where she was), seeing it, reflecting on it, and possibly about the way she might focus on her process differently, to explore, expand, shift, using her visual language. I did not want to impose a whole new thing, totally my own, (although anything I do is mine because I’m processing it in a particular individual way which would be different if somebody else did it). I was very conscious not to predetermine or direct Jan’s actions, I felt balanced not to impose, but to encourage (L: Appendix G.2, pG.12).

It sounds like there was an embodied sense as well as an aesthetic sense. Something you sensed as right, which was not a resonance of something that Jan was working with, but which you were resonating to, from yourself (W: Appendix G.2, pG.12).

I don’t know that my response direction is right, but I am confident of being able to make the response. With my response JVR3211 to Loris’ black picture L.321 I drew for over two hours, working to get it right. I’d lay things over it and I’d take them off. I’d add something else. Then I’d shrink it, then I’d expand it. I had to keep working until I got an embodied sense of ‘I can give that’. Then I experienced a bodily tension between openness and connection to Loris’ image. So
there is both space for her and the showing of a connection from me. It’s about sufficient room to move, and I experience it as a kind of spatial thing. I don’t want too much room to move. But I do want some room to move. So in my work, in the embodied action of creating the image, (which I don’t know until it’s ready), I never have a sense of what it will be until it’s complete. A lot of times, like with the cat response JVR4211, I did many drawings before I felt I had one I could give. So for me it’s not knowing, because I don’t know. I was quite worried about my cat response until Loris got it. I had the feeling, “Have I done this right? I think so”. I felt OK about not knowing (J: Appendix G.2, pG.13).

Both processes have embodied, felt sensing, but the timing is different. Jan, you’re extracting something and exploring it in the same process. (W: Appendix G.2, pG.13). And even when you think it’s finished, you wouldn’t necessarily know exactly what it is you’re feeling. But you’ve got a sense of rightness and spaciousness for and from the other. (W: Appendix G.2, pG.13) Loris, you didn’t actually do the pieces until you had a sense in yourself of rightness in your own knowing of how you would actually go about it; the rightness was prior to the activity (W: Appendix G.2, pG.14).

L: (Appendix G.2, pG.13) My sense of "rightness" relates to confidence to start. Once started, the art process takes over and carries me, suggesting changes and modifications along the way. Occasionally I made several responses until I got the one I wanted. I didn’t know in advance, what the end point would be, but I (mostly) knew when I reached it. There’s an interaction between the intention to reply in a way that will work as a response to the original, and the direction that comes through the experience of doing. At the start, I don’t feel right or knowing about the end point, only about where to begin. The "rightness" or OK-ness to finish comes out of the artwork.
as I make it. Until I make a flow connection through doing, I’m anxious and tentative about many aspects. The art becomes the guide, new thoughts come in as a consequence of aesthetic chances (L: Appendix G.2, pG.14).

If I have too much of a sense of rightness before I start, it means that I’ve not bracketed properly. I go through all that I know and while some of it’s an attempt to bracket out and read only what’s there, it doesn’t work that well. I have very quick images of things that I put in when I know the story. That’s a dangerous place for me to be in my responses. I do get a sense of where to start, and the rightness of that, but it’s almost always with an abstraction of form or colour, not a known image. If I start with a known image I’m in trouble, so I tend to start more often without much of a sense of rightness about where I’m going (J: Appendix G.2, pG.14).

6.2.4. Viewing an art reply: Responses and differences in responding?

This one J411 and the reply LVR4111 made a difference because Loris gave me increased possibilities (J: Appendix G.2, pG.15). I need to talk about how I view a response. Unless I’m in a heightened state of feeling, I view the reply with the question “what can it tell me?” I go into the reply, with an intention to learn. I look for something. That’s really critical, because I would not find something if I didn’t have this intention. The effect lies in the construction I develop, and the relationship with my intention that things will happen. I have the intention of asking “What has she done? What’s similar and what’s different from my original? How has she played with ideas?” I often title things, so one title that came to mind when I saw that pair, J411 and LVR4111, together was ‘I’m a martyr’. As soon as I saw it, I sensed a religious connotation. I know that wasn’t Loris’ intention at
all, and that was OK, because if the intention had been deliberate, I would have been really pissed off. There is a visual connection with Jesus’ blood and thorns and all that kind of stuff. I go into my interpretation of this image, and I think, “Oh, yes, there are aspects of my relationship with XXXX, and with other people, that are about martyring, about letting things happen”. About “I’ll take it”. So that reply connected with me. I was able to link my own story to it. The other part had to do with the fact that I’ve got two people in here, with a big division in the middle. Two people separate. I thought “Oh, yes, this reply is all about me, this is all about one person. Loris had actually integrated it into one image where the elements are more coherent and meaningful. I did a Gestalt interrogation. I dialogued with each part of these aspects of myself. It’s a powerful exercise emanating from the question of what’s different in the reply. Those were the two most powerful responses I had to that picture. To what extent is this my subjecting her interpretation of that experience? I approached with intention to make something of it (J: Appendix G.2, pG.16).

I noted different qualities, textures and colours. But I can ignore those, because while it’s possible for me to go into it, it wasn’t sufficiently powerful for me to stay. I suspect, if I had someone doing verbal processing work with me, I’d state more and go deeper into the material, but the slightness of these differences and my lack of time, directs me to what’s most strongly felt. There’s a sense of different imaging here, different ways of being in the situation from which I could choose (J: Appendix G.2, pG.16).

How do I connect with content? The content here, J411, LVR4111, is me being really pissed off about a relationship in the moment of that workshop. Specifically, “who’s taking your space, and who’s being dominant and who is not”. Then the question of whether I am
allowing this to happen and if I am allowing what’s happened to happen, what is that about? Do I want to make choices about not allowing it to happen? How can I deal with that in the real world to avoid the behavioural sequence? I did make some choices, and one was to talk to XXXX about my experiences in the workshop. In that case my response was informed by the real life experience I was having. I was feeling like a martyr (J: Appendix G.2, pG.18). I think there was a visual cue in the picture, because I titled it, and the title came from that bit here, and that was very close to the experience. If I’d done another drawing and got that reply, I’d see something different. I’m seeing it very much in connection with the question “What can I learn from this image?” I’m not saying “What can it tell me generally about who I am?” I haven’t got time to do that, it’s too big a journey and too unknown a journey for me to do by myself (J: Appendix G.2, pG.17).

Jan, you pointed out the notion of a dialogue. I was struck by the fact that you approached this with discretion, with the question "what is there in it to learn"? The question came from your understanding of where you were then.

Loris, what were you actually doing with this representation? (W: Appendix G.2, pG.19)

What struck me immediately in Jan's picture was the barrier between people and a powerful feeling in the drawing itself. I went through that process I described earlier of just looking, and all of a sudden I got a sense of What it would look like if I drew it from another angle, such as horizontally? I drew it to see, and I had enough sense that it was OK. I used a technique of putting paint on glass and then printing the image on paper, which is why I got some reversals of the colour position. (If I had had time I would have redone the picture
with the colour position matching Jan’s). The picture I finally used was from the last print, about the third or fourth. The first two were far too strong. I used that one because the paint had blurred, shifted and softened. I saw two elements had been created. These were more lyrical, rather more humorous and flexible overall, and they contrasted with Jan’s original which was heavier, stronger, more indelible, but with humour. I hadn’t intended this. However, when I saw it coming out in the artwork I thought it was OK, and I left it. I wasn’t happy with the round black blob that was the cross section of the barrier. I worked on this for a while, and what emerged, without intention, was the possibility that this could be seen as an eye. I thought that was fine and left it there. The other, the circle and the red was a way of getting the red of the original into my picture. All the colours are as close as I could get them. Jan’s yellow is a little bit more chrome than mine, but it’s as close as my materials permitted. I felt that my picture wasn’t contained well enough, (Jan’s is tightly circular) so, I picked up a brush, turned it upside down (I didn’t want a brush stroke) and used the end of the handle dipped in red to circle the picture within its border, trying to bring the picture together in reference to the circularity in Jan’s picture.

I had very little time, I was feeling pressured. Otherwise, I might have worked more on it. I thought it was OK enough for me to offer it to Jan (L: Appendix G.2, p G.19).

I was trying to reply openly and speculatively to Jan, hoping that what I did would be acceptable to her. I “held my breath” till she received it and gave a gesture of acceptance. What she gets out of it is her choice. It could be anything from having her art language recognised, questioning what is happening from a different perspective, a different angle on this picture, how it fitted what she was aware of, and what she only half suspected. I do not know the narrative. Once I
started to work with my initial ideas, I began to think, prompted by the art process, what if this barrier became an eye that could see, what if the colours integrated into a whole rather than divided action. I was trying potential actions that might offer alternative understanding (L: Appendix G.2, pG.20).

It sounds as if you were working first with the elements of Jan’s picture, particularly with the notion of the horizontal section. You said you had a strong sense of the two persons, in the original. So, you were working with that strong sense, but you were also trying to find a way of using the elements to create this section? The ‘what if’ wasn’t entirely developed, but it was present (W: Appendix G.2, pG.21). You were actually looking for another perspectival view? (W: Appendix G.2, pG.22). A ‘what if’ idea, like what if I find another perspective on this; that’s an informing idea.

I think there are multiple layers in a response. My over-riding intention was to reply to Jan’s art, using art language– hers and mine. I hoped to do this sensitively in a way that reflected her art, meeting her original and adding to it in some way, not perhaps as she expected. By connecting to the art language, the reply drawing sought to speak to the feeling underpinning her drawing. She can translate this into whatever is meaningful for her. I often try for ambiguity so that there are many possibilities from which to choose. Keeping the colours was very important, because that was a major element in Jan’s drawing. I understood it as showing strong feeling (L: Appendix G.2, pG.21-22).

Talking about the issue of bracketing, in regard to awareness and non-awareness of dynamic content, against visual content, and suggesting that one of the things impacting here was a sense of this barrier and two faces with something between them. That has been bracketed
into the sense of the eye and maybe the red. There may be some material where the visuals are so clearly just visual, that you don’t have any sense of dynamic content. What you’re actually responding to and with, is within the visual material. Maybe there is a continuum of explicitness versus visualness, which may impact on and influence the issue of bracketing or non-bracketing, in response to the materials? (W: Appendix G.2, pG.22).

I didn’t know what that material L321 was about, but I did sense, and I had a very strong response to it, it was about European forests, winter and death and I really struggled to get rid of it. There’s an ambiguity about the visual content there, whereas, with mine J411 there’s ambiguity about the meaning but there are clearly two faces in the barrier, so there’s a different struggle. With the responding, when you’ve got something that’s really clear content (I had that with the cat and it was the same with my two faces), I knew what it was. It was explicit, and so I dealt with the response differently to the way that I dealt with this one L321 (J: Appendix G.2, pG.22).

I think L321 is probably a different class of emotional material. When I got that reply from you I was really moved and endorsed by the fact that what you had done was to recognise what was there, and not suggest action, change. Really important change came from you simply saying “I see”. I was apprehensive doing that painting and bringing it into the conversation. I deliberately kept it ambiguous, to manage the revelation and your possible response (L: Appendix G.2, pG.22-23).

The visual and the emotional content are really important challenges to the respondent. To actually work with the sense of content, both visual and affective, to struggle with what is appropriate or even helpful, or to bracket them out, like you’re either bracketing it in or

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you’re struggling to bracket it out, really influences your responsiveness. The impact of the material on your awareness of its content, possible feeling, and possible meaning, becomes a critical issue in responding (W: Appendix G.2, pG.23).

This cat picture L421 had strong content for me, because Loris had a picture of a cat here and the vet’s bill on the back of it. I found it really difficult to know what to do with it. I must have done ten of these and they varied from wanting to make it better, wanting to mask it over, wanting all sorts of things, none of which were comfortable for me until I, well, just did it JVR 4211 (J: Appendix G.2, pG.23).

Both of those responses JVR 3211, JVR 4211 were fine for me. There’s a similarity in your two responses. I sensed in each a statement “I see and accept the showing” L: Appendix G.2, pG.24).

My feeling was what more can I do? And at the end there was nothing, and it was OK, well that’s what is there for me, that’s it (J: Appendix G.2, pG.24).

6.2.5. Intersubjectivity

This discussion is very much about the heart of intersubjectivity. What is the material? What is in it? And what is its impact on the other? What is the search that the other has, to actually process this internally in some way and then give something back that is both appropriate, yet personally relevant and back to the other. This is the intersubjective response in a microcosm, at a visual level (W: Appendix G.2, pG.24).

I’m interested in the fact that this is a visual conversation. We didn’t give the verbal, narrative content of our thoughts. Attention to the visual reply was enough. I can’t think of a different/better reply. The
unspoken content was nevertheless perceptible, and I felt really supported and able to move myself on from the place that I’d been in, as a consequence of reply I got (L: Appendix G.2, pG.24). I’d been apprehensive about putting that one out, L321 less so with that, L421 as a consequence of Jan’s response to the first one. I was apprehensive about revealing; revealing really powerful strong emotion about issues that I found difficult to discuss (L: Appendix G.2, pG.25).

You took a risk in visual representation of a very significant experience, and what you got back was some recognition and affirmation you felt was, you said, profoundly confirming. So that’s about the emotional risk in the dialogue, isn’t it? (W: Appendix G.2, pG.25)

Yes. I took a risk and the dialogue was very significant. If I had received an answer that attempted to shift me, the sort of thing I was doing there (J411), I think it would have been less effective. I thought it was OK to do that for Jan there (J411) because the humour of her drawing suggested to me that I could take a chance with reorientation rather than reflection. However, I made the art language vague and ambiguous, so my statement could be taken as reflection, if Jan wanted it that way (L: Appendix G.2, pG.26).

I carried that sense of emotional risk with this one, J411. Until then I didn’t feel like I was taking a risk, because I haven’t given names to the content. With this one J161 I’ve got two words which are very powerful, and very powerfully evocative for people, so I really was putting myself on the line there (J: Appendix G.2, pG.27). With the last series we had made a decision to be more expressive about the content, so I felt there was an agreement to take the risk (L: Appendix G.2, pG.27).
OK. That’s also probably important, I think, in the understanding of what was happening experimentally. You increased the focus on content to a level of riskiness of disclosure, so the way in which you participated in it was actually more open. That decision must also have impacted on it (W: Appendix G.2, pG.27).

Yes, I think it did, and it was enabled by what had gone before. The decision was not only a research decision, it was a decision that we felt safe about, because of the way we had experienced the previous conversations (L: Appendix G.2, pG.27).

That also has an important impact on developing the procedural enquiries (W: Appendix G.2, pG.28).

6.2.6. The final written review

The third or concluding review followed the mapping of the journey and Jan’s reading of the assembled journey and its analysis. This is presented in chapter 12, and is placed after the description of journey analysis and method applications because it dealt with research issues consequent to the analysis.

What have I learned so far?

I think I now know that art dialogue can be an effective additional process for emotional learning. Art dialogue seems to assist the self regulation of emotion by prolonging and extending the emergence of feeling and thoughts into meaning. It also offers ambiguous ways of challenging change, providing the person is prepared to engage in the “conversation”. Behaviour change involves both increased awareness, emotional freeing and the management of feeling and thought into verbal meanings, alone or with a companion.

Relationship is central in motivating art dialogue engagement. The process that Jan and I engaged in, was supported by a mutually experienced sense of trust in the other’s ability to be an empathic collaborating companion without
imposition or judgement. Relationship sensitivity and preparedness to resonate with the art, by bracketing out the personal, yet remaining fully present is important. The companion must be prepared to put self aside as the primary focus for a time, to act as a facilitator not a guide. People undertake the tasks of the process with some differences in action. As long as the focus remains grounded intersubjectively these variations are not counterproductive.

Both learner and companion must be open to ambiguity and the use of metaphor. The art language (colour, form, texture) of the dialogue is condensed, ambiguous, thus allowing freedom to choose and construct meanings according to personal need and resonance. The details of responding described in the verbal interview show some differences between the colleagues about the generation of replies, around the issues of intuition and intention.
Chapter 7. What other learners experienced (The second encounter: Clients)

7.1. How other learners travelled the same path

As Jan and I drew our way to a sense of conscious knowing about how to engage in the process of a visual art dialogue, the next set of questions started to demand attention. We were committed to the process and excited by our experience. We had several times extended our meetings because of the strength of our personal motivation and I wondered how other therapists and teachers would do what we were doing. If others could do it, or be taught to do it and therapy clients responded positively was there public relevance beyond the research and our own private journey? Could this visual art conversation become an addition to the creative art therapy process?

Answers (or partial answers) were sought by involving myself with others in two different inquiries. The first exploration was the use of art dialogue with three of my clients, the following an inquiry with therapist/teachers.

The contract with the client is for assistance in dealing with life issues challenging the person at that time. I wanted to use art dialogue in therapeutic sessions to see if it would be a helpful addition to creative art in an experiential approach to therapy. I honoured the client contract at all times. It was absolutely essential that I chose methodology appropriate for the needs of the client, without any thought of my research. Only after a considerable passage of time beyond the conclusion of our work together did I ask three clients if I could speak with them about their experience of art in their therapy and use material from this interview, their therapy sessions and their artwork. I chose these clients because all were intelligent, creative, trained women, who had gained from the use of art in their therapy and I thought they would be able to articulate their experiences easily and well. I wanted to know the
experience of people for whom the use of art and art dialogue had been positive. Tessa, Dorothy and Edith all agreed, and later were given their transcripts to read and confirm before I used them in this story. The final writing was sent to them for review, and returned with strongly positive endorsement (Appendix H.2). The data from each differed because of constraints on collection. Dorothy’s response in the therapy sessions created a different use of the art process and her interview shows clearly why. It offers a methodological contrast with the collegial experience and the responses of Tessa and Edith, and resonates with my response L421, “The Cat in the Head” and Jan’s “Untitled” J311. Only brief segments of the client’s experience in therapy, those focusing on the use of a visual art reply, will be recounted here. Clients’ voices are taken verbatim from their replies to interview questions (Appendix H.1.), and all words in orange print were spoken by Dorothy or Edith. In a study examining personal dynamics rather than the characteristics of an art method, hesitations, and speech patterns would be of interest. Here, my focus on the creative art dialogue process allowed editing to remove verbal static for smoother reading. For the same reason the structure and manifestations of therapeutic theory and response beyond the response to the art dialogue will not be mentioned though it exists within the material for anyone interested to notice. For instance, Dorothy’s response to her therapist is underlined by her movement towards my explanation about the art dialogue’s intention, between her first and second statement about my meaning in making the art reply drawing.

My voice as therapist continues in burgundy, and as researcher in black. All my descriptions are taken from contemporary notes. Client picture codes are numbered sequentially with a CD or CE (client Dorothy or client Edith) prefix.
7.1.1. Tessa

Tessa had a history of considerable family distress and difficulty in maintaining long term relationships. She was unable to find her drawings, and was unavailable for interview, because she had moved overseas. However, she allowed me to use my records of our sessions. A brief excerpt shows the powerful trigger that a visual art reply had for emotional release, reconnection and consequent action.

I gave Tessa back her drawing with my reply drawing and a verbal ISR consisting of a description and key words. I had linked my drawing to several aspects of her picture. I echoed her black edged picture, by smaller centrally placed black-framed long rectangles with drawing elements inserted into them. She looked at my drawing. She was surprised and then horrified. She immediately associated the black frames as graves, and then as coffins. Love in a coffin. She connected this image with her father, her custodial parent, who had died tragically when she was young. She imagined herself with her hands in the soil of a grave and after the session she actually buried her hands in earth at home, until she felt very cold and had been able to withdraw her hands by realizing that she did not have to keep them there any longer. A significant emotional freeing followed. The reply drawing led Tessa to a meaningful reconnection and the result was ultimately extremely positive.

At the time, I was concerned that I had gone too far, too fast, although I kept to the original in drawing my reply, as much as I then thought was necessary. Inadvertently, I had offered something very challenging, because I did not know her visual language (the meaning of black, and frames) well enough, to make an informed choice. I had used internal black frames as a way of presenting alternatives within the picture, and was at that moment influenced
by my simultaneous engagement with Jan’s black series and its positive construction of black as the unknown. I was left with a strong impression that the final success of this sequence rested on the way the responses were processed after their presentation, which very much depended on the established interpersonal relationship, the therapeutic contract which allowed direct verbal processing of the response to the art, and the previous use of other imagery approaches. Drawing and the visual art reply are only one kind of response among many available to a therapist, and must be used appropriately and flexibly.

7.1.2. Dorothy

Dorothy came to see me because she was in considerable emotional pain and distress. Only drawings meaningfully associated with description or discussion of my visual art replies will be shown. Her full drawing sequence is listed in table 7.1 below to enable the reader to glimpse Dorothy’s art journey through the drawing titles, and to locate the reply drawings within it. Her comments are quoted at some length because of their value in giving the reader a sense of the complexities and power of the work. It also corrects any impression that the art dialogue is a single action.
Table 7.1 – Client Dorothy, art replies

<table>
<thead>
<tr>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part of Me, Let loose</td>
<td>CD101</td>
</tr>
<tr>
<td>Flight Path 1</td>
<td>CDLVR1012</td>
</tr>
<tr>
<td>Flight Path 2</td>
<td>CDLVR1013</td>
</tr>
<tr>
<td>And This?</td>
<td>CDLVR1011</td>
</tr>
<tr>
<td>The Former Me – Invisible</td>
<td>CD102</td>
</tr>
<tr>
<td>The Real Me – In My World</td>
<td>CD103</td>
</tr>
<tr>
<td>Working Together</td>
<td>CD104</td>
</tr>
<tr>
<td>Self Worth and Doubt</td>
<td>CD105</td>
</tr>
<tr>
<td>Me in My Marriage</td>
<td>CD106a</td>
</tr>
<tr>
<td>The Diminution of Me, in My Marriage</td>
<td>CD106b</td>
</tr>
<tr>
<td>Spiritual Connections</td>
<td>CD107</td>
</tr>
<tr>
<td>Reply to Spiritual Connections</td>
<td>CDLVR1071</td>
</tr>
<tr>
<td>Everything Falling into Place</td>
<td>CD108</td>
</tr>
<tr>
<td>Can’t Find My Way Back</td>
<td>CD109</td>
</tr>
<tr>
<td>Life Journey – So Far</td>
<td>CD110</td>
</tr>
<tr>
<td>Shedding Burdens</td>
<td>CD111</td>
</tr>
</tbody>
</table>

My case notes tell me

Dot felt angry. I asked her to explore the feeling in movement and to let the movements reflect and express the inner feeling. She stamped her feet, tentatively and limited at first, then with less control, and more extensive body involvement and passion. She wept angry tears. We extended and elaborated the movements. She then drew the feeling on paper, a heavy strong, black scribble made of jagged lines that moved across the paper from left to right, crumbling the pastel as she drew. She expressed amazement at the strength and passion of her feeling. The following week she brought the drawing back with a
black feather attached to the extreme right side of the picture, found on her way home, the previous week. She called the picture “Part of me let loose”. My drawing response used the feather image to move, in a flight trajectory, out of the black anger, suggesting release and movement by going beyond the expression of anger. I did three drawings, “And This?” CDLVR1011, which queried the anger, and “Flight Path I” CDLVR1012 and “Flight Path 2” CDLVR1013 (shown as figures 7.6, 7.7 and 7.8, below). Unfortunately my drawing and the offer of visual art replies to Dorothy was delayed because her pace was so fast and she wanted to keep her drawing with her, rather than relinquish it to me for a week. My first drawing questioned and expanded the anger, my second reflected other aspects and possibilities of her initial drawing, and was feathery, with red and blue smudges showing through. Though vague and shadowy, the flight path was clear and direct. I was aware, while making my response, of using Dot’s image as a starting point and moving out of it using the energy generated by her anger. I was in touch with a positive sense of strength and movement and drew this, developing the idea of a flight path influenced by the feather. Flight Path 2 CDLVR1013 continued the flight trajectory contextualized in sky and sea.

The issue of how to do the reply drawing in a therapeutic context is problematic, because spaced sessions impose a difficult time gap between original and reply drawing, and client attachment and picture’s meaningfulness may create reluctance to relinquish it. This led me to consider doing a drawing from memory of the original, immediately after the session and posting it to the client, or drawing very fast, at the end of the session.

Dot took off enthusiastically with the idea of drawing, working actively alone between sessions. The need to talk in the sessions was so great, her verbalizing so fluent, that I did not use drawing in sessions beyond that in which the drawing occurred first. She produced a drawing of “The Former
Me – Invisible”, subtitled “The ‘they made me feel’ mindset, now defunct”. Dot was establishing a pattern of drawing outside the session and wanted the previous images with her. She described putting the pictures on her wall at home and studying them as she went about her daily activities. This enabled fast familiarisation and integration of issues.

I was aware that the process order was different from that which Jan and I explored. I decided not to interrupt the flow but to wait and see where it goes and to use the reply phase when it seemed appropriate. Dorothy worked through a lot of feeling in the session and used drawing to make summary illustrations of the narrative rather than working with the drawing process for initial emergence of feelings. I felt I must work directly with the strong feelings (through listening, gestalt techniques, focusing, C.E.B.T.) that Dorothy presents because she is often quite distressed and highly pressured and she works so well in words. She knows what she is distressed about, and does not need art to reconnect with feelings but rather uses the art to get issue closure by clarifying and confirming our talking. This is like my drawing L421, “The Cat in the Head”. What could she gain from me pushing her to learn a new way of processing feeling using art, when her own way of obtaining emotional closure is what she needs? At this point she was further along a trajectory of self-exploration and learning, and did not need further emergence of feeling. Rather she needed to process, understand and construct the meanings in her personal narrative.

Dot explained her commitment to the drawing system she had devised:

There’s a point where words just don’t work. I can’t carry those words in my head. It’s too complicated, but I can carry an image, a simple image around with me, and that’s why it works for me. The image is much easier to call to mind…. It has all the messages in it. There’s an immediate connection and it’s deep and flexible and it can be manipulated.
Her purpose:

The way I’ve drawn the images allows change and movement. It’s not set in one time space. It can move with my mood, and with the situations that I’m living through. It’s a very clever process because it’s not words, it’s my feelings. It’s so much stronger.

Dorothy’s “crystallised” drawings:

The images that I find most useful, like the real me in C103, working together C104, self-doubt C105, and shedding burdens CD111, might have been another stage on from the first drawings. I really find these crystallised drawings very useful. The images crystallise the feelings. They condense down the words to just a few shapes on a page, so the feelings are crystal clear. When I come into a session with you, my feelings are all over the place, and exploding, because they’re everywhere, and then through our talking, and through the drawing all the words come together and they’re put onto a page in a very clear crystallised way. Ah ha! That’s how it feels. That offers a simple image that I can carry around in my head, instead of having these feelings going all over the place in chaos. If I feel really sad, or troubled in some way I can’t make sense of, the drawings bring the feelings down to a few shapes on a page and I can cope with that. In my experience the drawings are useful because they came at the end, (of an issue) because they crystallised all the feelings.
I get a sharp image of my drawing that connects directly with what’s inside me. The way I’ve done the drawings, they can move and change, which is really valuable. They’re not set in concrete. They move and change and I can manipulate them. I can’t manipulate the words, I can cross them off but they’re still there, in my memory. With the drawings, I can manipulate them and I can say the knitting must be covering up my heart. Let’s try and roll it down a bit and let my heart breathe better. When I do that, I feel much better. The drawings have given me a very powerful way of coping with things. It’s really wonderful to have that technique to carry around with me.
I use the picture that I did of my heart C104, if something happens that makes me sad. I visualise my heart. I realise it’s covered with that brown knitted sadness and I’m able to push the sadness down and breathe more deeply. That feels better, more in proportion and settles me. I don’t seem to get into the quagmire of sadness and self-pity. I start thinking about other things and doing other things, and I don’t have any thought of feeling bad. The moment has passed and I’ve worked through it. It’s very strongly visual imagery.

My notes about drawing CD104 say:

A large, centrally placed drawing of a red heart radiating lines resting in a nest of brown regular, knitting-like scribbles. The writing in the lower left corner says “My heart - free and bright- sitting comfortably in the nest of sadness. This nest can expand and contract to match my feelings. My sadness is part of me and will always be with me.” This reflected the visualizing of the session and the final conclusion of an
imagery sequence. The drawing served as a reminder of the session.

The drawing actually made the whole experience (of therapy) much deeper. If I wanted to describe those drawings, it would take me pages of words. Words are set, they’re confined, fixed, whereas drawing can move and change and it’s to do with feeling. I suppose the word is from my head although it is connected with my feelings but somehow, it’s one stage more removed because it goes through my head whereas the drawings seem to be connected directly to my feelings. I’ve used my hand to draw them but they’re connected to feelings. When I am again aware of those feelings, I think of the drawing.

Figure 7.3 – Self Worth and Doubt CD105 420x590mm coloured pencil, pen

I had written in my notes:

“Self Worth and Doubt” is a drawing placed below the vertical half way line. It consists of a yellow fluffy mass held on a concave brown
line, immediately above which is a grey, viscous mass with a fluid meniscus. There is an extensive written explanation above and below the drawing, which reads:

The work I did with Loris today concerned my feelings of self worth and doubt. A visualization exercise allowed me to locate those feelings in the pit of my stomach. At first I saw doubt as being on top of my self worth. Doubt was heavy and leaden and was squashing my self worth, which was made of airy-fairy substance like clouds. I managed to shift the position of doubt and self worth so that the heavy doubt was underneath self worth. This immediately enabled self worth to breathe and expand, stretch out, and be comfortable, and not squashed. I was troubled by the heaviness, hardness and blackness of doubt. It was as if doubt was a large dumbbell, so heavy you could anchor a boat to it. I managed to change the substance of doubt to a globby, gluey, grey substance with a thick meniscus. Doubt settled comfortably beneath self worth in the pit of my stomach. Doubt can now change its strength according to the situation, as can self worth. I was pleased with this new arrangement.

Dorothy’s journal notes, after her session about self-doubt:

I realised I had tried to push doubt aside and get rid of it, for most of my life. I am happy with this new arrangement and the comfortable feeling I now have. Doubt is there but not in the way and (not) suffocating self worth. I needn’t give up doubt. Doubt, I realize now, is useful. Without it I’d be God! Doubt provides me with a sounding board- my own, which is with me constantly. No need to rely on others. Doubt provides a catalyst for me to grow and change.
See this drawing with the clouds lifting off, there are a thousand things there but it’s only that very simple image, and I can hook into it and somehow my physiology changes, without any words. The image makes the change.

When I had done the drawings the ideas expanded, like that first one with the anger. I had so much anger, really strong energy I wanted to get out. At first I just saw the drawing as anger and then, when I looked at it again over the week, I saw the energy in it was fantastic energy and it was really marvellous. It just sprang out of the page and I thought that was terrific. From that respect, I’ve learnt more from the picture, beyond doing the picture, to express the strong feelings I had.
I was actually ashamed of that drawing at first, because I saw it as thick and black. I thought did that awful stuff come out of me? I didn’t even want to claim that it was mine. I had it on a wall where I didn’t have to explain it to anyone. I’d look at it you know and then I realised Wow! That’s terrific. Anger is not something to be ashamed of. It’s an energy that can be harnessed and used for really good things. It’s good to be angry about some things because you get off your backside and do something about the situation. Wow! I really embraced it and claimed it because I was pleased and proud that I had that energy and that I wasn’t wishy-washy. So yes, that picture taught me a lot.
Reply drawings:

Figure 7.6 – Flight Path 1 CDLVR1012 590x420mm soft pastel, pen

I saw your drawing reply and liked the bird-like one ("Flight Path 1"). It had flight and I thought, “Yes that’s wonderful because you understood what was happening to me and it showed me that you
were very much in tune with what I was experiencing. The other one (“Flight Path 2”) that you did with the layers was also interesting. I sometimes think of them. I tried to understand the meaning, because you’ve done them and I don’t know what the motive is behind them. You say it comes from you, that it’s a feeling that comes from you, but I wanted to work out what this colour in here means, or what this shape means. I’m interested in your motive. I try to analyse what it actually is, and I don’t get very far.

My reply was:

It’s an attempt to make a visual reply that uses elements I see in what you have done. It certainly is my reply and other people might do it differently. My intention is to see whether the immediacy of a drawing reply can connect you to new feelings and thoughts by echoing your response, and expanding or directing your attention further. Don’t search for a meaning in my head. Check your own experience for any further aspects of meaning that can speak to you.

Figure 7.8 – And This? CDLVR1011 590x420mm soft pastel, acrylic

I like the feelings that have come from the two responses that you did. It’s like opening up and going on a progress. I don’t know how to
explain. I suppose it embraces all the things that I am. There are changes I like because that means I’m alive. It’s an upward, more expansive movement, rather than that there’s no movement downwards. I very much like the two responses that you made and they’re very well embedded in my head, and I can recall them very clearly. I’ve really taken them in. I haven’t with the other two responses, because the one that responded to the anger (“And This?”) I didn’t feel that was relevant because I’d done that writing and I’d moved on from there.

Figure 7.9 – Spiritual Connections CD107 590x420mm coloured pencil
The eyes in the other one (CDLVR1081) were interesting to me, because I hadn’t realized that I had left eyes out. On trying to understand why the eyes weren’t there I realised that I didn’t actually have to have eyes to communicate with my children. I didn’t have to see them. I could easily communicate with them without any eyes, which was why they were left out, but I hadn’t even realized they’d been left out until you did that drawing, so that response was interesting.

Intersubjective Relationship

With all of my sessions with you, my relationship with you was very important. If I didn’t really trust you I don’t think these drawings would have come out at all. It’s been very important to feel in all of my sessions with you, that I’ve been very safe. I’ve had a very warm spirit, guiding me through, and if I hadn’t felt that, I would have been blocked; I would not have been able to get in touch with my feelings.
and I wouldn’t have been open, with words or images.

When we did visualization, I shut my eyes to talk about images. I wouldn’t have been able to do that if I hadn’t felt totally safe and sure that what we were doing was good.

This started on the phone, before I even saw you; the fact that you rang me back after I left a message on your phone. You wanted to check that I was all right; you were wanting to contact my distress. It was just the way you responded to the things I said, and the way you made some practical suggestions. You seemed to be very much in tune with me, and I thought now here’s a person I can communicate with, because here’s a person with life’s experiences. At last I’ve got someone who could actually listen to me and give me understanding, and good feedback. Then, when I came to see you, my feeling from you, about you, was very good right from the start. I could really open my heart up to you, and not be frightened. I didn’t have to analyse what I was going to say to you in case it damaged me. I didn’t have to censor information because it was not what I want anyone else to hear.

**Imagery, artmaking and narrative**

If we had restricted our talk to narrative I wouldn’t have these images that I can carry around in my head, which I use and find really useful. I’d never done any drawing before in this way and when you talked about it I was happy to go along with it. I really didn’t think I would get such usefulness out of it as I have.

When I look back on my drawings, they bring the sessions back very vividly. I wouldn’t be prepared to read through all my notes about the things that we discussed. I’d think, “Oh well, it’s past”. But the drawing can bring the context back into (focus). Oh yes, in that
situation I felt that way. The visuals are very powerful; they’re good memory-triggers.

If we drew pictures at the beginning it might have been useful but I wouldn’t have had the images that I’ve got now. They would have been totally different images. The images that I find most useful, like the heart and the self-doubt, and the strong person, might be another stage on from first drawings. I really find the crystallised drawings very useful.

7.1.3. Edith

Edith came to see me because she was diabetic and wanted to lose weight. She had tried to do this in numerous ways and now turned to psychology. Almost as soon as we started to work together she was hospitalized for a diabetes related problem. Having discovered she was interested in drawing I took pastels to her hospital bed. This was the beginning of a reengagement for her with a parent prohibited creative activity that she has continued, recreationally, ever since. At the beginning of formal psychological work, drawing was used to help her to reconnect with her inner experience of self. The use, on one occasion, of a visual art reply occurred in therapy during self exploration, and had important consequences for Edith.

Table 7.2 – Client Edith, art replies

<table>
<thead>
<tr>
<th>Title</th>
<th>Code</th>
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<tbody>
<tr>
<td>Who am I?</td>
<td>CE:201a</td>
</tr>
<tr>
<td>Who am I?</td>
<td>CE:201b</td>
</tr>
<tr>
<td>My Insides</td>
<td>CE:202</td>
</tr>
<tr>
<td>Is this it?</td>
<td>CELVR2021</td>
</tr>
</tbody>
</table>
In interview, later, Edith told me:

When you first gave me my homework to draw my own face, I had little sense of the identity behind the face. As I was doing the series, I went from realistic drawing to caricature, where the image was so unimportant by the end that it was OK for me to be caricatured. The writing below the drawing became an internal dialogue. I started as an outsider might see me, which make the outside so important, and then shifted to what was inside, in the head, my interests, skills, likes.
and characteristics. This revalued the emphasis on appearance. If you don’t worry, it doesn’t matter. Experiential things helped me to move on. Before, I had no words for the black holes in my inner psyche, where I was not allowed to go. The images served to focus the thoughts away from the physical perception to a totality, to a sense of being, rather than a sense of appearing to be. I had spent my life creating an impression, rather than allowing my real self to be seen. In this exercise I was confronting being seen, having acknowledged that, I could go beyond appearance. When I was emphasizing the appearance I was thinking “I don’t know what she means by being seen. Who am I? I couldn’t think what made me different from anybody else”. Only as the drawing went on did I allow myself to look at my likes and dislikes as a form of definition. I must have been very happy with it because I wrote on the back, “to Loris with love”.

This drawing is to do with the feelings in the pit of my stomach, that I felt when I was eating compulsively. (Figure 7.13 is one image of two. The second is unavailable.) I remember having a lot of trouble, with this exercise, putting an image to it. It was a sensation more than an
image, and first I had trouble trying to get at the feeling. I found a sense of constriction, of blackness in a free flowing, bubbly, relaxed state. What I was thinking was, here in the pit of my stomach things are bubbling and fine, except there is a sharp black constriction. I hadn’t thought of my insides as an image. It was a subconscious thing. I didn’t feel connected to. It just came out. That’s what I was trying to get at with the dark shapes, the black, thunderbolt like shards. The emptiness I often felt was that black shape, not an invisible void. I don’t know if that is hunger pain for normal people. I misrecognized the cues for emotional things as hunger. The darkness tightens the free flowing bubbles – the relaxedness. I really had a lot of difficulty drawing it. There were no visuals for me. I don’t feel satisfied that this is the totality of it. I remember doing that sharp jagged black image at the time – I didn’t understand it. It has the power of constraining. It’s not often I’ve felt it – I usually cover it with eating.

Figures 7.14 and 7.15 – Is this it? [closed] and [open] CELVR2021 420x590mm soft pastel, patterned silverpaper

When you gave me your drawing it was like giving me a beautiful
reminder of my inner beauty. It said “you know, it’s all in your mind/body, so you can reclaim it.” And I felt like you really understood me, and my next step was clear. The brown at the bottom of the waves disturbed me at first. I had associated brown with my sister, Ava, and developed a distaste for it, associating it with conformity, tension, and puritanical, tight lipped hatred. So, I had difficulty with the colour. But in your picture, there was a message of ‘earthiness’ and I told myself that it was about being ‘earthed’ or ‘stabilized’ by my image. This offered the opportunity for optimism, to see the lovely rainbow colours through your choice of the silver paper that just required a look from a different angle to turn silver into a rainbow prism. I could see different perspectives and beauty beyond the surface. All I had to do was look from a different angle to get a different colour. I felt you had given me a gift of myself, and if I could carry it with me everywhere, I could reap its benefits.

Your picture, reminded me to remember; and I have put your response and my pencil drawing on the wall where I can see them often. “I’ve never been so well understood before. Not only understanding but also extended”. If you hadn’t introduced the brown, I wouldn’t have got on to Ava. She was my bugbear. She was part of the black angry part of me that I was keeping suppressed. I knew that if I didn’t resolve this, I’d keep meeting people like her. She brought out the worst in me. I think that was what I was most angry about. Withdrawing from it was one of the best things I’ve ever achieved in my life. This drawing was one of the best things I have ever received.

It seems that a lot of my therapy was finding words for what I couldn’t express. During a Gestalt exercise when I was talking to my mum; a lot of unconscious pain came to the surface. It was an enormous surprise to me because I had no idea I was expending so
much energy repressing it. Psychodrama, art, helped more than words, to find the words. Helped me get in touch with the feelings. Once I found the feelings, I could add the labels. Feelings come before words.

All those things got me in touch with my inner non-verbalized centre. The art had another function too, it not only enabled me to go inside, it was a tool I loved, it enabled me to use something I had been forced to discard, like someone who has been told not to use their left hand. I was like those women finally allowed to show their faces. In my family repression was very strong. The two things I loved a lot, singing and drawing, I was not allowed to do. Too Bohemian…So it was very important to access those two things. Drawing is real self-actualization. A feeling of being carried out of myself that I get; being taken to another level of consciousness. The drawing was the icing on the cake. Using a tool I love. If you could draw your way to self-fulfillment wouldn’t you want to? What could be more delicious?

7.2.  My inquiry with three clients and its relationship to the collegial journey and public relevance

The following discussion attempts to integrate client experience of art dialogue with the discussion in chapter 2 of therapy theory and practice, and the collegial journey experience.

A description of Tessa’s work could include a discussion of threatened attachment, loss and abandonment (Bowlby 1988) of Dorothy’s work, shame and doubt (Schore 1994), of Edith’s, the effects on the body of the physiological correlates of dissociated emotion, of migration and birth order (Adler, 1925; Hoffman, 1989; Pelletier, 1977.) Such discussions are beyond present scope, though recognition of theoretical links is cogent.
The brief description of Tessa’s response to my reply drawing provided a salutary reminder of the need to know a person’s visual vocabulary before taking chances in the art dialogue. The positive outcome to the drawing exchange depended to a significant degree upon the established therapeutic relationship, which helped to contain and process a provocative art reply, allowing considerable psychological movement to occur. Relationship, discussion and narrative were central to Tessa’s gain from the art reply. Tessa, as an artist, quickly grasped the link between visual elements and psychological meanings and extended her own experience by acting out, then understanding and abandoning the burying of her hands in the earth of “her father’s grave”. This was the beginning of her emergence from a lifetime of overshadowing grief.

Dorothy’s record also illustrates the importance of relationship and verbal and visual dialogue. Throughout our work together, intersubjective trust, personal attunement and therapeutic resonance supported personal learning, whether communication was through words or images. Art dialogue was not the most useful approach for Dorothy at the stage I attempted it and might be more appropriate earlier in the sequence of learning when emergence of feeling was the objective. However, the pressure and clarity of her feelings and her verbal skills had made it unnecessary for a creative arts emergence of emotion in the beginning, requiring instead careful listening and development of a narrative construction of her life and behaviour. Imagery (not art generated) was a part of that process.

My introduction of visual art was quickly used by Dorothy to further our work by using drawing between sessions to confirm the emotional and cognitive learning of the previous session. Her drawings, like my drawing, “The Cat in the Head” I.421, required words first to express strong known feeling, and then used art to provide images that synthesized the words into easily visualized reminders for future recall. She found the qualities of metaphor and condensation offered by images very useful as anchors to her
new understanding. The bodily experience of emotion was obvious to Dorothy, and her drawings enabled her to ‘crystallize’ reconnected feeling and narrative in her images. Cognitive and behavioural change followed rapidly. She manipulated the images, in imagination, to manage her feelings. She also rediscovered through doing, a latent skill and pleasure in creative arts pursuits, which enriched her life subsequently.

My art reply attempts were subsumed by the pace and stage of Dorothy’s personal learning, the pattern of which was already determined before the introduction of creative art. While she liked the gift of my replies, she did not enter the dialogue emotionally, instead wondering rationally what I meant by elements of my pictures. However, her cognitive capacity supported rapid understanding and by the time of the art reply to “Spiritual Connections” CDLVR1081, she was beginning to “read” the art more fully. Noticeable through Dorothy’s record is her capacity to construct positive, optimistic shifts of feeling to meet emotional challenge (Snyder and Lopez 2002).

The idea of a sequence of emotional accessing, verbalization, verbal refinement, and narrative construction, is also clear in Edith’s record. Edith said “psychodrama, art, helped more than words, to find the words, helping (to get in touch) with the feelings. Once I found the feelings, I could add the labels. Feelings come before words.” Her response to my drawing was appreciative of what she saw reflected back to her, feeling really understood; challenged to see herself as grounded and inspired; given a gift of herself. Her record also emphasizes the need for a trustworthy intersubjective connection in which personal learning can occur, with or without a creative art dialogue. Edith, learned quickly how to use the art reply, having a familiarity with metaphor, and was able to free her creativity from its prison of parental prohibition and inhabit forbidden realms of art and music. She found her voice.

Edith named the process she experienced as “drawing as self actualization; a
feeling of being carried out of myself that I get; being taken to another level of consciousness… I’ve never been so well understood before, and not only understood but also extended.” She said; “this drawing was one of the best things I have ever received”. The capacity to work with metaphor seems central, with consequent demand for openness to the characteristics of art language. Edith and Tessa, both writers and artists, easily used the reply drawing metaphorically, for meaning making. Edith’s words suggest she moved into an altered state of mind, like a mild trance, dream or “flow” state to access out of awareness thoughts and feelings.

Learners like Dorothy, less skilled in the use of metaphor might benefit from time and space to learn the way of using art reply, the learning being experiential not didactic in nature, simply requiring time and repeated actions. Dorothy spoke of her struggle to interpret my reply. “I wanted to work out what this colour in here means, or what this shape means. I’m interested in your motives. I try to analyse what it actually is, and I don’t get very far.” She was trying to understand my meanings rather than allowing the reply to trigger new or altered perspectives for her own construing. And I was trying to offer expanded possibilities for her meaning construction by changing the relationships within the art aesthetic, trusting the connection with her art, and her capacity to use ambiguity for expanded choice. This reminds me of the educational system which I once encountered in Hong Kong, where a basic teaching assumption held by Chinese students was that the authority knows, and in teaching will tell the student exactly what is to be known. Self-discovery, and personal authority were not trusted or highly respected. My thinking is that offering a client initial learning space, with more time and experiences than I did with these clients, could be helpful to establish the process, if art reply is being used.

Each of my clients was at a different point in her personal learning, Edith just starting, Dorothy nearing the end of our work together, and Tessa at the mid point of a long and difficult journey. Dorothy’s “crystallized” drawings
reminded me that art reply is only one step in one approach to using art in personal learning. She devised what she needed at the time. All three clients also showed that imagery approaches are only one set of engagements a therapist might offer a client for personal learning. The need for other forms of experiencing, based on the issue of the moment include clarification of reconnected feeling, construction of meaning, rational examination and integration of behaviour change, and future pacing, all of which require verbalization. The visual art reply is only one kind of image evocation and response among many available to a therapist, and must be appropriately and flexibly connected to the client's presentation, need, and meanings, in the context of a wide range of other actions available to access and process feeling and emotion, such as focusing (Gendlin, 1981); Ericksonian hypnosis (Bandler & Grinder, 1975, King & Citrenbaum, 1993) and eye movement deprogramming and reprocessing (Shapiro, 2001), behavioural approaches such as psychodrama (Moreno, 1946/1964/1972), Gestalt Therapy (Perls, 1969), Constructivist Therapy (Kelly, 1955), cognitive behavioural and rational emotive cognitive behavioural approaches (Mahoney & Freeman, 1985), can then support movement toward narrative construction (White, 1990), as well as following narrative with thought-based cognitive management.

In drawing my replies to my clients I was in touch with the work Jan and I were doing and my only reply to Tessa and my reply to Dorothy, “Flight Path” 2 CDLVR1013 resonated with the concurrent journey. “Shifting Differences” LVR2111 done for Jan influenced “Flight Path 2” and Jan’s black frames (J131, JVR2211, J211) resonated in my reply to Tessa. Timing was crucial. Dorothy said “the one (LVRCD1011) that responded to anger I didn’t feel was relevant because I’d done that writing and I’d moved on from there”.

Dorothy’s reluctance to relinquish her drawing for me to reply to it raises a practical consideration. I did not draw fast at the end of the session, or from
memory after the session, because pushing the visual dialogue seemed less useful to the phase of learning Dorothy was in, than supporting her pursuit her own way of confirming learning. At that stage of my learning I did not have the confidence to risk the distraction of doing an appropriate art reply in a few moments while concluding a therapy session. Digital photography of photocopying may offer a reliable and useful way of managing these issues.

The decision to use art dialogue with a client might relate to emotional pressure, capacity to develop awareness, use metaphor, and shift feeling into words using the aesthetic qualities of the art as the process channel, in a supportive relationship context.
Chapter 8. What other companions experienced
(The third encounter: Therapist / teachers)

8.1. How other companions travelled the same path

The second task for testing public relevance was undertaken with a group of middle aged, mid-career, professional, doctoral students who met regularly and agreed to make a non verbal art reply to a picture in the art conversation that Jan and I were having. I presented “Openings” L211 to them because of its importance to me, and because it is a powerful statement that I thought might speak to them. I was conscious that it could be a difficult drawing for people looking for story, rather than personal process.

Figure 8.1 – Openings L211 420x590mm soft pastel
8.2. The therapist / teacher group

The intention was to see whether these people, experienced in therapy, teaching and creative arts, could respond to this drawing with a nonverbal art reply and what effect the replies would have for me, as recipient, in the context of the art dialogue in which Jan and I were engaged. These brief visual dialogues would also offer comparison with our developing understanding of the experience of the conversation between Jan and myself. The questions in mind were, how does a person experienced in art and therapy, but inexperienced in visual arts conversation, respond without specific instruction and, does the process need specific identification and training? What enabled Jan and me to use the visual dialogue with such pleasure and motivation? If others do not share this what is it about the journey companions that allows them to do so?

The group of six included Jan (Therapist 5) and me (Therapist 6), one dance educator (Therapist 3) and three therapists/teachers (Therapist 1, Therapist 2, Therapist 4). The fact that the travelling companions of the first inquiry were included was not a problem in this research where description, not controlled experimental comparison was sought. Two of the therapists had little art experience. One was very experienced in using the creative art method, though not the visual art reply. All met regularly, linked by an interest in therapy and the creative arts. I was known to the therapists nearly as well as to Jan. Only Jan, myself and Therapist 1 had participated in an ongoing art based dialogue before this occasion. Did lack of experience alter the type and quality of visual reply and the sense of the replies perceived by the recipient?
The group, after agreeing to participate, was given the following instructions based on the process steps Jan and I were using.

1. Please look at the presented art and write a verbal description of it.
2. Write down key words and images you perceive in the art work
3. Indwell the art work until you are satisfied that you have made connections with meanings in the piece.
4. Make a visual art reply to I.211
5. Note down the thoughts that went through your mind while you were constructing your visual response.

Half way through the experience the name “Openings” was conveyed to the group. Full details of the different responses are given in their original form as written by each therapist at the time. The process continues as described in chapter 3. In this section the therapist coresearchers are presented in aqua and I, as recipient, am shown in burgundy, and as researcher in black print. As in the collegial journey, a reader disinterested in the descriptions is advised to omit them; however considerable interesting difference exists between therapist responses

8.2.1. Response from therapist/teacher 1

Description

Two coloured images cover the page. Two thirds of the page is occupied by a black structure and a triangular structure, predominately magenta and pale gold, lies in the left corner of the page.

The black structure has the shape of a cross with the longest side running from top left to lower right corners of the page.
The transverse pole, about two thirds up the main pole, runs from top right corner to just below centre left. These dimensions create the space for the second image, of which the triangular top point fits into the bottom one third of the page, but within that quarter of the cross shape.

The main diagonal of the black structure consists of two sections, meeting at the transverse point. The lower section is about two thirds the length, the top left section about one third. The lower part billows out like a slim balloon with four circular ribs and gives way to a thick, dense ‘tail’ floating away to the lower corner. It has white between the ribs and there is a streak running lengthwise towards the corner.

The upper third is like an upturned, open cylinder perched on the transverse, but has floating, thick ribbons running out each side, almost to the edges. There is a lot of white to grey colour within and between the spaces created. The transverse pole is really two wavy lines separating the ‘cylinder’ from the ‘balloon’ shapes.

The lower triangle is dense and mottled with magenta shapes—7 or 8—about three inches high, like small pegs, in a pattern across the triangle. The edges first merge into the white paint on one side and the black on the other.

*Key words and images*

Flowing, floating
Ribs and ribbons
white density, mingling-modifying black structure
upward thrust, overflow, melt down grey flow
balancing, closed-open-spreading-turbulence-transformation
purple and gold
another meltdown, smooth textured
enigmatic of source
seeking connection

Art reply: A poem “Meltdown” by Therapist 1 (no drawing was offered)

A black figure A pivoting cylinder
Thrusting upwards Balancing skeletal balloon
Ribs and ribbons
Contain and dissolve

Energy
Into white-greyness
Merging – modifying
Meeting
A molten flow Turbulent transformation
Overflow
Another melt down
Smother
Purple and gold Floating sentinels
Purple dyes

Run together
Connecting
 Searching Another attachment

An enigma
Flow
But
 Separation? Merger?
A dialogue
Of 
Two stark colours
And
Contrasting energies

Thoughts during reply construction

I was conscious of informing images

- a cross, a feminine body like shape, a skeletal figure
- a volcanic flow – the black, white, grey
- the purple gold – melting down
- menstruation – red clots
- gold – enigma – something precious section

I was aware of intense feeling – always a sense of merging and melting, of energy in transformation. I resisted any attempt to give this a particular human idea of experience. I have no sense of which human struggle is depicted. I responded to colour, shape, texture, tension.

My image of the transformation is a flow of grey-white
And purple-gold merging or connecting – but I don’t see what the final shape is to be – this is the enigma.

Researcher’s reflection on poem reply, “Meltdown” (as subject and as researcher)

I notice a description that is economical, organized into picture zones that clarify the drawing, key words which connect with me, an artwork, not visual but verbal which feels “spot on”, and is precised by the therapist on the right hand side, to clarify perceived processes. An interpretive title, “Meltdown”, helps to confirm my understanding, by lifting the feelings of my drawing into verbalization that is absolutely right. “Right” is the fit with my feelings – of being met by the reply, of being free to relate and accept the emotional shift that this kind of relating offers – a sense of being recognized without imposition.
Reflection suggests the poem’s ambiguity and process focus is open enough to accommodate my construction. The offer of process, rather than narrative allows emotional connection and movement, by not imposing a storied understanding, of the therapist’s making. One statement bothers me, seemingly trivial, surprisingly disturbing. Magenta is the wrong name for my favourite burgundy. I realize I visualize colours from names and I attribute feelings and meanings to highly discriminated colour.

I am intrigued that this respondent has given a verbal reply despite specific requests to draw a response. Does this mean that even experience in using the arts in therapy is not sufficient to support a therapist in giving a visual reply, if their natural orientation is to a different art form?

Does this poem feel so helpful because it added to the verbal development, which had emerged from the art dialogue we had already undertaken. The fact that I had written to access this drawing and then expressed in words the emergent feeling after receiving a visual response from Jan, was probably further down the time line to verbal language than if the drawing had been first presented to the six therapists.

8.2.2. Response from therapist/teacher 2

Description

This is a picture with lots of black in it. From a focal point one third of the way down the vertical axis, thick wavy black lines extend diagonally out towards the edges of the picture. They are uneven, bold, smudgy in texture, and mirrored by other, paler lines running down to the bottom right of the picture. The bottom left diagonal smudge extends to two thirds of the way down the left side.

In the trapezium formed by these two lower diagonals and the paper’s edges is a triangle of muted colour – dark crimson brush spots against
a paler crimson background, against a buff/grey background. The effect is stippled, the dark crimson standing out as figures in a dappled background. There is a dappled grey surround between the triangle and the trapezium. Part of the bottom right diagonal curves back on itself to create a tubular formation. The rest of it continues down to the bottom right hand corner. Smudges form the top right diagonal sweep down the right side of the picture to join the (?), or sweep past the tubular part of the bottom, right diagonal.

**Key words and images**

Criss-cross chaos
Swirling vortex
Furious, dominating undulations
An enticing trap

**Art reply**

![Figure 8.2 – Untitled Therapist 2 420x300mm graphite pencil](image)

**Thoughts during reply construction**

Immediate thoughts, as usual, that abstract artwork is inaccessible to me. I have no facility for representing meaning in pictures. I am
constrained by the idea that I have to produce. I know I’ll stick to what I know and like best. Forget the pastels, keep it small, use pencil. But a reply? A reply…. a reply….Now I know the title is “Openings” I’m thinking about it differently. The tubular section looks like a vagina, but what about the other stuff. Scattered about, exploding in all directions. And the pinky red bits at the bottom? A reply….a reply? The black bits dominate the coloured bits. Perhaps I can just ignore the colour. What could I draw in reply? Openings I’d prefer? Something less chaotic, more controlled? Yes (I’m) always after control. Control. Something smoother, more understandable, contained. Contained openings. Keep it small, keep it contained. Is that my reply? What fear! To be so afraid of a picture!

Researcher’s reflection (as subject and as researcher) on art reply “Untitled” by Therapist 2

I am struck by this therapist’s courage and transparency in her preparedness to be honest about her personal dislike of the drawing and the task. There is not much for the recipient in her responses at any of the levels, but for the researcher her openness is extremely valuable. The description indicates that the black mass dominated this therapist’s awareness and remaining caught in it she closed down her receptivity. The key words also show her sense of danger, with the words “furious, dominating, enticing”. “Control it” is the message, while my purpose was to show it after years of control. Knowledge of title is shown in the record to have enabled the respondent to think about the drawing differently. However, sexual interpretations are very wide of the mark. I was grappling, in that drawing with an existential death threat based upon identity, not sexuality.

My confirmed learning is never to interpret meaning unless it is preceded by interpersonal sharing sufficient to confirm the interpretation’s validity before

8.9
the conjecture is given. It is imperative that personal issues and responses be consistently scrutinized and bracketed out by the therapist.

8.2.3. **Response from therapist/teacher 3**

*Description*

The picture is on B4 size, white paper, formatted long side vertical. Crayon/pastel. Diagonal wavy lines from top L to bottom R tending to get thicker and have a loop that changes from the centre intersection with the other main pair of diagonal lines first mentioned. The area bounded by the diagonals in the bottom of the picture is mostly a large mass of warmer colour, red and some ochre/yellow. There is a sense of it being airbrushed over darker/black smudges. Some more intense blotches of the carmine/red – about 7 or 8 are regularly spaced in this “pyramid” of colour. There is a sense that the black wavy diagonals have been made with the pastel stick on its ‘side’ causing irregularities in width as the wave shape is drawn. The paper is smeared a little with the dark/black pastel filling in some wavy smudges in the R side triangle of the picture.

The loop has a number of parts, approximately 4 or five loops of different radius, sharing the same locus.

*Key words and images*

Smudgy, dark, insect, brooch, childlike, fire, menacing, mythic, crucifix, heavy, overworked.
Art reply

Figure 8.3 – *For a While* Therapist 3 590x420mm soft pastel, oil pastel

*Thoughts during reply construction (offered for research purposes only)*

Black smudgy response might make a connection – or acknowledge the art work. At the same time I’d like to do little to the page; the original seemed too dense – maybe I’ll allow the page to sit horizontally. It’s so long since I’ve used pastel; I remember using it in Europe – perhaps I’ll just make some finger smudges – a few lines, like a Chinese painting – leaves room for imagination in the spaces. Jon Faine’s guest Andrew – the astronaut on the radio as I drove here – the Planet Suite of Holtz was one of his music selections – I remembered the talk of space – the ‘fiery’ planet Mars, like the ‘fire’ in the original.

The title of the original work is mentioned and I am reminded of windows and doors to space, spaces – this was what I’d felt like drawing- my brother in law’s work has many windows and perspectives – I can’t see them in the original except a medieval sombreness that represents thoughts in pastel; seems full of challenges – a movement response is easier – now I look at my

8.11
drawing I sense that there is a kinaesthetic way for me to scratch lines on paper that I’d like to try.

- I see my hand, flat like a swimmers, flipper like, waving and dancing over the paper- the paper light and softly shadowed by my hand - the delicate tracing that my drawing wanted – representation – no presence – yes!

- Rather the quietness of the room and the hum here, than the traffic I’ve just come through.

- The picture is not as attractive as savouring the quiet of the room with six people in it.

- The picture spins at the centre, like a wobbly half dead catherine wheel.

- The great catherine – minah birds, cackling – crackling, “scissor cutting cloth” calls-

- Smoke trails a whirling dervish.

Researcher’s reflection on “For a While” art reply (as subject and as researcher)

I could hardly bring myself to read the description (I’m sick of description), so I compare it to that of therapist 1. The first description is a more accurate, detailed recreation of my picture. I sense a deeper understanding from it. However, I really like the personal, creative movement of therapist 3’s response, and the strong kinaesthetic impulse towards physical movement that the drawing communicates and loosens for me. The art is rather tentative in line and colour, but its movement shifts me towards lightness and freedom, which I appreciate bodily. The urge to movement in this drawing is helpful, connecting me to a strong body based feeling
sense. The colour naming is not accurate, but not confronting. The key words tell me how this respondent saw my picture but the words seem too distant from my awareness of the experience of the drawing to add to my understanding.

The movement of this drawing was an unexpected and useful influence for the recipient, which provided her with a different way of approaching her drawing, through movement.

8.2.4. Response from therapist/teacher 4

Description

Waves of black

- sadness /despair, coming from both sides
- weighing down/heavy
- positive thinking, optimism (red & yellow) life cheerfulness
- more on one side – a powerful source of pain sadness from one area (right hand side of picture)
- ongoing source of pain?

Represents several sources of despair/sadness/pain each compounding with the other to make everything worse.

Awareness of life/hope by red and yellow being there (i.e. picture not all black) will become dominant when ‘blackness’ passes.

Wavy lines give strong sense of flowing past rather than stopping.

Key words and images

Grief, pain, overwhelming warmth / life, inner calm, tears

Gentleness (red & yellow), power (black)
Art reply

Figure 8.4 – The Resolution Therapist 4 590x420mm soft pastel

Thoughts during reply construction

Don’t let the positive be swamped (slip off the page) you can handle this.

Let black flow around rather than past, so its meaning will be more likely to be revealed/or will just lessen in intensity. (This is what I am trying to communicate in my drawing). In doing this, I am conscious of thinking like a therapist i.e. what could I say that might be constructive? What might help to make the black weaker or dealt with?

Researcher’s reflection on “The Resolution” art reply (as subject and as researcher)

As the basis of the assumptions were unexplained I could not judge the detail of their connections, but waves of black were interpreted as “sadness / despair coming from both sides” and colour as “positive thinking, optimism, life, cheerfulness”, which “will become dominant as the sadness passes”; did not feel familiar to me.
The description involved meaning interpretations that seemed unconnected to my understanding about my drawing, and much more connected to the therapist. The therapist’s objective is to lessen the black intensity without recognizing the possibility that the picture is dealing with emergence. This would be difficult to do without verbal cues and continuity, but it highlights the fact that a drawing’s narrative can have a past, present or future tense, and that the ebb and flow of the art dialogue with occasional shifts into words, is important in more extensive work with this method.

8.2.5. **Response from therapist/teacher 5**

*Description*

At the base of the page, extending in a triangular shape with its apex to the top, there is a section of pastel extending from the left hand bottom (LHB) corner and three quarters across to the right hand bottom (RHB) corner. This triangle is of grey, flesh and burgundy pastel – the burgundy has seven intense “butterfly” shaped areas of colour and the remainder of this section is blended, smudged colour. In the extreme R.H.B. corner is another burgundy figure, although this is situated in the black/white/grey section of the picture. Above the apex of the triangle there is a centre (black) of a radiating form which consists of seven waving black lines extending outward, downward to form the upper boundary of the “triangle” previously described. Some of these radiating waves have other black and pastel, thick (1cm) lines extending from them. Between the sections is a white ground over which grey light and dark smudged lines and forms extend. This is particularly evident on the R.H.S. of the page. There is a dense section of smudged black pastel, cloud like on the lower right side.
Key words and images

- swirling radiating black
- black figure, white ground – depth
- a triangle of grey and colour
- stillness and movement
- flatness of the triangular shape
- red/burgundy figures merging into ground
- black energy
- one stray red figure – moving out
- stuckness

Art reply

Figure 8.5 – *Let Them Go* Therapist 5 590x420mm soft pastel, oil pastel

Thoughts during reply construction

Colour selection – black-oil and charcoal
Reds, Pinks and yellow
I have no idea how to start except with the black.

I have in mind a black cloud – butterflies,
Depth and stillness – how to capture this.
“butterflies” captured, enclosed then freed.
Splashes of colour liberated – let loose.

“Openings” (title spoken) and I realized that I had created an opening out of which the intense figures could emerge. Now that I reflect on your image and my response I understand that I have freed that red from its confines. The black seems free enough. I don’t need to attend to this. While I was making the image, thoughts were images and disconnected – not a narrative and certainly not the finished picture.

Researcher’s reflection on “Let them go” Therapist/teacher 5 art reply (as subject and as researcher)

The reply drawing shows that Jan has entered into the dynamic process and her response relates to movement out of the situation by freeing and softening these shapes. I like her picture and the feeling of confirmation I experience when I see it.

This is the second time Jan has responded to this picture. She looks anew at the drawing and relates to it as she sees it now. Her previous dialogue response is not in her mind. Her reply is different from the previous one and useful to me. Many creative statements are possible, depending on respondent skill, and each can be effective for the recipient. There is no one “right” reply, because of the multiple possible combinations of art characteristics.

8.2.6. Response from therapist/teacher 6

Description

The picture consists of a large black mass which occupies one half of the page – diagonal, top, right and the opposite diagonal area of the lower half page. The black mass consists of five wavy lines moving up from the left side of the lower half page to the top right and a
number of broken, curved lines along the other main diagonal axis. The movement of lines has a skeletal suggestion, though this is not followed through. The strong, centre of the crossing lines are about one inch wide, on a background of softer, wavy lines. There is an amorphous flowing quality. A large, triangular space, left below is filled with yellow, red, and black in a pattern which suggests ripples in water. One the left, six butterfly shapes in burgundy spread evenly over half the available triangle.

**Key words and images**

Spaces, flow, movement, change

**Art reply**

![Image](image.png)

Figure 8.6 – *More Openings* Therapist 6 590x420mm soft pastel

**Thoughts during reply construction (offered for research purposes only)**

I was only slightly conscious that I had done the original. I looked at it as from the outside, and thought it difficult to respond to – complex, hard to comprehend. I was aware of the skeletal nature of one aspect of the black – and tried to move away from it. I was drawn to the ripple effect and then the “butterflies”. I thought of using that image
and reversing it to ask “what is in these spaces?” “Go there and enlarge them. These are new. Follow the butterflies”. I chose to expand and increase the colour to make a vivid, colourful reply, though the butterflies still have a stiff shape; not ready yet for flying.

Researcher’s reflection on “More Openings” Therapist / teacher 6 art reply (as subject and as researcher)

I could drop any concern about pleasing – meeting – the creator and concentrate on the response sequence, because I knew aspects others did not have access to. Establishing separation from ownership was quite easy.

Theoretically, acting from the first person position carries with it the danger of subjectivity and consequent inability to separate and observe from the third position, outside the experiencing self. My experience in this situation was that, in this exercise I felt quite able to separate the views and occupy each sequentially. Perhaps this was because Jan and I had already worked with this drawing and I knew what it was about. It may also be confirmation of years of training in both roles. I affirmed that (at least) sometimes I could process my own drawings!

8.2.7. The Researcher’s Response To The Group Experience (The statement appears in Appendix I.2.)

I was conscious of needing to thank the group members for their willingness to participate in my research and to recognize their engagement, despite the difficulty that I knew some had experienced in doing so.

After receiving the replies and artwork, I circulated a feedback statement, giving mainly general comments. I pondered the qualities of “connecting” - of how I respond to the individual replies, of how I know clearly when a response connects with my experiencing and enables me to shift my
constructions. Recognition by another is such an important aspect of psychological shift for me. Is it for others?

I had mixed feelings about the responses. Some were personal statements or interpretations that had nothing to do with my understanding of my work as an existential dilemma. From some, I felt unseen, despite helpful intentions. I wonder how much therapeutic work is of this kind. What helps when the motivation to change is therapist focused (forced) not organically emergent? I observed that the two most useful responses are those made by the two therapists most experienced in using the creative arts in personal learning. Matching and pacing the drawing is essential.

I wrote a poem to reaffirm my view of my original experience because I wanted to reclaim it from the distancing created in me by some of the replies.

OPENINGS – A Poem

A passionate picture; now unstuck.
Moving and flowing on
Ribbons of substance changing, blending,
A black skeletal shape, floating amorphous,
Form-freed corporality.
Opening, freeing,
Dappled light on lucid water
Emerging butterflies, stiff, not yet for flying
Released from life long fears
Once locked in personal incorporation
of impersonal hate.

Loris Alexander

8.20
8.3. Comments about the inquiry with six therapist/teachers

A number of aspects of the method were elucidated by the work with six therapists.

The most meaningful responses for the recipient came from therapists experienced in the use of creative arts, which supports the understanding that specific learning about the method is necessary for effective application. One experienced psychologist, without arts training, used an interpretation of colour meanings for which there was no validation in the work of the recipient and one therapist so greatly disliked the drawing dialogue task and the original drawing itself, that fear was the stated reply. A creative arts teacher injected dance / movement into the drawing which had a positive, physical effect for the recipient, and one therapist responded with a verbal, poetic reply rather than a drawing. The work focused observations of colour sensitivity and the bodily effect of movement in drawing. Individual perceptual preferences show in the comparison of responses.

The response of therapist/teacher 1 to my picture and my response to that reply emphasized the importance of a process approach, without story guessing. This therapist’s thoughts, while making the reply, mentioned that he “resisted any attempt to give this a particular human idea of experience”. If the therapist perceives and reflects the recipient, a feeling of emotional connection can occur in the recipient that can advance personal understanding. My notes suggest that my response to colour is stronger than that of the respondent, who has offered a verbal reply. Both sensitivity to colour and the visualization capacity that caused irritation with the wrong colour naming in the key words section, suggest a visual art preference beyond that of the therapist whose preference may be verbal or auditory. It suggests that some people have a much greater colour sensitivity than do others, and that such differences influence cognitive constructions.
Another unexpected response tendency, showing the influence of individual preferences was seen in the movement that emerged from the drawing of therapist/teacher 3. This introduced a kinaesthetic influence unique to this reply alone. The influence of movement, experienced through the drawing reply of someone whose major mode is movement and dance, was useful in opening a new, sensory approach to the original drawing.

A concerned attempt, by therapist/teacher 4 to help, was not very successful because of interpretations based upon assumptions that black was sadness and colour was positive thinking. The process movement in the drawing was not seen, and the fact was missed that emergence not stuckness was motivating the picture. The therapist’s response, exhorts the recipient to move out, whereas her original drawing was about showing herself moving beyond a life long concern. Some responses had managed to allow this understanding by keeping time fluid and ambiguous, thus permitting the recipient to configure meanings accurately and appropriately to her own awareness. The need for a reply that matches and paces the original drawing to achieve effective dialogue emerges clearly, as it did in the main journey.

The experience of the colleagues (Therapist/teachers 5 and 6) was interesting. Jan had responded to “Openings” previously and I was the creator of that drawing. Neither of us noted any difficulty in responding to the drawing. This suggests that art allows many variations in the portrayal of its characteristics such as shape, colour, form, movement, texture, size, contrast, that can be successfully communicated, as long as one keeps the original drawing in focus. Characteristics of unconscious thinking (condensation, lack of logic, symbolism, metaphor) allow many effective visual replies. In fact, it is possible and positive for one respondent to offer several replies (as did the journey companions, from time to time) or for the drawing originator to reply visually to her own drawing.

Therapist/teacher 2 disliked the task and was very afraid of drawing. The
presented picture, “Openings”, and the request to make a reply drawing were both greatly feared. Her emotional reaction was hinted in the description, and emerged in the key words section (this is the first point at which the method allows therapist subjectivity to show) and was confirmed in the research section “thoughts during reply construction” which is not usually written or shared with the recipient. For any revealing of therapist personal response to be useful, it must be given from a position of thoughtful, acknowledged choice, that serves the recipient’s purpose, and personal review and bracketing of her own issues. Therapist fear and the exhortation to self-control are therapist responses with little relevance to the recipient.
9.1. Comments on analysis

This chapter has been deliberately named in the past perfect tense, to confirm the meaning that I only knew “how” we had travelled, in a coherent form, after this analysis was completed. While we walked together we had no clear idea about our actions as a continuous sequence, instead remembering the emotional high points, as discrete events. Having convinced myself through enquiries two and three that public relevance was possible I now faced journey reconstruction and the detailed analysis of collegial actions. Though reconstruction had its rewards through reconnection with journey experiences, I found analysis extremely difficult.

Many times I struggled mightily with this work, being frequently on the verge of throwing it into the too hard basket. I was considerably encouraged by reading a thesis by Jean Rumbold, “The Art of Reflective Practice” (Rumbold 2003) in which the author describes her struggle with researching therapeutic practice in a way that reveals the lived process of researching and being in the complex multilevel interactions that occur in intersubjective engagement. Analogy was useful in supporting researching at this stage. I scattered pebbles to find my way, and to allow another to see where I had gone. Metaphor served to clarify my pathway. I thought of a track through dense bush, of getting lost and circling back, of recursive action with compass and machete to find, clarify and display what and how aspects of journeying. The analysis was experienced as a long drawn out, difficult battle to reach the mountain ridge from which to survey the landscape traversed.

Analysis into meaning categories and key concepts was undertaken using the words of the process reductions and some method referent entries that
together elucidated process actions. The actions and thoughts of each colleague in each action mode were arranged into the roles of learner and companion to reveal in reduced form what each had done. I tried to arrange each meaning category into a coherent description but I also wanted the statements to remain as close to the original as possible, with few additional words, having the consequence that categories are collections of statements, with coded identification, rather than well structured sentence sequences.

The categories and concepts were created by working through the reductions and recursively identifying, naming, allocating and refining the names of the ideas in the record. The analytic evidence for meaning categories and key concepts for each of the colleagues in each role was presented under the following reassembled action groups:

- **Loris as learner**: Loris’ thoughts about her own drawing;
- **Jan as companion**: Jan’s thoughts about Loris’ drawing and Jan’s thoughts about her own drawing reply;
- **Loris as learner**: Loris’ thoughts about Jan’s reply drawing;
- **Jan as learner**: Jan’s thoughts about her own drawing;
- **Loris as companion**: Loris’ thoughts about Jan’s drawing and Loris’ thoughts about her own drawing reply;
- **Jan as learner**: Jan’s thoughts about Loris’ reply drawing.

Categories indicate my personal perception and probably reflect my thoughts about explanatory constructions, despite attempts to bracket out explanatory preconceptions. Analysis occurred before theoretical writing, as I did not want to make the categories fit the theory, however I was not naïve and had often pondered and discussed theoretical understanding of art dialogue. The categories were then clustered into key concepts. Jan has read and accepts the meaning categories and key concepts identified (final written review, chapter 12). I struggled for a long time about how to present this data, especially with regard to reader toleration of repetition. I finally placed the analytic rewriting as Appendices F.1 & F.2, where it can be checked for an understanding of which passages were placed in various categories.
The complex, multifaceted nature of the material sometimes created category overlap. To avoid making a choice between important aspects embedded together, like feeling and colour, when further separation would create loss of meaning, I repeated the entry and included it in both categories. The conceptual stalagmites (limestone drippings from the cave roof that build up statues from the floor) allow comparison of collegial meaning categories and key concepts. The process reduction and method referents retain their courier fonts (in bold for process reductions, normal density for method referents) to link with the record. Palimpsestic reflections through this writing are researcher comments. The latter are the only additions that have been made at this analytic stage and are in a shadowy text. Reductions are written in the third person, as distance from experience intervenes. All four series were analysed to take into final account learning across the entire journey.

9.2. Analysis example

The first table of meaning categories and key concepts, “Loris as learner: Loris’ thoughts about her own drawing”, is given below to ensure reader understanding. This is followed by the first three categories from that action group showing the distribution of journey statements from the record.
9.2.1. Loris as learner: Loris’ thoughts about her own drawing

Table 9.1 – Loris as learner: Loris’ thoughts about her own drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing sequence, Intention, Process, Body</td>
<td>Drawing process</td>
</tr>
<tr>
<td>Emotion, Feeling, Feeling and colour</td>
<td>Emotional process</td>
</tr>
<tr>
<td>Rightness, Reflection, Thoughts, Focusing, Awareness, Meaning</td>
<td>Cognitive process</td>
</tr>
<tr>
<td>Aesthetics, Colour, Materials, Movement</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>Relationship, Motivation, Influence</td>
<td>Relationship</td>
</tr>
<tr>
<td>Words, Title, Time, Subject</td>
<td>Structures</td>
</tr>
</tbody>
</table>

**Drawing sequence**

The constantly repeated drawing characteristic was the commencement without content intention. Movement of arm and hand often determined the first lines.

The drawing commenced with awareness of feelings, thoughts and colour, without content. The content was determined by the movement of hand, brush and pencil LTWD: L432. No intention except the experience of hand movements determined this picture, until the emergence of content, which was psychologically grounding in its ambiguous allusions to earth as well as to the sea depths of the previous picture LTWD: L132. The work (often) started with feelings not shapes, and shapes developed out of chance art happenings LTWD: L121.

Aesthetic qualities (shape, colour, line) that thus developed, guided the pictorial outcome, which was influenced by feelings that emerged and were
recursively fed back into the drawing process LTWD: L121. Movement between feeling and art actions created a picture that was named and (partially) understood only at its completion LTWD: L121.

The learner wondered about what emerged in these drawings. The content and form of drawing seems to come from tuning in to feelings and these may or may not have clearly understandable meanings. However, meanings do emerge if the feelings are allowed to develop art form, and given attention and time LTWD: L221.

Sensitivity to art aspects, and the meanings associated with these characteristics, deepened and shifted understanding, along a pathway that moved from awareness of a felt sense, focused through the drawing activity, through imagery construction, to personal history in verbal language LTWG: L131.

The drawing of picture L421 was sequenced differently from most others that preceded it. The difference was noticed and reflected upon LTWD: L421.

When strong emotion is already present before drawing, the feeling requires expression and perhaps words.

The euthanasia of a pet cat and ambivalence surrounding the decision caused heightened distress to Loris. The experience was written in words before drawing LTBD: L421.

In this case, Loris was in a state of raised awareness and clarity about the issue. All that was needed was to find time to record thoughts. The writing helped to still their speed, to hold and reduce the strength of feeling. After writing, the drawing served to confirm and free. The known simply required recording, and
Intention

Drawing intention had no objective subject content, rather it was based on allowing arm-hand movements to determine the line, in the development of abstract art.

The drawing commenced with awareness of feelings, thoughts and colour, without content. Content was determined by the movement of hand, brush and pencils LTWD: L432. Sometimes process aims were noted, such as linking complexities and contradictions into one piece, without predetermining content or direction LTWD: L151.

Without any, final, conscious intention, black pastel (connected with “Bare Bones”) was used in movements governed by hand anatomy LTWD: L211.

Stylised red butterflies were added for the pleasure of the colour and the repeated wrist rotation movement used in making the marks LTWD: L211. Loris wondered what to draw and decided that anything would do. Something significant always eventuates LTWD: L311. She had two preferences, one, to focus on process and make something meaningful and two to avoid a narrative statement LTWD: L311.

On another occasion, following some very emotional work Loris wanted warmth and peace - a rest from strong feelings and an expansiveness to support the words, “I’ve got there” LTWD: L231. This was expressed by a yellow glow that suffused the whole paper, with the warm orange and cooler green blended into a subtle merging of colours LTWD: L231. She noticed a wish to do a drawing with some artistic merit, and then
realized this work does not demand art skill, just the courage to make marks on paper; it is a “flow of consciousness” through pictures LTWD: L311.

Process

Processing involved bringing the feelings and thoughts exposed by the artwork into language and constructed narrative LTWD: L141-5. Psychological issues were beginning to clarify for this learner by cycle five and were processed alone. In a different learning situation processing would be supported by verbal discussion between therapist (or teacher) and client (or student) LTWD: L141-5. Movement, feeling and colour interacted. Without any, final, conscious intention, black pastel (connected with “Bare Bones”) was used in movements governed by hand anatomy. Feelings lightened and burgundy colour was added, using wrist rotation, for the pleasure of the movement LTWD: L211. The process we were investigating generally achieves emergence from the unknown, through a drawing or movement sequence, if the issue is unknown, partially known, denied or masked LTWD: L421.

9.3. Comments

This chapter concludes by establishing meaning categories and then key concepts for the actions of both colleagues in both roles. A few words stand for hundreds of pages of record. I now know that I can quote the ideas and actions of our journey in six key concept groups and state that while there were some differences between colleagues in the roles, the prevailing impression is more of similarities of action and response, with differences of category number, not of concept.
<table>
<thead>
<tr>
<th>Table 9.2 – Meaning Categories for Loris and Jan each as learner and companion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Loris as learner:</strong> Loris’ thoughts about her own drawing (meaning categories)</td>
</tr>
<tr>
<td><strong>Process</strong></td>
</tr>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Aesthetics, colour</strong></td>
</tr>
<tr>
<td><strong>Meaning</strong></td>
</tr>
<tr>
<td><strong>Emotion</strong></td>
</tr>
<tr>
<td><strong>Feeling, Feeling and colour</strong></td>
</tr>
<tr>
<td><strong>Rightness</strong></td>
</tr>
<tr>
<td><strong>Reflection</strong></td>
</tr>
<tr>
<td><strong>Thoughts</strong></td>
</tr>
<tr>
<td><strong>Focusing, Awareness, Meaning</strong></td>
</tr>
<tr>
<td><strong>Aesthetics, Colour, Materials, Movement</strong></td>
</tr>
<tr>
<td><strong>Relationship</strong></td>
</tr>
<tr>
<td><strong>Motivation, Influence</strong></td>
</tr>
<tr>
<td><strong>Words, Title, Time</strong></td>
</tr>
<tr>
<td><strong>Subject</strong></td>
</tr>
<tr>
<td>Loris' key learner concepts (thoughts about own drawing)</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Drawing process</td>
</tr>
<tr>
<td>Emotional process</td>
</tr>
<tr>
<td>Cognitive process</td>
</tr>
<tr>
<td>Aesthetics</td>
</tr>
<tr>
<td>Relationship</td>
</tr>
<tr>
<td>Structures</td>
</tr>
</tbody>
</table>
Tables 9.2 and 9.3 above show that, as learner, in regard to her own drawing Loris’ meaning category components exceeded Jan’s in number, but each set reduced to the same key concepts; drawing process, emotional process, cognitive process, aesthetics, relationship, and drawing structures. As learner, in regard to thoughts about the companion’s reply, Loris noted more emotional processes than did Jan, but all other key concepts were the same; drawing construction, cognitive process, relationship, the only exception being words. Loris’ record yielded concerns about the need for words and narrative as an end point to art dialogue, whether this is shared or processed alone. Jan’s final written interview record also shows this concern in regard to her need to support behaviour change by verbal discussion, but the idea does not emerge from her journey records. As companions, in regard to thoughts about the initiator’s drawing and her own drawing reply, Jan had more components than did Loris but again both identified the same concepts; method process, aesthetics, relationship and reply drawing aspects. The minor discrepancies can be explained most cogently by the difference in experience with art dialogue that existed between the colleagues at the commencement of their work together, and perhaps a difference in their views of the research. Jan had less to say about her own drawing (possibly because of the research commitment to withhold personal narrative) and more about her reply construction (from her greater experience), whereas Loris had more to say about her own drawing (attempting to keep full journal reflections to offer her experiencing for research purposes) and less about her companioning components (which she struggled to devise and confirm, particularly at first, due to the unfamiliarity of the task). The similarities between colleagues justify collective statements of role actions. The differences support the need to restate individual actions in the same roles.

Analysis has scanned large and fine details from the two extremes of the zoom lens. If I were a reader trying to understand how to undertake my own first art dialogue, I doubt the key concepts alone would satisfy my need for
guidance through a similar first journey, serving instead, like the acronyms developed by students of human anatomy, to remind of relationships in extremely complex structures; necessary but insufficient information. In summary– a mnemonic device to aid structural recall.

Tables 9.4, 9.5 and 9.6 below present the combined key concepts for each role.

Table 9.4 – Learner key concepts (own drawing)

<table>
<thead>
<tr>
<th>Drawing process</th>
<th>Emotional process</th>
<th>Cognitive process</th>
<th>Aesthetics</th>
<th>Relationship</th>
<th>Structures</th>
</tr>
</thead>
</table>

(Depth Experience Reconstructed After Reflective Silence)

Table 9.5 – Learner key concepts (response to reply drawing)

<table>
<thead>
<tr>
<th>Construction</th>
<th>Emotional process</th>
<th>Cognitive process</th>
<th>Relationship</th>
<th>Words</th>
</tr>
</thead>
</table>

(Can Everyone Construct Replies Without-words?)
Table 9.6 – Companion key concepts (other’s drawing and own reply)

<table>
<thead>
<tr>
<th>Method process</th>
<th>Aesthetics</th>
<th>Reply drawing</th>
<th>Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Mutually Affecting Recursive Replies)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Visual Art Dialogue in Personal Psychological Learning:  
A Private Journey with Public Relevance

Chapter 10. What we learned about how we had travelled 2

10.1. Research recapitulation and descriptive restatement

At this stage, the researcher voice in my head kept telling me “So what! You have taken some interesting material and turned it into wood shavings.” Is this what has eventuated from all the reductions? My discontent with the reduction analysis is because every analytic move reduced the space that made the journey such an invigorating experience. Even if I jettisoned what has been done so far, I have no other way to go because of the volume of the record, and the research focus. Having determined collegial commonality and difference in responding, and the meaning parameters of collegial responses it is time for a restatement, which clarifies by omitting detail, offering a simplified, general description of each person’s actions through the art dialogue journey. I’ve reached a high ridge from which I can look back, and forgetting the turns and twists of overwhelming detail see “the wood for the trees”.

After finishing the process reduction and rearrangements of the journey, I was aware that the negotiated research boundaries and my determination to stay within the research record, have omitted a level of experience that can be seen in the journey reviews, and I added this to the final restatement. The nature of the journey data did not allow the full expression of our appreciation of the interpersonal relationship, until after the end of the journey, in the written review. Material from that source has been integrated into the restatement to help rebalance the deficit. The research design made the collegial presence inevitable. For this reason it was not often mentioned specifically in writings. However, the review makes clear it was centrally important in the work and contributed to its effectiveness. The motivation to
continue well beyond the first research agreement confirms that commitment was intrinsic and based upon the satisfaction of each colleague. During reflections, even where the major concern is with the self, a thread of awareness of the other can often be discerned, weaving in and out of the main dialogue. This section is written in the third person to indicate a formal translation of material.

I am aware that there are many points in the journey record from which the analysis was developed that might have given rise to other emphases if different material had been collected, for instance video observations of interactive responses, or if the meaning categories and key concepts had been defined differently. The decision was to allow the detail of the method to emerge through the written record of what we did and thought. That was the basis of the analysis. Our personal stories remained shadows. I aimed for a plausible, representation of experience, grounded in written contemporary corroboration, and collegial confirmation, focused on actions and responses to actions.

The required description and key images of the MIECAT process rapidly reduced in importance as our excitement and interest focused on exchange of art dialogue without verbal narrative. Description and key words soon began to be omitted, ignored or given later, filed for the record with little notice being taken of them during processing. Description was boring and time demanding to write, though of value for the companion as part of the lead into reply drawing. We soon preferred to adopt an observational stance before drawing. Jan found she could describe and tape record her descriptions of the learner’s drawing as she drew her art reply. I found the competing tasks of simultaneous drawing and speaking difficult to do, and mostly continued to write thoughts after drawing. I have no way of knowing how much notice we took, as learners, of the descriptions and key words when they were available. I think, not a great deal, in our eagerness to get to the reply drawing, and Jan agrees. There is no record of a response to this verbal component. It could be
suggested that description and key words start the development of a processing shift into words, and that art dialogue briefly extends emotion processing.

The constraint on verbal sharing of personal narrative was an effect of the decision to use collegial researchers, and it had the consequence of limiting therapeutic style discussion. Typically, personal revelation is limited at the beginning of a relationship before the development of intersubjective engagement. If personal sharing was to be involved in the research, its level, depth and clarity must emerge out of the experience and even when this had developed, detailed personal stories were minimized by prior agreement that we were engaged in research not therapy. Verbal discussion during the journey was mostly about the process of art dialogue, not subjective life narrative, and conversation dealt largely with the theoretical and methodological issues of art dialogue. The recorded personal reflections ensured private verbal expression and recall. They also indicate where therapeutic verbal discussion might start and with what it might deal. We each managed our own learning after the art reply exchange with different experiential outcomes. Jan felt, despite her clear translation of image into meaning and narrative that future behaviour change required specific “therapeutic” talking. I found that emotional reconnection was sufficient to support change, although I would have told my story (after it became accessible) had the research permitted it.

In positivist research, examining the effects of different treatments such as the use of words or nonverbal art dialogue in personal learning compared with each other, contamination of treatments would invalidate the study. In a qualitative inquiry this arose out of the experience and is part of the description of the fluctuating lived reality of developing and exploring a process, where research rigour rests with accuracy in recording, retelling, and co-researcher corroboration. Art and words are not in competition, rather the relationship of art and verbal language raised questions about timing and
sequencing. This led to the suggestion that cerebral circuitry best supports the freeing of emotion and memory initially through perceptual and creative channels. Verbal language can follow in recursive sequences of verbal and perceptual 'language', as meaning and narrative are constructed. The final summary statement of actions is a recapitulation of the individual experiences of the journey. It retains the language of the process reduction without any addition and omits the coding connection with the record, except to identify particular pictures. The detail has come from the journey record and has resulted from the documented process reduction and/or method referents.

I resolved to confirm the value of the journey primarily as personal experience, and the research as a struggle to make this public, to enable scrutiny for sharing with others. This means rejection of any expectation of deriving instructions and guidelines for the operation of art dialogue, and abandoning any intention of knowing in order to teach others. This rebalancing of purpose, realized through doing the research reflects confirmation through our experiencing that the appropriate educational principle for this material cannot be instruction. This is not total change, rather a modification that is more in line with the phenomenological interest. It involves trust in my own experience and acceptance of the experience of others in learning and applying that learning without imposition or limitation. The values of doing are endorsed as highly as those of cognition. I have allowed retelling my experience of the journey to assume a greater importance, supported by a qualitative research approach that honours the experiential perspective.

The two pieces of analytic writing yielded different statements, each having some contribution to make to understanding. The first writing, a rearrangement of the process reductions and some pertinent method referents, preserved actual behavioural examples that gave rise to the generalizations of the second. The rearrangement of the record into meaning categories gave access to the main actions and thoughts of the journey, as they
were recorded during travelling, and key concepts reduced these to easily recalled principles. The reworking that follows now adds what is more in line with expectations of an analytic description, but while the description reads more easily, it does not preserve all the fine detail of the many actions.

10.2. Final description

10.2.1. Loris as learner: Responses to own drawing

As learner, Loris’ art was a metaphorical expression of feeling. Two different contexts for using the art dialogue emerged. The first concerned the emergence of unknown or partly known feeling, and led to words that more accurately developed the issue. The second followed verbal expression of known emotional distress and aided emotional management and closure.

In the first context Loris commenced drawing without a conscious content intention. She often let the movements of hand and arm determine the first lines, allowing the picture to develop through awareness of emergent feeling and the flow of the art making activity. Art qualities, shape, pattern, movement and colour, centrally influenced and expressed feeling. The drawing content was a process statement in abstract art form. In the second context, Loris, on two occasions, where emotionally charged knowing was present, wrote the issues in words first and then did reality based drawings illustrating the known concern. The order of art and verbalization differed depending upon whether or not there was full awareness of the issue. The time involved in each was very different. Where emergence of unknown strong feeling was involved, slow, incremental change occurred. One picture and a reply, L321 and JVR 3211, in series 3 highlighted significant psychological learning that started with L.111. The meaning of the journey was substantially about a psychological response to a socio-historical aspect of identity. Reconnection with, and exposure of fear formed the psychological substance of three drawing series where hiding and showing was the pathway
to exposure and sharing. Sensitivity to art aspects, and the meanings associated with these characteristics, deepened and shifted understanding, along a path from awareness of a felt sense focused by drawing activity, through image construction, to personal history and verbal narrative. In the case of a known issue, the art was rapidly drawn following written narrative expression. It substantially shifted feeling by settling the issue of emotional pain about the death of Rosa, L421.

There was often strong kinaesthetic involvement with thoughts before, during or after drawing, expressed through body based feelings ranging from tension, to a sense of “lightness” and “rightness” about expressive accuracy, and a sense of consequent energy release following expression. Reflection accompanied drawing, and qualities of the art, especially colour, which was specifically meaningful for this colleague, became the language of the visual dialogue.

The presence of the other was central to setting out on the journey, and the perceived value of the journey was illustrated by extension of the commitment to include three extra series. Jan was seen as a trusted, accepting, colleague, a skilled artist and a sensitive and intuitive person, with the capacity to put these elements together, unintrusively. Her appreciation and acceptance of process, without projection or the need to do anything beyond recursive reflection, was really helpful. She offered an accompanying presence, which supported without imposition. Loris liked the organic integrity and personal pacing that the process permitted. Her experience with many forms of personal learning allowed her to process her learning for herself in the context of Jan's collaborative presence as a supportive companion. The relationship was critical to the art dialogue process. Respect and careful discrimination within the drawing reply, is very important to maintaining a questioning attitude, without imposing a dominant statement at a greater distance from the original than can be accommodated by the recipient at that moment. The experience would have been different if
undertaken with someone else, perhaps in the direction of adding, directing and interfering with process, especially by forcing verbalization. Jan’s acceptance and encouragement supported learning (final written review).

Jan’s empathy and ability to use visual art forms for expression and support is obvious throughout the dialogue. Specific evidence of this can be seen in the way Jan’s previous art replies influenced and resonated through some of Loris’ later original drawings such as in the obliteration of red in L121, and the later use of black and frames, in L221. Titling the picture, generally the final action, was experienced as a step in increasing personal learning, and moved art based understanding into words. Loris successfully supported herself as her own therapist.

10.2.2. Loris as learner: Responses to Jan’s art replies

Art replies were often described as liked or disliked. Each category could create connections for the learner, although sometimes dislike indicated rejection when it was disturbing because it was accurate and confronting. One reply particularly, JVR3111, was very successful in its capacity to reflect back disliked elements in a way that demanded recognition. At the other end of the polarity, discrimination was based upon art characteristics and the attraction of the drawing reply, as well as the meaning constructed by the learner. Several times a significant response to reply was gratitude for companionship, and for acceptance of a highly emotional original drawing. This response was constructed out of restatement of the original drawing that closely retained the key elements of the drawings L321 and L421. It was taken as a visual statement of “Yes, I see” or “It’s OK”. The most significant aspect of one reply was “a gift from Jan”. On another occasion a powerful emotional response to her own original, resonated through her response to the reply drawings JVR1411-5. Once, a reply she thought initially did not meet her experience, affirmed it by provoking useful questions, JVR1311. Extension, confirmation, clarification, support, recognition, reconnection, questioning are
all potentially offered by art replies.

Loris strongly related emotional meaning to colours and experienced position shifts in visual images as altering metaphorical connection to life constructions. Art dialogue suggested movement, dynamic shifts and changes, clarification and new statements, and new awareness. She found Jan’s use of the original colours very important in the reply image. The art dialogue, recognized and reflected back the art elements, in an effective reply because there was no attempt to move beyond her drawing, rather to affirm it and introduce minimization and maximization, to allow shifting within the drawing JVR3211. Loris understood the dialogue as meaningful in releasing tension and anxiety around the issue of hiding. With her acceptance of her own personal process (supported by the companion’s acceptance) she experienced profound body based shifts. Loris thought expression of feeling preceded verbal language and narrative construction. She noted she could work in feelings using art, without translating those feelings into verbal story communicable to another, although the story emerged in words through the journal entries, written to herself, after the drawing.

10.2.3. Jan as learner: Responses to own drawing

Jan also used abstract art metaphorically to access feeling and explore personal psychological meanings. She too ranged in intention from no predetermined idea to quite specific subject and action, drawn for chosen exploratory purposes. Two drawings, J311 and J411 were expressive of high emotion, The first was of overwhelming anger about a life circumstance, drawn at the height of feeling, the second, an image of a disturbing relationship that raised a number of personal concerns also done during a state of heightened feeling. The images were quickly drawn and based upon strong emotion. There was no need to access feeling. The need at those moments was for expression. In both cases the art dialogue served to start the coping processes, one immediately, the other after anger subsidence had
allowed the art reply cognitive access.

In all other drawings Jan pursued and deepened her knowledge of the story of her life as she then understood it. Her overall view of the series was as exploration of different kinds of relationships. Her wish to explore a particular relationship prompted her to ask for continuation of the collegial art dialogue, after the end of series 1. She spoke of different images in the following ways. She thought her images J111 and J121 told a lot. Shadows denoted the things that she felt were holding her back, and she recognized meanings about being seen and not heard, and about borrowing to look good and wondered what lay behind the controlled façade. The image of home and family, J431, offered escape, sometimes cosy and sometimes crowded, and raised the question of avoidance by retreat to a place where she is free to be as she feels.

The question of the relationship between black and colour in her work was a major existential theme J131, J141, J161. Jan wondered what is beyond or inside the black, what black holds in, conceals, keeps safe? She deliberately constructed a drawing, J131, to further explore colours, suggesting her sensitivity to colour and her capacity to attribute metaphorical meaning to colour. Collecting things seen and unseen connected her with hiding and being seen, and she made a multiple picture series “The Meaning of the Black” J161, which moved from seduction to fear, through concealment of both. At the end of the series, Jan experienced the black as a safe place to rest J171. She felt she had worked through the meanings of black to identify existential patterns that colour held for her. This realization established safety in both colour and black, and offered choices. As she moved away from the black and its energy, she watched and waited in ease and comfort for what would follow. Jan’s self processing of her psychological issue reached the stage of knowing the questions that she is interested in exploring. She thought verbal discussion might have enhanced the development of meaning and future action, but in this context she had to rest with her individual capacity to
process personal learning alone.

10.2.4. Jan as learner: Responses to Loris’ art replies

Jan loved some replies, and disliked others. Loving a visual reply seems to mean that the reply has made a meaningful connection for the recipient. As for Loris as learner, dislike for Jan could result from mistimed challenge. Jan referred to two aspects of a reply, her perception of the companion’s way of being with her as learner, and the structures and characteristics of the art reply. Jan felt quite safe in the shared journey. She viewed the relationship as “non judgmental”, respectful, and not imposing; a trusted other “present to my offerings and wise in responding” which meant she was not alone. She felt heard. She trusted Loris to give her the space to explore her own meanings without imposition. She felt companioned not bullied, overpowered or intruded upon as with therapists in times past. Previously, when she had seen therapists she felt as though she was working at their pace in their time – one hour – which seems out of the flow of life and less relevant than did this exploration. Relationship is central. Without acceptance of the other’s capacity to be with the material, intersubjective resonance will not happen. Jan trusted Loris to give her space to explore her own meanings without imposing interpretations on her experience or representations.

“For the art dialogue to be helpful the learner must be prepared to be open to change as a consequence of knowing some alternative possibilities from the other’s perspective, to value this other perspective as a legitimate view/position, hold a set of values that are not fixed and with this an acceptance of multiple truths– meaning as a construction, a capacity to work with metaphor and abstraction” (final written review).

Jan searched for connections through similarities and differences in her attempts to build her meaning responses to Loris’ art replies. She knew she was making the meanings herself; and would have rejected an imposed
meaning. She used words like being seen, heard, or understood based upon empathic restatement or rearrangement of elements in her original drawing that led her to explore, reflect and question placement, size, relationships, colours and meanings. Where connection resonated, she felt this drew her to something fundamental about her identity. Then, she felt she was being taught something that she was ready to learn.

Jan disliked one early poetic reply because she thought it lectured and the temporal order of drawing one colour element had been wrongly understood. This reply LVR1112, and its poem, was disliked because this incorrect detail created dissonance. It occurred at the beginning of the journey, before a relationship had established space for leniency. Another drawing, LVR3111 was disliked because Jan’s emotional state on receipt did not allow her to transcend the gap between her original and the reply because of the strength of her emotional state. Eventually, she accepted the reply and considered it very significant. She appreciated the way her colours had been restructured and made fresh and she realized she could construct it into a harmonious and integrated symbol for constructive remaking of self. She then thought this balance would give her a much wanted increase in proactivity and a decrease in reactivity. The art reply was constructed by Jan to connect with emotions and to clarify and shift it into a more desired and useful pattern. Timing is an important factor in reply acceptance, both intrasubjectively and intersubjectively.

Influence and change can be noticed through Jan’s exploration of black and colour. In the first associated reply drawing, LVR 1221, Jan found the power of the black structure strong, raw, overwhelming, and dominating. The base had greater clarity than the upper section, which felt softer and smudged. She liked both aspects and concluded she would like greater clarity at her own base. She also liked the contrast of a cruder and stronger base with a more refined top section. This led her to make compositional statements to herself through which she could create life metaphors that related to the meaning of
black. These enabled her to reflect upon black and colour in different relationships.

“Inside the Black” J131 and “The Still Black Circle” J141 and their reply drawings, continued this exploration. Colour achieved a balance with black. In this cycle Jan’s art reply J142 to Loris’ art reply, LVR1411 extended the dialogue. Loris’ art reply is understood by Jan to offer a story about forming connections between black and colour, as both are important parts of the whole. She used this construction to understand that the whole is ideally a balance between fear and the energy of joy, achievable by moving from the feelings associated with the black to feelings associated with colour. Her choice was then to rest with the softness of the colour; she realized she spends too much time in the black. This passage clearly illustrates metaphoric connections between art aspects and life issues, and Jan’s willingness and intention to construct art replies meaningfully.

Looking for similarities and differences was a guide in Jan’s attempts to build her meaning response to the reply art. She was aware she was making the meaning. Imposed meaning would have been rejected. She wanted to be able to work at her own knowing. She was influenced by the reply title and sometimes her thinking went to Loris’ own meanings, which might have influenced the offered dialogue.

The art reply twice included a poem. Jan found the words of the first attempt at poetry accompanying LVR1112, too precise. As mentioned, a wrong assumption distracted her. Perhaps this is also too soon in the relationship to use words? The later, second use of poetry “fitted her experience well”, confirming the companion’s actions as having appropriately matched her experience, possibly because it was in the context of a proven relationship and because Loris had taken great care to use only words and ideas uttered by Jan.
10.2.5. Loris as companion: Loris’ thoughts about Jan’s drawing and
Loris’ thoughts about her own art reply

Without prior experience of art dialogue, Loris used her psychotherapy experience to guide her to ways of matching and pacing the elements of the original drawing, avoiding engagement with content and emphasizing process. She used the description and key words and images sequence required by the creative arts method and found a way of describing that first gave an overall impression of the drawing including location, colour, forms and shapes. She then described every element in detail, including the materials, the method of applying them, the design elements and their relationships. She kept the description phase objective and avoided interpretation. She noted separately all subjective impressions and feeling responses that arose during this phase and screened them out of her description, keeping her subjective response for phase two. Rapidly, the length of time required for phenomenological description was seen as inappropriate for clinical application, and boring for the researcher, although dislike of the task reduced as engagement with it developed. However, Loris acknowledged that the tedious, objective viewing and writing enabled her to draw her art reply more easily, particularly to a “hard” drawing, though she continued to question whether a reflective period would do as well.

During the spoken review, time was spent attempting to identify difference between colleagues regarding the making of replies - whether these were commenced with content intention, or whether replies emerged through the action of drawing. Loris’ record reveals initial anxiety about producing any suitable response, followed with experience and increasing facility at replying, Her major concern was finding something that would work for Jan. She usually commenced with reflection that led her to a starting place that felt right and then allowed the drawing process to effect and influence picture development. Throughout the drawing she used recursive checking between Jan’s original and her developing reply and tried to maintain awareness of her
own personal material. The process of several reply drawings will be described below, to exemplify repeated experience.

In her first attempt to reply visually, Loris made three pictures using the shapes and colours of the original drawing, asking questions to find the elements of structure and process, without guessing narrative. She was not happy about any replies. She added a poem, and checked the drawing against the risk of projection, LVR1111. A later reply intention was to show movement of black and colour in differing relationships, LVR1311. This reply rearranged all the elements of the original drawing. It developed intuitively through the artmaking from the idea of examining the black and white structure without the chaotic colours. The stability and balance of the structure were revealed holding the form together while the colour elements could be explored from an altered position, behind the black. The third page of the reply presented the energy and movement of the original as a separate entity. Separation of the elements exposed the form’s stability, and untangled the colours for separate reflection.

Understanding of the colleague’s art aesthetic developed with time and made the reply task easier. Towards the end of series 1, Loris knew the importance of black for Jan, and also through experience of previous cycles knew and could use forms from Jan’s earlier work. She chose the colours of silk used in Jan’s dance, and scattered known forms, guided by aesthetic balance. She wrote a poem that picked up and repeated witnessed issues from Jan’s dance experience. Her words echoed Jan’s, avoiding specificity, unless certain it had come from Jan. This was acceptable to Jan, LVR1511.

The power of the mutual journey process continued to be present in awareness after the conclusion of series 1. Before the agreement to continue together. Loris made a spontaneous drawing in black and reflective silver with small touches of intense colour LVR173. The central image was a circular shape, holding complex patterns of black and silver— a bud, a container for
something precious? She offered it as a gift to Jan, in the hope that it fitted with the shared encounter, thinking this had concluded. The image, done without reference to Jan’s own spontaneously drawn image J171, is remarkably similar to it; a sign of empathic resonance.

The collegial journey continued, and three further drawings will be mentioned. Reply difficulty evaporated when Loris thought of showing the landscape without fragmentation in LVR3311. She wanted to reveal the strength, the endurance, and the connectedness of the land, to simplify the distracting fragmentation and reduce it to elemental substance. Elements in the original, fissures, water, colour, line, were connected to show underlying strength by reducing confusion. With Jan’s highly emotional outpouring of anger, J311, Loris felt that the face needed a calm space to deter disintegration rather than further exploration. She selected the analogy of a tree from the content of the original, and developed it as an alternative to the original face. She hoped the gap between the two could be transcended.

Focusing attention on J431 yielded an understanding of home with children and a dog, which Loris bracketed out. Looking for differences and dissonances she was attracted to two ideas; one to emerge the indistinct faces into a clear statement and the other to open the bud-like shape to see if either or both could reveal answers to the question mark in Jan’s title “A Safe Place?” Jan was surprised to find one of these faces was canine.

10.2.6. Jan as companion: Jan’s thoughts about Loris’ drawing and Jan’s thoughts about her own art reply

Jan’s art dialogue responses show she consistently approached the task by first finding a process intention, then an art action that included varying elements of line, colour, position, texture and drawing speed to support the intention. A general process intention at the start of the art reply was to open the original structure by changing the location of elements, invoking a question
for the learner guided by a purpose based on the original artwork. She often had an interest in visual difference as a point of entry into art dialogue I.111.

Aesthetics, (colour, structure, shape, pattern, materials) exercised a powerful influence on Jan’s replies. She “read” meaning from the original in terms of the art characteristics and replied using the visual language of the originator. She noted “I need to be in the red to begin to integrate the aesthetic and the messy together. That’s really what’s coming out for me- the aesthetic” JVR1111. In one statement, Jan used passive language that attributed action to the specks (“they are moving into the image”). This suggests the power for action, the aesthetic imperative, Jan located in the art work itself, JVR.3211.

Jan frequently used her aesthetic judgment and her visual questioning of the learner through the art “the eye is sent out to get or see something”, “the spiral connection between where it’s coming from and where it’s going to” JVR1211. Her aim was spoken of as “trying to exaggerate, to open out, to combine and to make a restatement”, to indicate action possibilities JVR1111. The record shows in detail Jan’s thought process in scrutinizing drawing I.311 in a recursive action between observations and association. The associations range from her own life experience to possible metaphoric links with the learner’s life, to the learner’s past work, to aspects that interest her personally. She notes she is looking for discord, high energy, and challenge, and that this sometimes has her overlook other important aspects.

Jan’s order of reply action was firstly the private response, then bracketing, followed by searching for a drawing perspective for the reply, choice of materials and artistic problem solving when occasionally the choice was found to overwhelm the picture in progress. Finally there was acceptance of the picture and retrospective confirmation of the finished drawing, as acceptable for its recipient. The record shows a clear pattern of movement between the original art and its characteristics, the self, the other, and the reply artwork. All were focused in a roving spotlight of awareness, throughout drawing. On one
occasion Jan thought of adding more constructions but stopped when she realized that the point of this process is to be authentic not clever, JVR2111, and to resist ‘making the drawing beautiful’ JVR1111.

Sometimes drawing difficulty was experienced as a struggle, working to change the errors of each previous artistic step JVR1311-3. Jan found the picture L231 very difficult to respond to, perhaps because the image was so even. She could not distinguish a figure or ground and felt as though she had no room to move. She revisited earlier pictures for ideas and then created a figure. She called the reply “Here and There” and felt it to be about her difficulty with the original picture. She used the same colours and materials, to link with the original. A brief problem of finding the “right” drawing materials was resolved by a period of reflection in JVR 3211. Excess energy in another picture was corrected. Finally there was an acceptable picture and an intention statement ‘to focus and to blur…being close and being distant” JVR3211.

The choice of materials is important. This is “felt” by Jan in relation to the original drawing, “the red needs paint”. Her aim was to contrast roughness with elegance. This must be done fast, so it’s not quite presentable. The chosen “scratchy bits of (red, orange, and pink) paint” will support the intention JVR1111. A variation of line and position is introduced in which the red colour is finely drawn in soft pastel and taken into the centre, followed by the introduction of the other colours (blue, purple, black). The need to bring in some of the “other aesthetic” and the other colours is described as creating a presence, inside the drawing, of both original elements. Some of the reply curves are noticed to be similar to those of the original L111. On several occasions she noted dissatisfaction that she could not replicate the original colours JVR1441. She noticed the beautiful burgundy colour used in L211 and was concerned she did not have a similar red. Reproducing the other’s colours is very important, because using her own colours invested the image with her feelings and meanings. She noticed sadness about the loss of the energy of the black original, and wondered how useful was the reply
Interpersonal and intrapersonal issues exercised a great deal of influence in both reflecting on the original art and making the art reply. Many entries reflect on Jan’s recursive checking of art work replies against her own personal life stance, to confirm that the reply plan was appropriate for the colleague, despite the personal resonance that it had for her. Jan noticed and bracketed out her private meaning to the interplay of black and colour in JVR.3211. If a reply for instance JVR1311-2, was felt to have more personal material (forms and elements related to her own issues) than was appropriate for an intersubjective art response, it was discarded. On another occasion, she recognized her own interest in the idea of horizons and strips, which she used in a reply JVR1411, and accepted it. In another response she connected with her own pattern of making do, JVR3111. Jan’s reply sometimes involved artwork recreations close to her own material. She acknowledged and monitored this throughout the drawing to prevent projection in the reply JVR2211. She noticed heightened energy that comes with knowing how the reply JVR3111 might look.

Jan noticed she responded differently to title and image JVR1421, JVR3111. The words of the title suggested or confirmed reply directions, sometimes altering the reply. She also experienced the description phase of the creative arts method as boring, and she rapidly moved to a pre-drawing stance of phenomenological distancing and reflective observation to achieve the same purpose. She occasionally recorded detailed thoughts while drawing that augmented objective preliminary observation. However, recording while drawing was found to be difficult and was not much used. The tasks seem to be mutually incompatible. The act of drawing requires engagement (focus, thought, movement) that interferes with simultaneous speech.

Several examples are repeated to remind the reader, of the lived experience of Jan’s approach, and her thoughts behind dialogue actions.
• The main part of picture L111 provoked no questions for her. The red figure was seen as different and interested her. She looked for things unknown or not fully known, and felt drawn to them. She wanted to explore the red ball.

• In L311 balance felt precarious. Jan wondered whether the "boulders balanced on each other or are floating without substance?" The energy is ambiguous, whimsical, delicate, a toppling, an eye looking down - a kind of "foo is here" image at the top. She loved the white spaces in and around which allow room to move and tumble, with a dreamlike possibility of falling.

• Jan “wanted to open up the circular form, take the boundary of soft pastel, and make it into a black line to re-form the black shape at the top”, JVR1211. She placed it at the base. She “played with the lines”. She noticed “there's something about the spiral, where the blue wash is the strongest”. She planned “to mirror that, so the blue pastel spiralling form goes somewhere”, because “there's a longing for it to reach something special”. Finally, at the end of the drawing, the purpose is known, “I have created a narrative through time and space-given movement and plot to the image”

• Jan often started with no idea what the finished image might look like. She wanted to change the relationship of the elements by connecting the red and black in JVR2111 and rebalancing the forces, to make them more equal. She changed the position of the two elements from distinctly separate, to much closer, and introduced direction. The black emerged from the red stripes, and she added a source- the black opaque area- from which these lines might have come or to which they might go. There was a clear order to the construction of the image, each subsequent part emerging from the one that went before.
• Jan’s main impression of Loris’ picture L221 was white on white, and frames. Her intention was to create a visual question, though she did not know what her question was. She located frames on the cut out eyes and mouth; and recognized her own material in this decision JVR2211.

• Sometimes several responses were made until one “right to give” was achieved. She commenced her first reply of three, with a plan for drawing, based upon four quadrants of different visual patterns reflecting different ideas. After a second attempt, she thought about change, movement, flexibility, and tore her third image into horizontal strips, reassembling them into something novel, interesting and aesthetically satisfying. She felt pleased with this third reply image although the nature of the satisfaction was unknown to her. She thought of movement through a storybook where each page has its own aesthetic coherence but at the same time the collective creates something more than the sum of each page JVR1311-3.

• The following were five replies to a significant cycle of Loris’ drawings about hiding and showing fear. Jan’s reply to “Hidden Horrors” holds the ideas of fragmentation through not knowing the learner’s narrative, as well as the idea that the reply might show a shift from being hidden to being seen, in the red line moving out of the black, JVR1411. She moved the swirls into the blue (a different blue) and played with the idea of swirls becoming whirlwinds, to obliterate or cover the black– a movement outwards from stillness JVR1421. Finally, she adopted the idea of the tree in a different season- Spring or Summer- to contrast with the original bare branches. She played with movement as a metaphor for a possible next stage in the learner’s story JVR1441. Her reply JVR1441 was based on movement of colour into form and deconstruction of the squares. Jan’s playful
reply JVR1431 offered another perspective on transparency—looking in and through the colour. And finally, a black on white response, JVR1451 to the black original – just the skeleton of the original, with the bones fading into nothingness.

- With reply JVR1511 Jan introduced an experiential, phenomenological process understanding, which incorporated ideas of time and knowing and not knowing story details. She played with the layering of all the snippets she knew from Loris’ images, to show “The Big Picture”, though not the whole picture. The image is of sedimented layers with “bits of history, to piece together a story of the past that supports the story of now. It has a ladder in the centre— a way through the layers”. It speaks of what is known and unknown. She has an awareness of a collaborative journey; though she cannot inhabit the other’s world, she can be present to the bits offered and respond from where she stands.

- Jan felt drawn into the black forest L321, and got the impetus for her art reply from “what it might be like in there as opposed to the view from the outside”. Once started however, she found she had nothing new to contribute to the picture; she could get inside and has no point for questioning. She decided to support her feeling of satisfaction with the picture by redrawing it. As she drew JVR.3211 she found the colour refractions from the silver became coloured specks at the base of the page, for aesthetic reasons. She then realized an intention to move the colour into the image, thus changing the original dynamic.
10.3. Statement

This final description of the thoughts and actions of both colleagues as learner and companion, throughout the collegial journey has led to a presentation of the application of art dialogue, derived through the record as method referents.
Chapter 11.  **Art dialogue application**

11.1. **Application**

Three sets of material were relevant to the application of art dialogue to other situations and its potential usefulness in therapy. The work with other therapist/teachers and with three clients, took the experience of the collegial journey into the realm of public relevance. Inquiries with these groups have been described in chapters 7 and 8. Those chapters furthered a number of issues relevant to application, including the use of art dialogue for accessing feelings, the use of art as closure to issues, the importance of the intersubjective relationship between learner and companion to support personal learning using art dialogue, flexibility in art use, the influence of individual perceptual preferences for using creative arts to access personal feeling, reply issues like matching and pacing the original drawing to achieve effective dialogue, timing, personal interest, method competence, art skill, and the need to learn the client’s art language, and capacity to self-monitor.

Edith’s words offered strong application endorsement:

“art helped more than words, to find the words, helping (me to get in touch) with the feelings. Once I found the feelings, I could add the labels. Feelings come before words”

about her own drawing:

“drawing gives me a feeling of being carried out of myself; being taken to another level of consciousness”…

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and about my art reply:

“I’ve never been so well understood before, and not only understood but also extended. This drawing was one of the best things I have ever received”.

The information in this chapter about application comes from the collegial journey.

11.2. Reflection

The writing of this final statement directed towards application of the art dialogue within creative arts therapy has convinced me that learning will come from doing, and teaching from describing the way and supporting personal experiencing. This modification of my research purpose is confessed and integrated into the research rather than going back to the beginning to tidy up and pretend it was always so. It is a consequence of my experience in our private journey, that I endorse experiential learning rather than a checklist of actions as the most effective guide.

11.3. Application from collegial journey analysis

During the journey analysis, statements were identified from within the record that had specific relevance to the application of art dialogue. Many explicit or implicit suggestions for application appeared in the reassembled journey text. Initially written as the method referents of the first analytic step, these were then rewritten as an independent statement showing coding references to identify collegial responsibility for comments. Statements combined material from both colleagues in both roles, collegial compatibility having been shown in chapter 9. For the writing of this chapter, some tightening of the writing has occurred, including the reduction of repetition and the omission of coding to render reading easier. The description is presented under the
heading sequence: Method; Processing personal learning; Making the initial drawing; Making the reply; Reply difficulty; Titles of original and reply drawing; Receiving the reply drawing. What follows does not purport to be developed instruction. It is a further aspect of the art dialogue inquiry, still reflecting the language and ideas of the collegial journey.

11.4. Art dialogue application

11.4.1. Method

Art dialogue is an appropriate and valuable addition to the MIECAT creative arts process. It acts to support experiential re-structuring by extending the time and structures available to non verbal emotion reconnection and management. It can lead to conceptual understanding and behaviour change, in a recursive sequence, through strengthening opportunities for the processing of emotion. Sensitivity to art characteristics and the meanings constructed through visual aspects (by art making and receiving a visual art reply) deepens and shifts understanding, along a pathway that moves from awareness of a felt sense focused through the drawing activity to image construction, to personal history and then into verbal language and cognition.

The capacity to perceive and relate meaningfully using metaphor was successful used by both colleagues. Both strongly related emotional meaning to colours and experienced psychological position shifts in visual images as altering metaphorical connection to life constructions. Loris noted that she could work without translating and interpreting feelings to the level of a communicable story. She found this helpful because it is precisely the unformed, barely glimpsed, that is so elusive in formal therapies and so central to being.

Experience of the process effects was cumulative, nothing finishes, rather the method taps into the deep stratum of personal being and by paying attention, giving time, allows the emergence of the unknown or partly known into full
consciousness with the potential for fuller, truer feeling and on-going action change. Connection with other possibilities (feeling, thinking and acting) was considered significant by both colleagues.

Art does not take the place of words. Rather, it acts as a conduit for feeling, accessed through art actions, and then spoken or written in words. Visual art sensitivity may be a variable skill with some individuals having greater affinity and capacity. In a therapeutic setting verbal processing between therapist and client would assist the clarification of psychological issues. Verbalization could occur in therapy within the intersubjective relationship, and process stages could be explored in words, after art dialogue accessing of feeling.

The length of time required for phenomenological description was experienced as difficult especially for clinical applications and an objective observation stance during initial viewing suggested. Teaching skills will need to be integrated into the learning sequence.

11.4.2. Processing personal learning

The art language offered the colleagues a powerful tool that supported effective communication based on visual reading of the original art and reply art by each colleague. Jan noted that verbal discussion as well as art dialogue might have enhanced her development of meaning for increased therapeutic effectiveness. Her processing alone of the art reply reached the stage of knowing the questions she is interested in exploring. She linked different approaches, art and Gestalt Therapy to question herself. Similarly, CEBT (Cognitive emotion behavioural techniques) could also be used with art to further understanding, following and adding to emotional reconnection to enhance cognitive grounding. Loris was content to work through the issues alone and felt that the opportunity to work directly in feeling was very valuable for her purposes. Clients will need verbal support. In a therapeutic situation personal processing may need to be taught and will certainly be
learned through therapeutic interactions.

Art replies offer relationship-based responses, because of the attunement required for art dialogue. The record shows movement between thought, reflection, relationship and drawing actions. The exposure of pictures with the powerful feeling and their acceptance by the companion was noted by both colleagues as very important. Extensive personal reflection followed about personal narrative. This supports claims of method potency and shows where clinical verbalizing might go in therapeutic circumstances. However, there is also evidence of continuity in the art dialogue without verbalization, of discernible influence from previous exchanges on later drawings. This supports the importance of sharing visual language, when both people are sensitive to visual cues.

11.4.3. Making the initial drawing

Two approaches to drawing were identified. The first and most frequent was drawing without content intention to access feeling. The process emerges from the unknown, often needing a drawing or movement sequence to trigger emergence. Art aesthetics guided the expression of feelings without conscious content, until this clarified through the drawing actions. Jan’s deliberate intention to construct a drawing to further explore colours shows the meaningfulness of colour to her. Another drawing was initiated as an art response to a posed question. The second form of initial drawing was the expression of conscious, fully present strong feeling. The image was quickly drawn. There was no need to access feeling. The need at that moment was for expression and perhaps management. The details of distress were known, there was no need to access feeling (it was strong and present) and needed to be settled through expression and verbal description. Drawing served to confirm and close the narrative, not access more feeling.

There was endorsement of the role of the other and curiosity and fear in
anticipation of the next exchange and the collegial reply.

In this case Loris was in a state of raised awareness and clarity about the emotional issue. Only recording thoughts was needed. Writing helped to still their speed, to hold them and reduce the strength of feeling. After writing, drawing then served to confirm and free. The known simply required recording, whereas the unknown needs accessing feelings first.

11.4.4. Making the reply

Loris initially used psychotherapy experience to look for ways of matching and pacing the aesthetic elements of the original drawing. In the first reply cycle she tried three replies, asking process questions to avoid unknown content. Jan’s experience and familiarity with drawing showed. She had favourite drawing forms and known themes to present. She could name the questions. A less experienced person would need time and perhaps teaching to reach this level of ease. She noted one uses the qualities of the art as a guide to alert the learner to feelings, ideas, or thoughts that can emerge and be explored. Jan viewed the original, planned and executed the reply and reviewed the result. She maintained the observer function in relation to her feeling response to the drawing (her own and the other’s) and her own personal story reflections, throughout the reply drawing actions.

Loris maintained the method’s procedures, though sometimes briefly. One reply drawing intention was exploration of black and colour. The importance of reflecting back the art elements of the original was clear. Separation of structural elements revealed basic stability, clarity and energy. In writing a poem, she was careful not to use any ideas not mentioned by Jan. The poem, like the art, was a rearrangement of Jan’s issues. Very careful listening and looking is needed in making replies. Jan noted the need to maintain the colours of the original to meet the originator and to create a convincing illusion in the absence of the correct coloured pastels. Jan’s art knowledge was
helpful in doing this, and the method will be easier for someone with art interest and a background understanding of art and art making.

A recursive movement between original creation and the art reply developed with reflective checking regarding rightness and response. One gradually learned the other’s repertoire of shapes, colours, and patterns. The order of action was firstly the private response, then its bracketing, followed by searching for a drawing perspective for the reply, choice of materials and problem solving when the choice was found to overwhelm the picture, acceptance of the picture and retrospective confirmation of the intention of the finished drawing. Guidance for reply action came from visual restatement of the original, using the principles of clarifying obscurities, questioning differences and echoing original colours, with an intention to raise open-ended questions. There was a clear order to the construction of the image, each subsequent part emerging from the one that went before. Jan stopped drawing when she realized that authenticity not cleverness is the guide.

To be effective the reply must link with the feeling of the original. It must approximate the original art elements to allow the recipient new connections, especially if the change direction is clear. Several directions might be offered in one reply, because it is not possible to predetermine which will resonate with the recipient. Willingness to participate, to accept this way of working is crucial. Recipient willingness seems to depend on the relationship with the other, and the individual’s sensitivity to visual elements, and psychological openness.

A reply must reflect the learner’s art language, even though it is obviously done by the companion, in her way, and may deliberately include changed elements. The reply must refer to the learner’s issues, not those of the colleague. It must reflect connection with the original. Judging how close or how distant from the original, to make the reply image and which changes to introduce are important. Timing may be an important aspect as well. While it
is inevitable the companion’s hand is seen in the reply drawing her own issues must remain submerged. The respondent needs to be vigilant in monitoring the relationship of reply characteristics to her own issues. If these dominate, the connection with the original may be obscured. Jan noted the need to maintain the colours of the original to meet the originator and to create a convincing illusion in the absence of the correct coloured pastels. Jan’s art knowledge was helpful in doing this, and the method will be easier for someone with art interest and a background understanding of art and art making.

Jan was interested in visual difference as a point of entry into art dialogue. She checked her awareness of her own preferences against the learner’s drawing before accepting the idea of making her art reply about opening and exploring the red figure for possibilities of another way of being. An intention was present in Jan’s thinking, at the start of the art reply, to open up the structure of the original by changing the location of elements, to invoke a question for the learner about the destination of the spiral. Finally, at the end of the drawing, the purpose was stated as the “creation of a narrative through time and space, giving movement and plot to the image”.

The choice of materials is also important. This was felt by Jan in relation to the original drawing. “The red needs paint”. Her aim was to contrast roughness with elegance. Variation of line and position was introduced in which the red colour was finely drawn in soft pastel and taken into the centre, followed by the introduction of the other colours (blue, purple, black). She stated a need to bring in some of the “other aesthetic” and the other colours to create a presence inside the drawing, of both original elements.

On one occasion, reflection prior to drawing led Loris to some ideas for a reply drawing that were checked verbally with Jan before Loris acted upon them, because she felt she could not trust their acceptability without confirmation. In this instance, the dialogue drawing seems to have emerged
from the observation of the original before the drawing commenced.

Jan’s thought process in scrutinizing the drawing was a recursive action between observations and associations. The associations range from her own life experience to possible metaphoric links with the learner’s life, to the learner’s past work, to aspects that interested the respondent personally. She notes she is looking for discord, high energy, and challenge, and that this sometimes has her overlook other important aspects. Jan’s reply involved artwork re-creations close to her own material. She acknowledged and monitored this throughout drawing to prevent projection in the reply. The same pattern of moving between the original art and its characteristics, the self and the other, and the reply artwork, that balances all considerations in a mirroring of aspects of the original, was used.

Jan’s angry face and Loris’ tree drawings illustrate both the power of art to express emotions and the potency of art dialogue in supporting emotional reconnection. Loris felt that the face needed a calm space to deter disintegration rather than further exploration. She selected the analogy of a tree from the content of the original and developed it as an alternative to the face, saying visually, “you are firmly grounded even though you feel awful, battered, pushed beyond limits at the moment, you will endure”. She knew this was distant from the original mood and hoped the gap was not too great. In another picture Loris chose an altered (horizontal section) view of Jan’s picture for her drawing reply, using the same colours as in the original. She wanted a light, humorous contact, in a more flexible changed relationship and she used chance occurrences in the drawing when these seemed aesthetically or subjectively acceptable.

11.4.5. Reply difficulty

Loris knew her drawing was an extremely difficult one for the companion to respond to. Perhaps a copy might be possible as an acknowledgment? Jan
considered her reply in the context of Loris’ other drawings, because its lack of detail made response difficult. A class of replies that simply acknowledge by repeating the original could be usefully added to possibilities. Loris’ response suggests that perhaps not all replies need to move anywhere; one could simply reflect the original, to say “Yes, I see”, indicating acceptance and encouraging the recipient to continue to access feelings. The use of the same colours was very important in making the reply image acceptable.

Jan found another original emotionally strong and difficult to respond to. She rejected many attempts until she simply acknowledged the cat’s face. Reply difficulty evaporated with the reply idea, suggesting that this drawing proceeded from an idea rather than growing from drawing action, as on other occasions. Simplification to reveal underlying structure is an idea Loris used.

**11.4.6. Titles of original and reply**

When a title is available it clearly contributes information that helps to orient the recipient. Titles direct viewer construction.

**11.4.7. Receiving the reply drawing**

The personal construction of experience into felt meaning is the guiding principle in working with this creative art process. Influence and change can be noticed between Inside the Black and The Still Black Circle, their reply drawings, and the learner’s reply to reply. Colour (proactivity) has assumed a balance with black (fear) and energy. In this cycle the learner’s reply to the companion’s art reply extended the dialogue. In another the differences between original drawing and reply drawing gave rise to the construction of meanings about martyrdom and taking personal responsibility for her own experience.

Loris made three replies of differing intention. Jan found the words of the poem too precise and an inaccurate detail distracted her. Perhaps this is too
soon in the series to use words. There were constraints on the images. The most successful actions here were the use of similar colours and shape repetition. Timing is important.

Jan was attracted to the energy of the reply; its successful portrayal contributed to her perception of the “rightness” of the image for its purpose. Jan looked at her pictures beside the reply and made some new connections.

The art reply process was understood by Loris to have been meaningful in releasing tension and anxiety around the issue of hiding. The art work, by recognizing and reflecting back the art elements in a new arrangement was a very effective reply, because there was no attempt to move beyond her drawing rather to affirm it and introduce minimization and maximization, as ways of shifting within the drawing. Loris thought finding words for the meaning of experience was most effectively empowered when the reply images were ambiguous. Loris saw one reply as much stronger and busier than her original. Her experience was of something not yet clear, emerging. The reply, though seeming not to meet her experience affirmed it by her questioning, which allowed her to confirm the original feelings.

The time lapse between rejection of the image as unconnected, and Jan’s realization of its appropriateness and then of its significance, illustrated the need to maintain a bridgeable gap between original and reply, as well as recipient readiness for construction. Loris had been aware during the reply drawing of the possibility of too great a gap, but the length of working together had forged a relationship that encouraged Jan to revisit the reply after a time and to find it meaningful. The stage of the work supported this liberty in the reply drawing.

The companion had found a way to reconcile the two original drawings using the strength of the red and the watery subtlety of the blue. Jan thought the final picture in the reply series, was an essential statement. This opinion about
the abstract reply, which consisted of a series of diagonal lines of colour in the same shades and patterns as those used in the original, raises the question of whether this reply would have been sufficient alone? Using only the final essential statement would emphasize colour continuity as more effective than form or content. Connected is the question of whether there is a time and place for distance from the original to be acceptable, possibly after connection with the companion has been securely established. Occasionally simple recognition was the preferred art reply. Loris was apprehensive until she saw the dialogue drawing, at which point she felt relief that the companion had resisted doing anything other than indicating her acceptance of the experience, a visual statement of “I see!”

Loving a visual reply means that the reply has made a meaningful connection and that is close enough to be acceptable to the recipient. Loris disliked an art reply because it conveyed the feared emotional content of her original so starkly that she could not immediately accept its message. It became valuable to her as she desensitised herself to its emotional content sufficiently to process emotion into meaning and understanding.

Jan referred to two aspects in the reply, the relationship between the colleagues, her perception of the companion’s way of being with her as learner and the structures and characteristics of the art reply.

Jan summarized her actions as recipient of an art reply.

1. An offer is made,

2. I work to understand what might be in it (often I describe several possibilities to myself looking for connections and differences),

3. I take the one that seems the most useful/ needed, for the present and bring this into my own meaning making processes. This is like a temporary ending to an episode of a story begun with my picture.
Chapter 12. What the colleagues finally understood

12.1. Final review

This chapter is presented in the form of letters between the colleagues, in answer to final written questions send to Jan by Loris, with the completed analysis. It extended our conversation to include final reflections on our experiencing, researching and analysis.

12.1.1. Jan answered

Dear Loris

I am surprised that the record is so coherent. It feels full, complete and accurate. From your recording I can now tell myself a kind of narrative that describes the key patterns of my experiencing, both then and now. While doing the process it did not feel as coherent as the re-storying I have now done. This is not to say that the process, as we lived it, wasn’t meaningful- each drawing and intersubjective response generally felt important and relevant, but the “bigger picture” (the themes and patterns) was missing. The images, both original and ISR still hold much interest for me now. It is as though I could engage in another relevant inquiry with the same work, and continue to make meaning, if I were to engage. This has taken me by surprise– I would have thought the completeness of our process (and it felt quite complete) would mean there was nothing that provoked further interest/ inquiry. I feel a bit disappointed that some of the themes are still relevant in my life. This suggests that insight and telling the story is not enough for me. Perhaps I needed to engage with you or another in terms of “What will I now DO with what I think I know?”
This record is much fuller than my recall of the experience. There are some parts that have faded, that were not as significant as others. This does not say your record is inaccurate, rather my memory is. Other aspects, like receiving your tree image still remain vividly with me, How dismissive I was when I received it, and then how profoundly it shifted my understanding of the image (experience) to which you responded.

Still vivid and a surprise are my recollection of creating intersubjective responses (ISR) for you. Not really knowing how I would start, and once begun, how my image would change throughout the process of creation. I only stopped when I had a “felt sense” that what I had completed was good enough. Many times I threw out my ISR drawings.

How do I see this process now? The dialogical aspect of it has faded. This makes sense as we haven’t talked or exchanged images for so long and I feel as though I am reconstructing the process in a kind of dialogue with my own doctoral thesis. I feel as though you and I have different emphases in the ways in which this story might be presented, probably as a consequence of past experience and skill. For example, I react strongly against the notion of this as a technique. That seems too positivist. I think findings are tellings. Describing rather than explaining, and reflections on the descriptions seems easier than verification. The thoughtful construction of one or two people’s experience can be an acceptable thesis in qualitative terms.

I acknowledge that this process would not have felt so useful and important to me had I engaged with another with whom I had less comfort and trust and who I perceived was more interpretative and perhaps too needing to change me. For me, the critical issues related to the efficacy of this process, were connected to our intersubjective
dialogue that had sufficient space and time to allow each of our stories to be on-goingly created/recreated in image and in words. We also, had a process rather than an outcome orientation, and an openness to be present to both ourselves and the other- a kind of iterative reflexity and something about a sense of “self” that is resilient, robust, capable of being autonomous and also interconnected. There is a balance and a sense of “equality”.

Summarizing, the most important learning from the collegial journey were, for me, the following:

1. The importance of trust in the relationship,
2. Preparedness to be “open to dialogue”;
3. The necessity for a kind of spaciousness, or room to make meaning from/with the ISR,
4. The need for an “attitude of description” to be present prior to creation of the response,
5. A knowing about my sense of “artistic rightness” felt in the body and difficult to articulate verbally,
6. The importance of not trying to fix anything, interpret anything,
7. An understanding that some comfort/not necessarily skill/with visual arts is helpful, in providing a language,
8. Skills are around empathy, observation, capacity to utilize metaphor in the quest for knowing, understanding.

I feel a resonance with all the meaning categories and key concepts of the analysis although I find it difficult to separate myself as learner and as companion as you have done. There is great integrity in your
analysis. Your findings are very plausible, feel coherent; I feel well represented.

Art dialogue using image, of course, suits some rather than others but I think the idea of engaging in metaphoric conversations within the intersubjective dialogue opens up the possibility for many perspectives being present in the same space. If not visual art, then poetry, story, found objects might be conversed with to suit the comfort/ familiarity of the participant.

My conceptualization is that this work is part of an epistemological approach that is intersubjective, fits into a constructivist view, is multimodal and that the modes of knowing/ representing are interactive. I really have enjoyed reading this reconstruction. It feels very solid and connected to (my recall of) the experience of our work together.

Thanks.

Jan

12.1.2. Loris replied

Dear Jan,

Thank you for sharing your impressions and thoughts about the research. I found that the reassembling called me back into dialogue. I was amazed at the clarity and vividness of this recall, and the potency of the dialogue story based upon communication through art.

I feel I had a conversation with you in a language (intersubjectivity and art) in which we were both interested. Art language allowed me to work in feelings. I agree with your listed learning and that an attitude of mutual respect, acceptance and openness was central to our
responses. Empathetic companioning enabled image to engage in feeling and establish intersubjective connections and intrasubjective reconnections. I would not have done the work, without such a companion. Nor could I have rendered feeling into words and spoken those words making the issues concrete in verbal therapy. This seems to be because I could not translate the feelings into verbal language rather than that I was deliberately holding to conceal. Public presentation supports this understanding. The opportunity to show without words and find empathic acceptance was emotionally potent, giving enough time for feeling to clarify and find the words. The most profound need was for quiet acceptance of the showing, even when the revealed issue was unclear and incomplete.

I think art dialogue was more meaningful than words for the first actions of personal learning in this emotionally embedded issue because image admits ambiguity, condensation, contradiction, and multiple simultaneous meanings, and visual ambiguity offered space for greater emotional reconnection to occur. It allowed more time for processing emotion through direct contact with the expression of feeling.

Verbal discussion would have missed the feelings that needed release, reducing the space for emotional reconnection. At that stage words can divide and introduce distractions to connection with the other by being concrete and open to perceived differences, rather than to attunement. I had never been fully able to access the cluster of feeling and thought that I faced through our art dialogue. Words never got near it. Image connects with feeling, simply and directly. Verbal logic is unnecessary and cerebrally unavailable at that moment. Future steps can be taken into narrative and cognitive process using words, and this is where verbal language becomes important. I can say little about the time span between the two communication languages (art based
emotional expression and words) because we did not discuss image meanings openly. However, client work and written records of feelings and thoughts suggest it is rapid and recursive. I recall how my tree reply to you did not connect until your high level of present emotion quieted, and remember the Yerkes – Dodson Law (1908) that predicts an inverted U – shaped function between arousal and performance.

I did not know in advance what my issue was or that it was waiting, though I recognized it. Expression had a powerful behavioural effect, which was enhanced by the inadvertent working through of the research reassembly. I recall the images of our journey to shift particular responses, when they occur. I can remember the feelings but they no longer paralyse. These are issues that are often inaccessible in verbal therapy.

Having read your disappointment that you achieved understanding but not behaviour change I search to explain this difference. I’ve been professionally and personally involved with psychology and its applications for a very long time. During that time I have engaged in mutual learning in many different situations and circumstances, interactions and theoretical approaches. I have had to continually examine and reflect on my thoughts and behaviour in order to continue doing the work. Maybe, what I learned before the journey, particularly Cozolino’s (2002) third language of self-reflection helped me to manage my learning within it.

Cozolino (2002) says that psychotherapy establishes new neural pathways that compensate and expand the natural set (that developed inadequately for all sorts of historic reasons). This establishes new connectors between sensation and conscious awareness, increasing flexibility and response speed. If this is how personal learning works,
it is difficult to identify after it has occurred. The fact that change over
time is located in the neural substrate of the brain, means it can be
best recognized through increased functional ease and well being.

Differentiating self as learner and as companion in my writing was an
analytic device to help me order the chaos of multiple simultaneous
events, when, after our journey completion I tried to analyse and write
coherently for my understanding and that of others. It had no
influence on or relevance to the journey experience, only to its
description.

I understand the art dialogue experience as a shared conversation in a
different language. The pleasure of ‘talking in art” was great. I do not
think of art dialogue as a “technique” in the sense that Rogers
prohibited the word as anti humanistic. I thought of it only in relation
to the need to establish public relevance where a duty of care
demands scientific accountability and the academic task requires
consideration of application, purpose and efficacy. I think art dialogue
is a process by virtue of the underlying mind/body processes it
engages in both participants, in all aspects of the interchange. It is an
effective way of achieving emotion-cognition reconnection, and there
are others.

I respect the process as a hint of possible future evolutionary
development in humans for expanded communication and
understanding, using perceptual channels. Or, (if evolution takes too
long), another way of integrating personal learning (intersubjectivity
and emotional development) into therapy and education. I think
visual arts dialogue (and other creative media and their reply
processes) can be advantageously used to support personal learning
by tapping into and expanding perceptual/ emotional/ memory
connections.
Chapter 13. Unpacking baggage

13.1. Finishing the research

Three inquiries into creative arts dialogue end with two statements. The first is my voice as subjective/researcher offering a personal letter about the researching experience. This is followed by a more formal conclusion that may support other attempts to develop experiential modes of personal psychological learning.

These two statements become my unpacking of baggage.

13.2. Letter to a supervisor

I was stuck and could not finish the research. Spontaneously I wrote a letter, which was not sent, to a supervisor in absentia. I wrote to move myself through a crisis point when failure of confidence became emotionally disruptive to completion. The action was facilitated by writing to someone familiar with my work, rather than writing a note to myself. Addressing this research problem intersubjectively, without a direct verbal response echoes the motivating journey presence of a companion who did not speak directly of narrative. Inclusion of the personal process of researching (apart from communicating authorship more transparently and accountably) facilitated completion.

I have included the statement in this form because it was an effective action that freed me to continue, and its inclusion is encouraged by the research model. It shows the effectiveness for that purpose of a creative approach in research that reflects creative arts processes in psychological learning. Visual symbol and metaphor supported the freeing of thinking from emotion. The letter offers the authors’ critical evaluation of her work.
Dear Barbara,

Thank you for lending me your copy of Jan’s recently marked thesis (Allen 2004). I greatly admire the artistry and insightful content. It is an important and beautiful statement. I particularly appreciate the different forms of analysis presented in creative vignettes and the integration of research inquiry with illustrative theory. I think about my own thesis, nearing completion, and am filled with doubts. I recall “Humans do not simply have experience, they have a hand in its creation and the quality of their creation depends upon the ways they employ their minds” (Eisner 1991).

My thesis is a long description of the art dialogue step that we added to the MIECAT creative arts approach. We developed and explored and I then used art dialogue with clients and other therapists to support its public relevance before analysing the actions and consequences involved in its doing. My doubts connect with the reader’s possible view of its structure (too positivist?), the use of a scientific voice in phenomenological research (intellectually questionable?), and its lengthy and sometimes similar descriptive detail (boring and repetitive?). I have explained in earlier chapters the reasons for the decisions that predisposed these possibilities. To recapitulate briefly, the structure of writing sought to present movement from private experiencing to public relevance, interlinking experience with theory, describing researching objectively and subjectively, keeping each level clear yet connected. The use of a scientific voice in theoretical explanation connects with professional accountability and the fact that knowledge of biological, neurological and psychological processes has advanced through scientific work. Merleau-Ponty wrote his phenomenology against a background of then current psychology and perceptual science. Perhaps this can model the multidisciplinary assimilation of future scientific
developments?

My main doubts, however, relate to the series of detailed repetitions that my research intention has generated. I wanted to thoroughly investigate the multiple aspects of art dialogue actions and outcomes, to understand its application to practice and explain the process theoretically. I hoped to reflect the complexity and simplify it enough to make clear its actions by extracting two descriptions, collegial process actions and method applications, from the experience. The recreated collegial journey is as accurate as possible without video taping the hundreds of hours involved in the development of the art dialogue process. Transcribing speech and describing observed actions, in minute time frames, might have been presented in smaller groupings, focused on selected issues. The developmental level of ideas about the arts approach did not support such research finesse. The complexity and length of the collegial journey, and the fact that no inclusive analysis had yet been done, meant that the re-collection of exploratory materials and the use of an analysis adapted from Giorgi’s (1975, 1985) suggestions for empirical description, seemed the preferred approach for the present stage of knowledge.

In my writing, I have offered access to series 1 of the collegial journey, part of the experience with clients and much of the experience with therapists. Before, between, and after experiential reconstructions are subjective and objective research information and analytic reductions. I would like to have made more extensive use of research permission (Richardson, 1997, 2000; Diamond, 1999) to engage creativity in researching and writing. The journey experience with all its embedded creativity was so complex that clarity of telling was my primary aim. I tried ways of creatively advancing, examining and presenting the research process.
While writing this letter, and feeling paralysed about thesis outcomes, I ‘saw’ a plastic bag blown in the street, looking momentarily like a white rabbit. Is the white rabbit I pulled out of my hat, a wind blown plastic bag? Does it engage the reader in the experience and encourage other attempts? How much light does it shed on an extremely complex, multifactorial situation? Can it be a living, breathing rabbit? Drawing this metaphor, applying what I experienced during the collegial journey, freed me to conclude the writing. Without this drawing I would have withdrawn from task completion.

The activity at MIECAT and Jan’s thesis, which makes a detailed statement of a central aspect of the work, is now beyond my place of responding and reflecting on the beginnings in which I shared. Art dialogue is firmly established in Jan’s procedures and taught to
students. At the time we ‘tried out’ our long journey series, it was a new idea needing development, understanding and analysis as a potential additional step in the creative art process. That was the basis on which we embarked on the collegial exploration. The work we did together started before Jan’s on intersubjectivity, though there was some overlap, when her work was focused on ‘not knowing’. While we worked we were both struggling to understand how to undertake the process and whether doing so was useful. I would like to claim a brief contributory place in the history of its development to justify this thesis. There are connections between the two theses in that while my inquiry identified a number of meaning categories and key concepts and a final reduced description of our engagement in art dialogue, Jan’s developed a detailed description of the intersubjective core of the process.

I am aware of difficulty in expanding the strong influence of professional psychology training. I have used it by maintaining rigour in description, and psychology’s insistence on no assumptions without clear evidence. I’ve transcended traditional psychological research approaches and topic preferences. I was painstaking and concise in the organization of a great chaos of material gathered over a number of years. I described the experience as closely as I could, with respectful, ethical and confirmed reflection by collaborating others. For all the difficulties of the reading, analysis and writing that occurred through trying to write in isolation from a community of peers pursuing and sharing similar learning, I inhabited during the collegial journey and work with clients and therapists, an intersubjective space in a mutually endorsing way.

Regards,

Loris
13.3. Conclusions

The journey recounting offered a highly detailed description of the actions of art dialogue as we experienced them. The research analysis viewed our actions from afar, reducing the recorded details to key concepts. In some detail there are differences between us in the way we responded in engagement. The spoken review emphasized the question of how much conscious thought and planning and how much intuitive response (tacit knowing) supports the companion’s reply. Differences between colleagues seemed to be due to different prior experience and equalized as work progressed. Both trusted intuition and art making, in the learner role. Reduction showed basic conceptual similarity. The responses of some of the other therapists emphasized the similarity between us and highlighted some differences and less useful responses in processing. My clients showed that art dialogue can be helpful in application, in a vastly reduced, brief time span.

A central issue in therapy is the management of emotion. Work with emotion was facilitated and enhanced by creative art, through the emergence, expression, clarification and changing of feeling. Reconnection and reconstruction were supported by art dialogue through visual questioning and rearranging of art elements, while emotional containment was achieved by reply art that acknowledged and accepted the initiating drawing and calmed excess feeling. Experiential therapies, even those that involve action and recognize bodily sensing, often quickly attempt to use words as the communication medium, in a way that may not best support the cerebral processing gap between emotional memory recovery and verbalization of the issue. Neurological connections between the limbic system (memory and emotion) and Broca’s area (verbal language) are easier to bridge after right frontal imagery activity has loosened emotion and memory. Art dialogue seemed to provide an extension to emotional processing by offering an intermediary conversation based in perception and feeling which supported the brain’s neural reconnection by extending the time and space before words
were needed. A structurally linked art reply using ambiguity and metaphor based on perceived visual characteristics also extended companionate attunement and offered longer dwelling in the intersubjective space before linguistic interchange. Fleeting (and sometimes not so fleeting) thoughts led to self-verbalization, meaning making, narrative reconstruction, and then cognitive commentary. In application verbal discussion would be essential and the use of art dialogue and its brief alternate language and verbal silence could support Greenberg’s (2002) therapeutic trajectory, which suggests the occurrence of reiterative movement from feeling and imagery to verbal meaning construction and cognition, within brief periods (Stern, 2004). Movement from feeling and imagery to verbal meaning construction, can be enhanced by a non verbal art language. I do not expect this to translate into long silent periods in therapy and accept that a visual conversation can be brief or more extended and that both imagery without speech, and with verbal discussion are useful in personal psychological learning to support different phases of the process.

My present understanding has come from the experience of journeys shared with a colleague, clients and therapists. Theoretical inquiry in philosophy, psychology, neurosciences, and therapeutic intervention, has deepened this understanding, making it better known and incorporated. The paradox is that what I now say sounds somewhat similar to what I said at the beginning, yet it feels qualitatively different; more specific, extensive, deeper, denser and better grounded, integrated through experience and expressed more effectively in application. This confirmation of subjective knowing as well as supporting earlier intellectual claims, emphasizes the possibility for further work.

What can I say is my contribution to knowledge through this thesis? Primarily that my work gives detailed access to the visual art dialogue process, how we did it, its effects on us as we worked with it, and effects on others. I believe that all humans have creative capacity; I think only some will accept art dialogue or any arts activity as a useful approach to personal learning. For
some, fear may mitigate against arts engagement, for others a different perceptual action preference may demand non visual arts. Application could involve art dialogue as part of the creative arts process, and/or art dialogue as a separate action, which in either case might be integrated into other therapeutic actions.

I do not know how the work could have been done differently, once I chose as its subject the accessing of detailed thoughts in a lengthy art based dialogue. I wanted to learn how a long sequence of work, rigorously recorded, as close as possible to the lived experience, would look in its entirety. That it is three series longer than our original intention supports claims of motivation, interest and effectiveness. Both expressed surprise at its reassembled coherence and I have consequently understood the value of recording and writing for maximum gain in application of this work. Writing identified individual patterns and themes and extended emotional working through. The detail of reconstructed therapeutic journeying is usually shown in small sequences only, buried in formal theoretical writing. I have not seen publication of entire learning engagements with the unspoken thoughts behind the creative arts actions of those involved. I do not suggest that others should imitate what we did; flexible variation to meet the particular learner and companion in an encounter is crucial and can only be specifically decided at the moment of action, as part of a complex dynamic. However, certain irreducible action principles for conducting an art dialogue are clear. Reading our journey may encourage others to engage in their own journey and share their experiences. I think the main achievements are the ordering of chaos in research and therapy, and the detail and uniqueness of the collegial journey.

I wanted to make a research contribution to an area that I consider important in personal learning, and one in which I have long had an interest. The use of art dialogue in application to personal learning has potential. The long drawn out collegial journey of discovery and development gives a misleading indication of the amount of time needed. In application, as my three clients
indicated, it can be a useful and brief action, at identified stages in the learning. I do not want to write a final list of art dialogue process, because I think that knowing and using other perceptual modes for communication has promise and much development lies ahead. Future work might explore other aspects. Perhaps the meaning categories and key concepts, the use of other creative arts with different perceptual and cerebral processing emphases, or engagement in the art dialogue by different groups of individuals, including different genders, could offer potentially fruitful directions for future inquiry.

I revisited the questions with which I started my journey and ended chapter 1. I believe I can now answer each to a greater or lesser extent, and have done so explicitly and implicitly through this very detailed journey description. I restated and answered each question briefly from the position of my present understanding. I will not repeat theory or experiential detail but instead try to confirm my position (somewhat) poetically, ending this series of inquiries with a personal statement that supports my claim of now better knowing this place. I acknowledge the contribution this work made to my own learning and practice.

What is the effect of using art dialogue in a personal psychological learning?

Where issues are emotional containment or reconnection to emotional memory or to words, it is can be very effective,

To what extent is using art dialogue non verbal engagement?

It is like seeing known faces, full of feeling, reading forms and colours

What actions are taken by learner and companion? With what effect within each person?

If both agree to engage with self and other, intersubjective resonance can inspire meaning creation and perhaps behaviour change,
How is the learner’s artwork made, what is expressed? Do themes emerge, and change?

Connection through bodily movement engages emerging feeling, exposing coherent themes that gather and change across time.

How does the companion experience the learner’s art and execute a reply to the original creation? How is the art reply made effective for the learner?

Attuned to others, grounded in self, matching and pacing what is perceived.

How is that art reply regarded and understood by the learner?

With commitment to seeing and moving

Is the effect in the art?

No, in flow, guided by art’s doing, self connected, other attuned.

What is the difference between art dialogue and verbal speech?

Two ways of connecting if sequenced appropriately,

Feeling based sensing, condensed, inclusive, multiple meanings coexisting compatibly, followed by cognitive exploration carefully constructed,

Is it necessary to relate the personal story verbally for significant experience to occur?

Meaning making and behaviour change can occur without storied words though words are enhancing and important, whether shared or not.

Can reconnection develop out of process understanding without narrative details?

Yes, through perceptual elements of art, though narrative construction helps
How does a symmetrical relationship influence learning?

Respects and meets the other, without power impositions

What are the successful characteristics of the relationship?

Balanced reciprocity

Can the method be used in professional therapy?

Yes, briefly or extensively alone or together with other ways,

With what effect, under which circumstances?

Life changing shifts, self processing, other supported,

What happens when other therapists use this approach?

A full range of differences, difficulties, and successes.

Do learner and companion need art skill?

Rather, courage to make marks on paper, a visual sense, and intersubjective engagement.

Does art dialogue enhance personal learning?

Yes, by attending to self and other,

Intending to connect, focusing, doing, feeling, constructing and talking.
References


Visual Art Dialogue in Personal Psychological Learning: A Private Journey with Public Relevance


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Appendix A. Ethics co-consent form and permission letter

A.1. Ethics co-consent form

INFORMED CONSENT

1. TITLE OF PROJECT: Visual Art Dialogue in Personal Learning

2. NAME OF INVESTIGATOR: Loris Alexander

3. PROJECT: The project will explore in detail a visual art reply in a method of creative arts therapy. The research is planned in stages, each stage involving different informants.

   Part one: Will involve two people, the principle investigator and a colleague, to examine and describe the method in detail. Two parallel sequences of actions will occur. Each colleague will play “learner/client” and “companion/therapist”, alternating roles a number of times. This alternation will allow access to the processes, thoughts, decisions and images that occur to each person in both a personal learning situation and acting as companion using a creative arts therapy approach.

   Each will produce the original art of the learner and the art response of the companion to the other’s art creation. The learner’s awareness while undertaking her art work and her reflections on the companion’s art reply, as well as the companion’s thoughts accompanying the production of her art reply will be recorded.

   Part two: Will involve a group of peers of the primary
investigator who will be asked to respond (in art and in words) to one of the pictures produced in the collaborative series of part one against which to examine the responses of the main collaborating investigators.

Part three: Will engage clients of the principle investigator (who is a registered specialist counselling and clinical psychologist). It will take place after the therapeutic contract has concluded. Questions will be asked about the client’s response to the use of a visual art reply used in a creative art method.

4. DATA COLLECTION: Will be by in-depth reflection recorded during experiencing or by in depth interviewing to make sense of phenomena in terms of the meanings people bring to them. It will use case study, personal experience, introspection, life story, interview, observation and visual texts— that describe routine and problematic moments and their meanings in individual’s lives. Verbal material will be recorded and transcribed. Written records and art work will be stored in the home of the principle investigator.

5. CONFIDENTIALITY OF MATERIALS: Will be strictly maintained and anonymity guaranteed in the thesis writing by the absence of identifying details, such as by the use of alternative names, unless otherwise negotiated. Both investigators will have access to material from part one. All other data will be accessible only to the author.

6. THE TIME REQUIRED: Will vary according to the stage of the research.

    Stage one will involve an open ended amount of time which will be mutually negotiated according to research need. The investigator and colleague will spend similar amounts of time in the generation of data in which both
have considerable interest.

**Stage two** will consist of a group session and require two hours.

**Stage three** will consist of one interview of one or two hours.

7. **THE POTENTIAL CONTRIBUTION TO KNOWLEDGE:** Lies in the area of personal learning, and of whether, how and when a visual reply can be incorporated into a creative art method to support and expand or even replace verbal methods in personal development learning. A detailed description of the method will be developed and its application in therapy examined. This could add to understanding of therapeutic processes using creative arts therapy methods.

8. **INFORMANT WITHDRAWAL:** The participant of stage one or those of stages two and three are free to withdraw consent and to discontinue participation in the study at any time. Any material collected, relevant to their participation, will be returned if requested.

9. **ANY QUESTIONS** regarding the project, Visual Art Dialogue in Personal Learning may be directed to Dr. Darrel Caulley, Chairperson of the Ethics Committee, Higher Education Centre, Latrobe University.

10. **COMPLAINT:** If the participant has any complaint or query which _______________ has not been able to answer, they should write to the Chairperson of the Ethics Committee, of ____________________________

11. **CONSENT:** I, ____________________________ have read and understood the information above, and any questions I have asked have been answered to my satisfaction. I agree to participate in this study, realizing that I may withdraw at any time. I agree that the research data collected during the study may be published on condition
that my name is not used, and that all identifying details are removed.

12. Name: ____________________________________

Signature: ____________________________________

For participation in part _____________________________ of the project.

Date: _______________

13. Investigator: ____________________________________

Signature: ____________________________________

Date: _______________
September 4, 1998

Loris Alexander
12/17-27 Fitzroy Street
St Kilda 3122

Re: Ref: GSE-HEC 36-98
Project Title: INVESTIGATION INTO A METHOD OF CREATIVE ARTS THERAPY

Dear Loris

The Graduate School of Education, Human Ethics Committee (GSE-HEC) has considered your application for a research project involving human participants. I am pleased to advise that your application has been approved until 30 December 1999.

Would you please note the following conditions apply:

1. Limit of Approval: approval is limited strictly to the research proposal as submitted in your application.

2. Variation to Project: as a consequence, if you wish to make any subsequent variations or modifications to your project you must notify the Committee formally using the appropriate form ("Application for Approval of Modification to Research Project"). copies of which are available from this office or from the La Trobe University Web Site (http://www.latrobe.edu.au/www/rpo/ethics/hecindex.htm). The Committee will consider approval for the proposed changes. If the Committee considers that the proposed changes are significant, you may be required to submit a new application for approval of the revised project.

3. Progress Report: you are required to submit the attached Progress Report Form to the Committee annually, or at the conclusion of your project if it continues for less than one year. Failure to submit a progress report at the end of the year will mean approval for this project will lapse.
If you have any further queries regarding these matters, or require additional information, please do not hesitate to contact this office. We would also like to take this opportunity to wish you well in your study.

Yours sincerely

[Signature]
B Macfarlane
Secretary, GSE Human Ethics Committee

Enc. GSE-HEC Progress Report

cc. Secretary, GSE - Research and Graduate Studies Committee
Visual Art Dialogue in Personal Psychological Learning:  
A Private Journey with Public Relevance

Appendix B. Enquiry procedures

B.1. Experiential characteristics and process (Lett, 2001)

B.1.1. Experiential inquiry

The following extract is quoted from Lett (2001: 332-337):

The form of inquiry into experiential knowing can be said to have the following characteristics.

1. It enquires into the living experience of a person or persons: experiences of being about which understanding is sought. The nature of such experiencing is dynamically presenting itself in experiential predominance, or is sought by an intentional pursuit of discovery. It is both intrapersonal and interpersonal.

2. The content of experiencing is not predetermined by a researcher— that which emerges or comes into focus, becomes the content. Triggers within process and content do emerge and can be more categorically identified within the interactive texts.

3. The inquiry will develop procedures of access to emergent experiencing as it flows into awareness, as the reflexive/reflective interaction continues to advance both the experiencing and the understanding of it. This is a cyclic process.

4. Modes of representation of experiencing will give form to the bodily and beyond body objectification of the inner dialogue and the interpersonal communications. The display or embodiment achieves a construction of shaped awareness, which are considered to be multi modal texts of the living experience of
being: an ontological as well as a phenomenological text.

5. Cumulative cycles of experiencing and reexperiencing are likely to be required. This involves staying with emergent material, both focus on amplifying the experiencing, reflecting, indwelling, thinking, feeling, engaging in intrasubjective depiction and intersubjective exchanges, and reconstructing the forms of objectification, and the understandings.

6. Successive approximations of meanings occur, over time, as perspective changes, repatterning and integration of newly connecting experiences proceeds. Time is dynamically associated with change of awareness. Terminal points are mutually agreed when there is an agreed plateau of understanding or the energy of inquiry exhausts itself. Meanings are proximate, being the current representation of personal awareness. Meanings embody the present understanding of connected experiencing over lifetime, and do not pretend to be a past meaning of a past event—they must be current.

7. The form of analysis of these data will be determined according to the appropriateness of the inquiry technique to the type of material. It is usual for participants to make their own representations, and for the researchers to respond by description, some form of reduction into key words or images, and an intersubjective response. This depends on the style of objectification, or representational forming—such as movement or painting or poetry—the way in which the intersubjective dialogue is conducted—in same or different forms—and the point at which either themes or depictions or essential or synthesised descriptions of understandings is achieved. These procedures may be repeated a number of times, varying the forms of
8. The intersubjective response is characterised by a deeply empathic/intuitive sharing of the feeling of personal response to the person and material, by movement within and about the objectified inner landscape, but never by what is known as explication or interpretation. We tell what we experience by indwelling the material, but we do not try to guess and tell what we think it means, in the sense of knowing more than the creator. We say what we see and feel, in their material, and what we experience in our interaction with them and their material. It is like the work of deeply sensitised artists attuned to a shared intersubjective world, the form and feelings of which are indwelled, though one has experiential primacy, and the other responsive primacy. The intersubjective response gives back a significant other’s felt experiencing of, and resonance to the participant’s experience of being that is currently in focus. This space is like a framed window, or a slice of the life sphere of shared experience, jointly indwelled, in which there is a mutual sense of understanding that can be trusted.

9. This intersection of time, space and mutual experiencing carries meaning. There may be further focusing or amplification. The exploration of meanings continues, whether it be in movement, or discussion, or art or body sculpture. The meanings may vary slightly according to what each participant or respondent brings to it, but the core will be evident in the constructed approximations. The pattern of coherent meanings is already apprehended, but to state it succinctly may require further construction, especially if this is to be understood by others. This is both an epistemological process of coming to know, and an ontological process of finding knowing in the experience of being,
which can be stated as a meaning regarding an aspect of being. This is not a reduction in the empirical-phenomenological sense, but a construction and display of significant meanings. For research purposes we usually seek to give some linguistic form to make meanings more explicit, and because this is the research convention. From the therapeutic perspective, the multimodal representation that is right, including verbalisation, will likely be sufficient as a statement of experiential knowing.

10. The inquiry requires both immersion and distancing over time, so that all participants can step back through time intervals, to continue the reflective process of knowing, and to allow definitive procedures of review. This allows time to move backwards and forwards, to create the pattern of meaningful experience as it coheres, now. It is a reflective/reflexive process, in which new awareness develops, in collapsed time. When significant living experience is in a process of exploration, understanding supersedes the organisation of experience over time, and brings into form a pattern in which there is discernible connectedness. This may be expressed in a variety of configurations. This conception of experiencing is not static, nor finite in time, nor in definition.

11. Understandings may be expressed as themes, or as images in various forms. Usually, an attempt is made to bring understandings into a synthesis of meaning, both by the participant and the researchers. The participant will be allowed the authority of her own final depictions of experiential meanings. The process of making personal meanings clear is a continuous, holistic one shared collaboratively in a trusting, respectful exchange. Forms of transformation to deeper lines of meaning occur by indwelling and reduction, by textual analysis, by
collaborative indwelling and restatement, by identification of key components, and by the reflexive/reflective process of imaginative amplification, reduction, focus, review and synthesis.

12. The meaning is in the experience-as the experiencing goes on (it can not be a fixed experience) so understanding of meaning reaches deeper levels of experiencing. Meanings are not necessarily something extracted from reduction of a verbal text. Personal meanings often arise in the process of reexperiencing the living text of being. The primary level of meaning is in the experiencing. Experience is not something you have, then stop to analyse it; it is a continuous process of inner dialogue, which is not discrete. Reflection about and experiencing by being in, are interactive and continuous, all part of the holistic nature of experiencing. They are not separate events. It is an abstraction of experiencing to identify a phenomenon-the structure of the experience of personal knowing is defined not by designating a construct as a separate phenomenon, but by the coherence of meaning inspired patterns of being. Thus the analysis of understanding is cyclic over time, and multi-modal in its presentation. The making of meanings through synthesised understandings, is a secondary level of experiencing, is a deliberate choice, not always taken, but one which can be evidenced as possible, as seen in this kind of inquiry. These procedures are not the same as phenomenological reduction and hermeneutic interpretation. Multimodal intra-and inter-subjective dialogues are sources of co-constructed personal meanings, an exchange directed towards personal knowing about the experience of being in the world.

13. Experiential knowing need not be hermeneutic. The shared knowing of personal meanings is confirmed in the moments of
joint awareness of the aesthetic rightness of form to meaning: it is a collaborative affirmation of what is known from within the experience. It does not require an externally based interpretation to affirm what is known, though it does require mutual representation and communication of what is known, and that this is known. This is an important distinction both for therapy and research. The meanings are personally referential, and do not draw on other sources of theory or information in order to bring authority to ontological knowing. The role of the collaborative researcher(s) is also not necessarily an interpretive one, rather it is an empathic-intuitive, exploratory, subjective one, a process that defines centrally the experiential form of inquiry, whether therapy or research.

14. Formal reduction procedures, and statements of themes and essences, may be used, or adapted to person study, but are not required in this form of inquiry. It is not a procedure to find an ultimate structure of the essence of an abstract construct as seen by a researcher interpreting others’ experiences. It is a joint inquiry into patterns of being, about which greater understanding is sought. It is more apt to think of a continuous cycle of experiential exploration reaching successive levels of approximation to meaning. The patterns may have names, may have components or themes, and may vary according to contexts. These forms of experiential knowledge move towards coherence rather than specificity, towards display through multi modal forms rather than through verbal definition or abstraction, and depict statements of personal meanings, rather than structures of the essence of an identified construct. They are meanings derived from living experience of people as they live through the actions of being in the world. There are many ways to focus personal
experience in order to reveal the core meanings within it. As experience is reexperienced, given forms of representation, new perceptions are formed, discovered, understood and constructed into meanings. Yet the basic experience lies as a form of intuitive knowing in the experiencing. Understanding is built on this through amplified reexperiencing and procedures of reduction to essence.

**B.1.2. Experiential process**

The following extract is quoted from Lett (2001: 342-344):

A hierarchical list of these processes might read as follows:

1) Dissonances
2) Access
   a) Attending
   b) Focussing
   c) Indwelling
   d) Staying With
   e) Entry to
   f) Pre-intentional Associations
3) Experiential
   a) Stored Images
4) Amplification
   a) Reflections
   b) Connections
   c) Representations
5) Multimodal Systems of Experience / Re-experience
   a) Keywords & Images
   b) Emotion
   c) Dynamic Flow
   d) Representational Forming
   e) Intrapersonal Searching
   f) Imaginative variations

6) Understanding Reductions
   a) Intentional Looking
   b) Seeing
   c) Hearing
   d) Sounding
   e) Thinking
   f) Feeling
   g) Speaking
   h) Reexperiencing
   i) Reconstruction
   j) Representation
   k) Connecting
   l) Patterning

7) Meanings
   a) Surprised
   b) Recognition
   c) Discovery
   d) Personal Knowing
e) Forms of Approximation to Meanings

f) Variemodal Depiction

8) Collaborative Authentication
   a) Interactive
   b) Externalisation
   c) Communication
   d) Construction
   e) Consensual Verification

Since these processes are not linear, they can be seen as cyclically recurrent — a flowing dynamic — the order itself variable.

However, the important idea is that experience is never finished, but interacts multimodally with current awareness, in order to construct a current meaning system about one’s experience of being in the world. This is to reconstruct the past and the present awareness into a new updated version of understanding — sharpening what is known, now.
B.2. The MIECAT Creative Arts Process in research

(Broom, 2002)

The following extract is quoted from Broom (2002: 6-7):

The MIECAT process is not a rigidly defined series of activities designed to be executed step-wise with strict adherence to rules and guidelines. It is essentially a creative process through which a person comes to greater understandings about her or his way of being. Using a variety of media, inquirers/participants use their art work as a basis for exploring and understanding prominent themes in their lives.

It is a personal inquiry based on experience rather than theory. It depends on the ‘expertise’, not of the facilitator, but of the inquirer, and honours the inquirers legitimate ownership of her or his experience of the world. The expertise of a facilitator is less to do with the content of a person’s life and more to do with the process through which that person comes to personal understandings.

Such a personal inquiry can be conducted in a variety of contexts, for example therapy, research, information, or education. As with other kinds of personal learning, the understandings achieved through an inquiry of this kind are unique to the inquirer.

In the present case, the group members conducted an inquiry into their concerns about food and body image, assisted by trained facilitators.

The process worked somewhat as follows:

Inquirers are invited by facilitators to find a starting point (‘access point’) for the subject of the inquiry (‘concerns about food and body image’). This might be a story or a
conversation or a memory of an event. They are then invited
to create an art work (‘representation’) that somehow
represents an aspect of the inquirer’s relationship with that
content. Each participant works on her own representation in
whatever medium is presented, be it collage, painting,
drawing, sculpture, body sculpture, mask-making,
vocalization, movement sequence or story.

Having created a representation, there are options to be
followed, some of which are described below:

• An inquirer might choose to pick a small, but
important, aspect of that representation to focus on
(‘focussing up’). From this, they might create a further
representation to represent more fully that particular
aspect of their experience. They might choose to talk
or write about the focused part of their work.

• An inquirer might choose to look carefully at their
representation and make a detailed description.
Without interpreting or judging in any way, inquirers
simply make note of the shape, form, colour, texture,
thickness, softness etc of the content of the
representation. (‘description’). There is no attempt to
personify or attribute motivation or identity to the
various features in the representation. For example,
“There is a blue wavy line in the bottom left hand
corner,” would constitute description in this sense,
but not “This is the sea and there is the sky.”

• An inquirer might ask a facilitator or another
participant to undertake a description as above.
• An inquirer might develop another representation alongside, or as a response to, the original one, either in the same medium or a different one, thus creating more material surrounding the subject of the inquiry, (‘amplification’). Amplification can also involve talking some more about an experience or a representation. It is a creation of further material surrounding an experience.

• The inquirer might talk about the representation to another participant or a facilitator, expressing the felt meaning of the work. Having heard the inquirer, the other may offer a response to the words and the representation (‘intersubjective response’). Again, there is no attempt at ‘interpretation’ on the part of the responder. A useful response attends to the requirement of feeding back the understandings of the inquirer as heard by the other person. “As I understand it, your representation tells you …”

• The inquirer might be asked to identify a small number of key words that arise from reflecting on the representation (‘key words’). This is one way of taking a large amount of data and focusing down to reduce the experience to its essence (‘reduction’). This becomes increasingly useful as material is collected and sorted into themes.

Not all the above options would be followed for each representation. Most importantly, they are not rigidly performed in sequence, but may merge into one another in an organic way. All these and more are available to a skilled
facilitator who makes careful choices about which options are appropriate for the group and the individuals within the group.

Ideally, an inquirer would make notes during the process, so that a bank of material (‘data’) is built up, consisting of pictures, sculptures, stories, written notes and poems, key words etc.

Over time, in this case several weeks, participants create and collect material relating to their subject matter. A session is devoted to a review of all this collected data, during which each inquirer sorts the material into clusters (‘clustering’). This is a thoughtful process, involving quiet reflection on the content of the data (‘indwelling’). As an alternative option, inquirers might ask fellow inquirers or facilitators to re-cluster the material, creating different understandings by giving a different person’s view of the material (another kind of intersubjective response).

When the inquirer is satisfied that there is an intuitive and/or logical appropriateness about the content of the clusters, she might attempt to identify a theme for each cluster (‘theme identification’). This can be expressed as a short sentence, and can be seen to be a type of reduction. The number of themes varies and may be as few as two or three, but usually not greater than seven to ten. If more than ten themes are identified, it is often possible, on further indwelling, to collapse two or more under one heading.

Following this theme identification, inquirers are invited to expand again on the theme, writing their understanding of
that thematic aspect of their lives, often using the material they have collected to help. While the original material is grounded in their experience, this writing is a more distanced account of the way these themes manifest themselves in their lives (‘depictions’). These depictions may be up to a page long, and can be seen to be an amplification of the themes.

A final stage in the inquiry is reached when the inquirer creates a short document synthesizing the essential aspects of the depictions of the themes (‘creative synthesis’). This can be in the form of a poem or prose and may even contain further representations, but is in essence a summary of the learnings to date.

The above cycle may be repeated or the inquirer may choose to finish the inquiry at this point. Personal learning can be continued on an ongoing basis, but at the point of creative synthesis there is the opportunity to stop and take stock of the understandings gained in the process. At this point, FAB participants were invited to address the following questions, crucial for the MIECAT process: “What do I know now that I didn’t know before?” and “What will I do with this knowledge?”
B.3. Therapeutic systems: The first and second waves

B.3.1. Psychoanalysis

Seiser and Wastell (2002) classify therapeutic developments into three waves. The first, based upon Freudian psychoanalysis, the second on theories of learning, the third on humanistic approaches. The first two waves are briefly described here. The third wave has been integrated into the text as the potential theoretical location for creative arts approaches. It is contended, however, that art dialogue could be included in the first and second theoretical waves, or in an integrated, eclectic approach.

Freudian psychoanalysis began at the commencement of the twentieth century (Freud 1895/1966). This is the beginning of psychotherapy as a modern day social enterprise. It was grounded in the medical model and based on nineteenth century ideas of drive theory of behaviour (sex and aggression), with a model of conscious, preconscious and unconscious levels of mind. It aimed to achieve insight by accessing earlier memories assigned to the unconscious, to support understanding of subjective meanings of symptoms and symbols. It identified specific techniques to support this endeavour, amongst these were processes of free association and dream analysis to uncover the unconscious (1900/1953). Among the mechanisms observed and managed within the intersubjective relationship of client and therapist were projection, transference and countertransference. There is an ongoing revision of relationship theory in psychoanalysis (Kohut 1977, Stolorow et al 1994, Mitchell 1988).

Freud’s original formulations described how the adult personality is formed through stages of psychosexual development (at oral, anal, phallic, latency,

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1 All references are given in the thesis reference list. Freud references are given with the original German and English publication date.
and genital stages). Difficulties at earlier stages were reflected in later life through incomplete or inappropriate early experience and learning. Freud (1923/1962) added a three part structural theory of id (unconscious instinct), ego (conscious self) and superego (social and moral standards) to his understanding of personality, and developed a central role for anxiety and the personality defence system. Freud’s concept of the dynamic unconscious is usually defined in terms of self-regulatory capacities of an unconscious system that operates via the process of repression to bar access of sexual and aggressive wishes into consciousness. The psychotherapeutic focus is on the past.

Being a neurologist by training, Freud briefly attempted to link behaviour with neurological structures and functions (Freud 1895/1966), but he repudiated his major attempt to formulate a scientific psychology, probably because he was not supported by disciplinary development at the time to attempt what is now unfolding in the neurosciences, though still largely ignored by psychoanalysts (Schore 1997). In that work Freud commenced a long interest in affect and motivation. He also introduced there:

“the concepts of primary and secondary processes; the principle of pleasure-unpleasure, constancy and reality testing; the concepts of cathexis and identification; the theories of psychical regression and hallucination; the systems of perception, memory, and unconscious and preconscious psychic activity; and the wish fulfilment theory of dreams” (Schore 2003a).

Freud (1915/1957) introduced the idea of the unconscious to account for the relationship between such mental processes as memory, perception and consciousness and to account for dreams, parapraxes and psychoneurotic symptoms. Freud thought that the unconscious system could not link thoughts with language or that logical relationships could not be established without verbalization. Therefore an unconscious idea must be linked (by
various means) with language to become conscious. More recently Spinelli (2001) proposed ideas of self-structure, sedimentation and dissociation as an alternative to Freud’s unconscious. This meant that disturbing material is disowned from the self structure rather than unremembered through repression. This offers conflict between the individual’s epistemological stance and phenomenological experience, with options of altering the epistemological stance (desedimenting and restructuring that part of self structure that does not fit experience), or disowning the conflicting experience. It exchanges Freudian repression for confrontation with psychic dissonance, existential unease and the anxiety of a challenge to self structure.

From Freud’s life work others forged new directions and theoretical shifts and changes. Jung and Adler were breakaways from Freudian orthodoxy. Their work will be briefly mentioned below. Neo-Freudians like Sullivan (1940, 1953) emphasized the unique individual pattern of individual security seeking and anxiety avoidance above psychopathology; Erikson (1963) emphasized social context and extended Freud’s developmental theory into adulthood. He specified the emotional tasks of each developmental life stage. Fairbairn (1952), Guntrip (1961), Klein (1932), and Kohut (1977) replaced Freud’s hydraulic model of mind with the mapping of internal object relationships. Work was extended to include a detailed focus on childhood (Anna Freud 1946).

B.3.2. Analytic Psychology

Carl Jung broke with Freud over the heavy emphasis placed by the latter on the central role of infantile sexuality in the causation of neurosis and the nature of libidinal energy (which Jung thought was spiritual not sexual). He established analytic psychology with its emphasis on psychological typing of introversion and extraversion, the collective unconscious and universal symbols of mental instincts as archetypes (notably the persona, animus/ anima, shadow and self) often analysed through dreams and paintings. Jung
recognized the unconscious as the source of psychic energy and creativity motivating higher levels of consciousness. His personal unconscious included easily recalled memories, repressed painful lost memories and subliminal perceptions not ready for consciousness. He understood development as extending across the life span rather than solely concerned with childhood processes, in a trajectory of personal growth, self development and the search for meaning. He viewed neurosis not only as failure, illness or arrested development but also as an incentive to self realization and individuation.

B.3.3. Adlerian Psychology

Adlerian psychology, established after Albert Adler’s break with Freud emphasized consideration of social and conscious behaviour, and also reduced Freud’s sexual emphasis. Adler stressed the importance of the social nature of humans, the influence of conscious processes like the interpersonal context, individual striving for power and control over personal life, the effect of birth order, motivation for the struggle towards realization of the “ideal self”. Adler’s (1925) approach has links with family systems work established by Ackerman (1970a, 1970b) in the family therapy movement. It also has similarities to the cognitive approach of Ellis and Beck (Ellenberger 1970). Carlson and Sperry (1998) regard Adler as a “pioneer in constructivist thinking rather than a reactionary neo-Freudian.

B.3.4. Learning Theory Approaches

The second wave was the cognitive-behaviourist approach, which originated with J.B. Watson’s (1913) work on respondent conditioning, based on Pavlov’s (1928) stimulus–response (S-R) experiments. This had limited human clinical application using techniques of systematic desensitization, aversion, covert conditioning and implosion/flooding. B. F. Skinner (1953) extended the approach by the development of operant conditioning based applications (including reinforcement schedules and ratios, shaping,
generalization, punishment, extinction/ fading, biofeedback). He emphasized observable behaviour, goals, experimental evidence and techniques based on learning theory. Fundamental principles noted that all behaviour develops, changes or is modified according to the principles of learning. Bandura (1969) introduced social learning therapy adding a social emphasis reflected in modelling and imitation learning. Limited consideration of the organism between the stimulus and response was further expanded by the cognitive behavioural approaches, (stimulus-organism-response or S-O-R) developed from this background from the 1970s onwards. The influence of cognitive science on learning theory introduced the importance of thought development, beliefs, ideas, and meanings, feelings and images (Beck and Freeman 1990) and of the relationship between therapist and client. Cognitive behavioural therapies moved closer to the third wave of psychotherapy.
Appendix C. Palimpsestic reflections and insignificant drawings

C.1. Palimpsestic reflections

These reflective comments were written into the theoretical discussions of chapter 2 to indicate connections with the experiential journey described in chapter 4. They have been placed here so any reader, for whom text inclusions are confusing or irritating, can omit them from text reading and read them here, though without the surrounding theory, in which they are located in the text. These comments are not a coherent essay but individual comments relating research experience to theory.

‘Voices of silence’ indicate to me a non-verbal form of communicating language from a different perceptual base– which is how I came to regard art dialogue.

Individual perceptual/expressive preferences emerged, revealing themes and constancies in art characteristics used by each colleague through the art dialogue. The artwork of each originator presented uniquely personal and individually recognizable visual statements-like looking at faces- of different life moments across three years, but each picture was surprisingly different. We could continue communicating in art without repetition or redundancy.

Many of my pictures and dialogue responses were commenced by using anatomical body movements, without any conscious content intention. From the movement emerged a “suitable” or “right” drawing or art reply based on felt awareness not cognitive judgements. Another or a different drawing was always possible.

Our work was almost always abstract in style even when related to a known reality event. This offered expressive ambiguity that expanded meaning
connections in the first drawing, and permitted an ambiguous, process focused art dialogue that offered space for recipient response. Communication vocabulary consisted of the characteristics of art (pattern, form, colour, line, texture) and abstract art more easily accessed these Qualities.

Each colleague commented often about trying to meet the other with a reply that matched and extended the initial drawing by using the aesthetic qualities of the other, and felt “right”.

Careful checking of her own style and content by the replying companion, in order to relate to the art of the other while also maintaining a recursive check on her own issues to prevent projection, was recorded during our journey.

We responded non-verbally each to the other, using the structure of the art as guide without verbal content or narrative access. This communication was supported and amended by talk around our shared interest in the creative arts process.

The supportive degree of communion experienced in the art dialogue was noticed and commented upon by both colleagues. The evidence for this is in the reviews rather than the journey reflections. However, it can be assumed during the journey to explain the enthusiastic and lengthy commitment which can only have been based upon responsive ‘resonance from an informed intuition [which allowed] meanings to be transacted (Lett, 2001: 329).

A reply, later judged as very significant, was disregarded because it was received at the wrong time, while its recipient was still emotionally engaged with the strong feeling of the initiating drawing.

Drawing gifts, extraordinarily similar in colour, form and content were spontaneously and independently exchanged at the end of series 1, suggesting attunement.
During the collegial journey, the strongest and perhaps the most valued intersubjective art expressions, either initiating or replying in the dialogue, were those related to the management and resolution of intense feeling.

Recursive or reiterative interaction was clearly basic to significant drawings and art replies.

The art dialogue process grows from reading feeling states through art characteristics, in an interpersonally attuned context.

Many examples of intersubjective attunement and resonance emerged between colleagues during the art dialogue journey. Jan’s reply to my first drawing, which identified a dissonant red ball as the area for concern and exploration was insightfully perceived as the beginning of my learning, suggesting attuned engagement from the journey’s beginning. My records shown an early determination to match and pace the other, it seems each colleague entered the art dialogue with the intention and requisite practice knowledge of intersubjective attunement in place.

Art creation offers a way of focusing on brief moments of experience, and accessing feeling, without words, and before words, leading to words.

Art making action offered a crucible for emotional memory reconnection and extension that is often very hard to enter using words only.

This seems like a description of the intrasubjective basis of the art dialogue experience.

I found few overt references to the intersubjective relationship in diary entries although I knew it was central to journey continuation and outcome. It emerged as commentary in later review.

Journey experience was that we had no extrinsic “therapeutic” conversation and little or no narrative sharing but each later highly endorsed the
relationship as supportive. We continued to meet long past our initial intention. My detailed reconstructions about my drawing Hidden Horrors in series 1 and Forest in series 3 show that I followed the pattern of intrinsic emotional experience and then wrote a verbal narrative reconstruction of feelings and thoughts independently, which began to construct a specific past, present and future narratives. Permanent change emanated from those moments of shared experience when an art reply was offered which indicated non-verbal acceptance for emotionally charged material.

Awareness of perceptions from one’s own and the other’s art and awareness of the associated flow of feeling, thought and idea was an important part of learning from art dialogue. Creating an anticipatory intention to be present whether as learner or companion in preparation for dialogue was a necessary beginning in our work.

The overwhelming number of learner drawings by both colleagues commenced without conscious intention. Generally, sensed body based feelings then emerged, and only some time after that were emotions identified. In one or two cases, a strong primary emotion, anger or sorrow was fully conscious before drawing and the art simply expressed the feeling.

Art dialogue supported both process directions.

Several powerful examples of empathic attunement occurred through the art dialogue.

Many reflections in diary entries refer to a body based start to a drawing or art sequence that then arrived at strong feeling, which once known was available for working through.

Alternating feeling expression and reflection is shown in diaries.

Awareness was greatly enhanced by reading the reconstructed journey, suggesting the need for recursive working through.
Some art dialogue reflections show the pattern of Greenberg’s emotional experiencing in a supportive presence. These verbal narrative reconstructions, written independently, created a specific past, present and future. Permanent change emanated from those moments of shared experience when an art reply was offered which indicated nonverbal acceptance for emotionally strong material.

The art dialogue statements and replies made repeated use of visual metaphor and through ambiguity allowed the establishment of individually harmonious meaning.

Both colleagues remarked during the journey that words used too soon or solely is the experience of much psychotherapy.

Art seemed to operate as a reflexive and self reflective language, its ambiguities and metaphorical qualities allowed the art dialogue recipient to further process emotional reconnection before talking about the experience. It seems that emotional connection is enhanced by art dialogue because the connections between the limbic system (the site of emotion and receptive memory) and the right frontal area allow non-verbal imagery access at that processing moment when verbal contact with the limbic system through the left temporal hemisphere is blocked. I experienced behaviour change through the verbal processing of the art dialogue that I then did reflectively and alone. Perhaps years of learning and practicing psychotherapy were supportive. However, application will require the support of a therapist using verbal as well as art language, to continue the emerging trajectory of feeling and thought. Finely tuned intersubjective responses supported this processing.

The colleagues both were able to be emotionally available to the other as well as to issues of self. Jan identified the attitude of being available to engage in the art dialogue process for both companion and learner purposes.

Art dialogue consequences moved through each learning location in a
recursive sequence

“Thoughts before, while, or immediately after drawing” will be found throughout the journey description that illustrate such information.

Reflections on art making suggested that the colleagues often operated in a flow state, for example the difficulty of simultaneous drawing and describing of actions, and the notion of “right” drawings for the purpose, determined by feeling and intuition.

Art dialogue experience suggested the aesthetic patterns of visual art as the language of communication for this work. Both colleagues were attuned to this language through years of arts experience, in a way that enabled both to perceive these characteristics in art work as emotional meanings, omitting simplistic analytic labelling such as jagged lines equal anger, though having this information as possible suggestive background. The central emphasis is on the flow of intersubjective attunement at which both colleagues were well practiced. Intentions of emotional attunement coupled with careful recursive checking of perceived meanings to prevent companion projection were frequently mentioned.

Colour was an important meaning category in our journeying. My difficulty with a wrongly named colour was noted during the inquiry with therapists.

Almost all our pictures were abstract in nature, thus forcing a structural reading of the dialogue. Abstract marks allow emotional and sensory expression to the creator and in the reply offer ambiguity of statement that opens recipient opportunity.

Meaningful connections developed from our own drawings, especially with the support of the art dialogue. These added another step after drawing for the emergence of feeling. The other’s involvement, was both intersubjectively supporting and through the art reply expanded the viewing by asking and
stating non verbally “What do you see? This is what I see”. The non-verbal art language gave more time for identification of feeling, thinking and narrative adjustment.

If the client’s structural characteristics are observed and used in dialogue without verbal definition the visual conversation between two people is possible and sustainable, and available to enhance learning non-verbally. The companion does not need to know content.

During the collegial journey Jan’s major experience was mostly in relation to the second group, while mine was in the both sets. Within those distinctions emotional emergence of my issue was of “the kind of secret one wraps in a cocoon of silence or protects as one protects an injury” (Hoffman 2004), while Jan’s related to anger, fear, vulnerability and seduction in relationship. Art dialogue supported emotional emergence in both contexts. However in one of my minor sequences, in one of Jan’s and in the work of client Dorothy, containment not emergence of emotion was required, and a different dialogue approach that simply acknowledged the original, was required.

Sometimes the least practiced perceptual base may be the preferred choice for therapeutic action because it may represent the least defended channel. However, we did not find this, both colleagues being happy to work in the area of visual art which was their perceptual preference, and the one therapist asked to use art instead wrote poetry while another so disliked the task as to render the art reply a statement of her fear with little connection with the colleague.
C.2. Insignificant drawings

C.2.1. Introduction

Original pictures and reply pictures were nominated significant or insignificant at the review interview. Those chosen as significant, represent responses judged to be most emotionally cogent with emergent feeling, or in the case of collegial drawing replies, those that most accurately connected with and facilitated emerging meanings. Significant drawings are included in the journey description. Insignificant drawings have not been included in the journey description but are given there for completeness.

A reading of the full journey shows that each drawing exchange, even those selected later as insignificant, offered the colleagues potential for learning. Jan's thoughts about reply picture LVR 2211 “And So On” or “Reply To Untitled 2” LVR3211, which were not later nominated as significant, illustrate this understanding (see below). I realized that significance depends on the learner’s engagement with the reply. Some replies judged insignificant seemed meaningful while I was assembling this sequence.

Table C.1 – Insignificant drawings and replies

<table>
<thead>
<tr>
<th>Original drawing</th>
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<tr>
<td></td>
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<tr>
<td><strong>Title</strong></td>
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<td>J231</td>
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<td>Ripples</td>
<td>L331</td>
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<tr>
<td>Untitled 2</td>
<td>J321</td>
</tr>
<tr>
<td>Barbed wire thorns</td>
<td>L411</td>
</tr>
<tr>
<td>Untitled</td>
<td>J421</td>
</tr>
</tbody>
</table>
C.2.2. Jan’s journey: series 2

Jan’s Thoughts while Drawing “Untitled” J221

![Image of the drawing](image)

Figure C.1 – *Untitled* J221 210x300mm soft pastel, oil pastel

Loris’ Thoughts About Jan’s Drawing “Untitled” J221

**Description**

The picture totally fills an A4 page. Running vertically down the left side of the page is a rainbow strip, which covers just less than half the page width. The remaining space on the page is uniform grey crayon, made of diagonal lines and vague circular masses which show through the mass colour. The rainbow colours are drawn in coloured stripes from left to right, each colour being about one centimetre wide, and extending the full page length. Two profiles are drawn in black lines that allow the rainbow to show through. The profile on the left is placed against red, orange, yellow, and that on the right against blue, indigo, violet. The width of the rainbows colours reduce to a single
coloured line across the profiles, and the grey of the right side of the page fills the remaining space in the centimetre wide band. Noses meet at the rainbow’s green midpoint. A flap with a scalloped end (?)hands) comes from the shoulder area of each head and meets in the green area 2cms. below the noses. Black vertical lines fill the space between the profiles, obliterating the green, in a patch that extends above the foreheads and below the chins of the profiles. One eye is shown with each profile. That on the left is round, while that the right is slanted and more angular. Face and hair continue the tendency to roundness or angularity described to the eye.

**Key words and images**

Strong feelings/no feelings, merging, separating, self/other.

*Loris’ Thoughts while drawing art reply “And so on” LVR2211*

![Figure C.2 – And so on LVR2211 210x300mm soft pastel, striated wax crayon](image)

I did not do the drawing response until this morning just before I was
due to leave for our meeting. However, I thought about it during the week and knew exactly what I wanted to do, though I had no well-articulated reason for the planned picture. I was drawn to the rainbow background of the two faces, and remembered a rainbow wax crayon that I had kept for years. I found this and tried it out on a separate piece of paper. By chance another paper lay underneath and I was very taken by the pattern within the colours that appeared. I decided to explore and cut several circles of different size and a large crescent which I placed under the page. I then drew a moving, twisting line of colour with circular shapes emerging through the colour, from largest at the bottom to smallest at the top. I thought of a river of life and encounters along the way. I filled the lower right with a black shape from which smudges moved up the page.

Jan’s Thoughts about art reply “And So On” LVR2211

The ah-ha part of the picture was the figure-ground interplay in the circle rubbing- this said to me there are all sort of ways to interpret, construct that which is offered to you in your day to day life- that’s ok and also what’s ok is that this construction can be at odds with the previous construction and still be valid, real and for the moment true to the felt experience- this is very liberating. Even though I know this stuff intellectually, to see an image that connects to my cognitive knowing created another level of understanding- a confirmation, the ah ha- yes I know this and now I know it more deeply. This image of yours affected my next picture- a containment of two different experiences of the same person- a visual response to yes there are many different conflicting experiences I have and here they are sitting next to each other within my body- represented by the container.
Jan’s Thoughts while Drawing “Untitled” J231

Loris’ Thoughts About Jan’s Drawing “Untitled” J231

Description

The pastel drawing fills the A4 page. The image consists of an elongated oval without a top, rather like a wine glass. It takes two thirds of the page with the straight horizontal line of the top of the page, cutting across the shape, giving it the appearance of a container. It rests upon blue shoulders placed underneath and central, cut through by the bottom of the page. The shape is drawn in black and filled with coloured patterns in two different clusters. The lower is a circular ball of concentric colours from outside to inside the circle, arranged in the order, brown, orange, yellow, red, blue. The image above has the same colours but is constructed of zig zag lines and jagged shapes, that invade the space around the circle.
Key words and images

Harmony, strength, stillness, contrasts, jagged movement, excitement.

Loris’ Thoughts while drawing art reply “Repetitions 1 and 2” LVR2311

I thought about your image all week- not knowing what to draw. It is such a strong, clear image- a statement of two states of being- one jagged and fragmented, one harmonious and centred. It seemed so complete that I couldn't think of anything to say, except, yes, that’s how things can be, do you have to choose, can you change the pieces around, can you have both, how would you like them to be and so on?

I debated with myself the value of visual comment, in relation to a verbal statement about this work that could recognize its strength. I avoided defining a conflict, and decided to use the original image and manipulate colour and placement into a pattern, with both elements
accepted and present in different repeated ways.

*Jan's Thoughts about art reply “Repetition 1 and 2” LVR2311*

Verbal description unavailable.

**C.2.3. Loris’ journey: series 3**

*Loris’ thoughts while drawing “Ripples” L331*

![Figure C.6 – Ripples L331 595x420mm pencil, wax crayon](image)

I was attracted to the shapes of ripples on a pool of water. White pastel on white paper, with a touch of silver. The silver looked grey and I had to make it a design element but I was pleased with the effect of white on white when I held it to catch the light. The ripple shapes didn’t seem quite as I saw in my mind but I allowed whatever came and didn’t give myself a hard time about it. It seemed O.K- a bit decorative and bound by the characteristic shapes made by my hands but I adjusted to it. It’s very quick in doing, cool and peaceful in effect.
**Jan's thoughts about Loris' Drawing “Ripples” L331**

**Description**

As I look at the image I see patterns horizontally, white on white, then grey in the centre, different materials, pastel and finer harder line in the grey or silver I see the grey overlapping (I am aware that this response is beginning more like a description- after my last experience this feels a more comfortable place to start than with my feelings or responses- There is a primary effect that seems important for me- However I know others who feel differently. Going back to the description I see grey overlapping the white- giving the white detail- the white under the grey is solid or seems to be- I'm also reminded of the earlier image with similar shapes and forms yet in a more vertical rather than horizontal configuration and they felt less balanced to me- less in flow, more in a toppling relationship. I have a temptation again to move into energy - to offer a difference for consideration - is it possible to do this using the same colours- this will be my starting point.

**Key words and images**

Coldness, waves, balanced flow, minimalist, what is missing-passion? unbounded energy, disorder? Choice-making, layering and concealing, contained flow creating a more dynamic energy.
Jan’s thoughts while drawing, “Reply to Ripples” JVR3311

It emerged through the process of making- a dynamic re-layering of the core images of Loris's picture- I can offer many interpretations- None seem necessarily right although I do like the quality of the end product- I think there might be something about an aesthetic rightness to the final image that is critical to the process. As I look at mine I think it’s softer- I put the dotted line there like guiding lines on a kids page for cursive writing – Saya calls them dotted thirds! I love that name and it reminds me of the guidance we need/want before we can do without the dotted thirds. I put them in heavier charcoal initially- but then wanted them to be less dominant- as they might be in an exercise book- I felt the thirds corresponded to Loris' horizontal division in her image. As I read back over my key words I wonder what happened to the notion of dynamic energy. I think I have created a potential, but it does not really flourish as the picture is at the moment- it is in rest waiting for something – inertia!

Loris’ thoughts about Jan’s art reply “Reply To Ripples” JVR3311

I liked Jan’s rely drawing as an aesthetic statement but my original
drawing “Ripples” L331 was such a retreat from the strong feelings of “Forest” L 321 that there was little for Jan to respond to. Despite the aesthetic appreciation I could not derive much meaning for my personal narrative from the drawing. My drawing and Jan’s reply were similar in content to the second series pair of “There”L231 and “Here and There” JVR 2311. I don’t think much reply is possible when the initiating drawing is a state of calm, quiet pausing.

C.2.4. Jan’s journey: series 3

Jan’s thoughts while drawing “Untitled 2” J321

Figure C.8 – Untitled 2 J321 595x420mm soft pastel, oil pastel, black paper strips

Loris thoughts about Jan’s drawing “Untitled 2” J321

Description

I see two large “fingers” of colour placed centrally and sloping to the right on a horizontal page. Each is outlined in purple with the base open and coloured inside. The shape on the left is coloured across the shape and the one on the right coloured with lines down the length. The left one has three different coloured blocks down its length. The top one is orange pink, the next pink and the lowest grey. Four sharp
long lines are drawn within the shape going the length of it. The right shape has orange, yellow and green coloured areas along its length. The background is smoky mauve brown at the top and grey on the bottom half. There are four sharp zig-zags through the grey at the right.

Four rectangular strips of black paper are cut out and stuck in descending numbered order diagonally down the page in the lower left quadrant. A clear black pastel patch (lightly over coloured with white) is drawn below the two “fingers” of colour and is overlapped by the black paper marked 3.

**Key words and images**

Toppling, pushed?, forced collapse, hurrying, coloured windows/ arches falling, black steps leading down?/up?

*Loris’ thoughts while drawing “Reply to Untitled 2” LVR3211*

I have no idea what to draw in reply. The features I attend to are the colours, (very soft and harmonious), the five black paper rectangles, the four sharp lines along the left finger (which look sharp, fine, expanded at the base like a pen slash with increased pressure applied
half way down the line), and the four/five steps (I note, there were four “trees” in drawing J312 and Jan’s family has four members, I wonder about the fifth (crooked) step and I bracket this out). Colour, blackness, and four must feature in my reply. I deliberately bracket out an illustrated verbal message, partly because I have no idea what it would say. I read the feeling of the drawing, not its story. It seems to be making an existential statement, rather than a narrative one, in contrast to the previous drawing where the balance was in the other direction. There is a quiet strength and harmony in this present drawing.

I draw a lightly coloured background using pink, orange, grey as close to the original colours as possible. Against this I place four upright black columns, slightly angled across the page. I make barely perceptible curves from the right top of each black column towards the left top of the next column. I think of the shape of the tops of the coloured “fingers”. When done I think of a bridge and hope that my drawing is not realistic. I do not want real objects here, preferring to use aesthetic elements for a kinaesthetic effect. I think strength, stability, harmony and softness. My drawing is acceptable to me though if I had longer I might try again to reduce the danger of a realist view.

*Jan’s thoughts about Loris’ art reply “Reply To Untitled 2” LVR3211*

Your reply puts me in mind of a Turner landscape. Some classical building with an atmospheric landscape hinted at but not articulated-my black, numbered, horizontal strips of black seem to be reconfigured into supports for an opening- the doorway, the support. They appear to create the wall that allows me to see past into the distance, into something different. I feel as though the ISR has enabled me to look at my black differently. Although I have no
particular memory of the intention of my second image I am drawn to the image, as a questioning of this black- despite all the time thinking and doing black, it still remains something of a mystery. Your image prompts my imagination and my curiosity to look further into this issue. It is primarily for this reason that I am drawn to this picture.

C.2.5. Loris’ journey: series 4

We agreed to draw for the pleasure of it. I wasn’t aware of any issues or ideas demanding attention. I decided to tune into where I was emotionally, and draw out of the feelings there. I was feeling gloomy, dismal, caught, in regard to finishing my thesis. I felt that I could not go any further without the support of contact and discussion. There were feelings of disappointment about my expectations of myself. Also serious questions about my reasons for persevering.

I drew the blackness of being caught and not being able to go further. This consisted of horizontal thorns that I thought looked like barbed
wire. I put in some patches of purple and cross-hatched them—a purely aesthetic action. I added, low down and toward the right side, a thin silver star. Hard to see, harder still to catch but possibly attainable through the thicket of thorns. By the time we met I had moved from this position and could remember but not reexperience those feelings. In fact, the recognition of them and the planned meeting with Jan conspired to banish those thoughts, even before we met, so that I was rather distanced from the process by the time we swapped drawings. Where/how this method is used with a client the timing is important, unless they can continue to work through by themselves.

Jan’s thoughts about Loris’ drawing “Barbed Wire Thorns” LA11

Verbal description unavailable.

Jan’s thoughts while drawing art reply “Reply to Barbed wire thorns”

JVR4111

Figure C.11 – Reply to Barbed wire thorns JVR4111 445x595mm soft pastel, oil pastel, felt pen, paint
I received Jan’s reply with mild curiosity about what she had done and a sense of having moved a long way from the experience of my own drawing. Consequently, I expected that the reply would not speak much to my present state, but I wanted to see the strategy used. She had changed the caughtness of barbed wire to include a figure, placed centrally, either in a diagonal crucifixion or in an ecstatic breakout from the imprisoning effect of the caughtness, or both. The idea of full frontal confrontation—breaking free, appealed and emphasized my meanings. I felt understood, recognized, not told or directed anywhere. The expanded possibilities however, confirmed my shift. The idea of breaking free with fully extended arms gave me a kinaesthetic sense of freedom and expanded chest capacity, and four directions in which to go.
C.2.6. Jan’s journey: series 4

-Jan’s thoughts while drawing “Untitled” J421

This seems like an intellectual exercise – I am exploring different materials and there is not much emotion attached to this image. It is not about anything I am aware of, and wonder why I began ……

Loris thoughts on Jan’s drawing “Untitled” J421

Description

Jan’s original consists of page of cartridge paper torn from a book and showing the left hand margin perforations. On this is stuck a paper bag that takes up more than two thirds of the lower part of the page. Above is pasted three torn rectangles of another paper bag and down the left side a long thin strip of the same material. A photo is pasted centrally on the paper bag. This picture has a background half in dark blue and half in light brown. In front of this background is a bunch of
torn and crumpled brown paper, piled into a mound.

**Key words and images**

Blue and brown, brown paper bag and torn pieces, centrally placed photo, brown and blue ambiguity

*Loris’s art reply “Reply to Untitled” LVR4211*

Figure C.13 – *Reply to Untitled LVR4211 145x300mm ribbon*

*Loris’ thoughts while making art reply “Reply to Untitled” LVR4211*

I respond immediately to the colours. I love brown and dark blue in combination. This is purely an aesthetic response. I have no idea about the meaning of Jan’s drawing so decide to be guided totally by aesthetics. My first thoughts are to get dark blue and brown streamers and weave them together. I could not find streamers, instead, I found a ribbon of about 3 cms width, in dark blue with a gold-brown stripe along each edge. I wove a raised round shape with one end of this ribbon at random because I did not want the perfect regularity that a
Turk’s Head would create. I left a 20 cm length of ribbon and placed the round weaving into the top of the paper bag of Jan’s picture, deliberately leaving half of it showing and the straight end hanging out, so Jan could remove it if she found its presence intrusive. I liked the result, though I am aware I have assumed an orientation to Jan’s work which may not be what she intended. Well, she can turn it in any way she wishes! I was aware during the making of this reply of a concern that it spoke to Jan, though of what I did not know. I did not want to convey any kind of verbal message in art form. Having trusted the aesthetic to guide the response, I created something that could have been seen as “integration” of the elements, although I only realized this on its completion. I had no such intention in the doing. I was aware of caring, of going very carefully, and of being concerned to provide degrees of freedom in Jan’s reception of my work, so that she could make it fit her “story” about which I knew nothing specific. But I do know general things about Jan. Could I reply to someone unknown, where the original piece is so ambiguous? I think it is possible to do by using the guidance of the work’s aesthetic qualities, but could I trust this knowing enough to act in the case of an unknown person, with an ambiguous piece? I truly don’t know.

*Jan’s thoughts about Loris’ art reply “Reply to Untitled” LV/R4211*

Verbal description unavailable.
Appendix D. Part of Jan’s response to L141–5

D.1. Line and colour comparison

Drawing 1&2 similar – blue contained within black lines, 6 different – no blue being contained

Drawing 4&5 similar – fine detailed lines and soft broad strokes 6 different – only broad strokes

Drawing 3&5 similar – squares of colour 6 different lines only

Drawing 1&4 similar – vertical central orientation 2 different spread across the page

Drawing 2&4 similar – one focal point amid waving Lines, 1 different – several points of focus

Drawing 4&6 similar – monochromatic, 3 different – many colours

Drawing 1&2 similar – strong black vertical, 6 different – strong black horizontal

Drawing 1&2 similar – smudged black, 6 different – no smudging

Drawing 2&3 similar – fine lines delineating sections of colour, 1 different – broad lines differentiating sections of colour.

Drawing 1&6 similar – 2 media used – paint and pastel. 2 different pastels only used

Drawing 2&4 similar – curved pastel smudges, 3 different – straight line smudges of pastel

Drawing 1&3 similar – contains green, 2 different – contains no green.
Drawing 1&5 similar – contains cool "reds"; 3 different – contains warm reds

Drawing 4&6 similar – strong horizon t a l3 different – strong diagonal.

Drawing 1&6 similar – image doesn't extend to top and base. 2 different – image extends to page boundaries

Drawing 4&5 similar – representational image 6 different – linear abstract

Drawing 1

D.2. Word meanings based on titles

D.2.1. Drawing 1: Hidden horrors

HIDDEN ulterior, buried, covert, concealed, privy, guarded, shrouded,

HORRORS hatreds, aversions, dreads, fears, loathings, abominations, dismays

D.2.2. Drawing 2: Swirls

SWIRLS to move swiftly in circles; eddies, undulations

WHIRLWIND-flurryflurry [n] commotion, burst ado, agitation, brouhaha, bustle, confusion, disturbance, excitement, ferment, flap*, flaw, fluster, flutter, furor, fuss, gust, haste, hurry, outbreak, pother, spell, spurt, squall, stir*, to-do, tumult, turbulence, turmoil, whirl,

OBJECT CONNECTED WITH flurry [v] agitate, confuse bewilder, bother, bustle, discombobulate*, discompose, disconcert, disquiet, distract, disturb, excite, fluster, flutter, frustrate, fuss, galvanize, hassle, hurry, hustle, perplex, perturb, provoke, quicken, rattle, ruffle, stimulate, unhinge, unsettle, upset

D.2
D.2.3. Drawing 3: Colour transparency

**COLOUR**

| colour | pigment, shade, blush, cast, chroma, chromaticity, chromatism, chromism, colorant, coloration, coloring, complexion, dye, glow, hue, intensity, iridescence, luminosity, paint, pigmentation, polychromasia, saturation, stain, tinct, tincture, tinge, tint, undertone, value, wash |

**COLOR** deceptive appearance | deception, disguise, excuse, facade, face, false show, front, guise, mask, plea, pretence, pretext, put-on, semblance, show |

**APPEARANCE** color | make pigmented; shade | adorn, blacken, bloom, blush, burn, chalk, crayon, crimson, darken, daub, dye, embellish, emblazon, enamel, enliven, flush, fresco, gild, glaze, gloss, illuminate, imbue, infuse, lacquer, paint, pigment, pinken, redden, rouge, stain, stipple, suffuse, tinge, tint, tone, variegate, wash |

**TO CHANGE PHYSICALLY**

**PHYSICAL CHANGE** distort, exaggerate | angle*, belie, cook up*, disguise, doctor*, embroider*, fake, falsify, fudge*, garble, gloss over, magnify, misrepresent, misstate, overstate, pad*, pervert, prejudice, slant*, taint, twist*, warp |

**TRANSPARENCY** clarity | make clear | accuracy, articulateness, brightness, certainty, cognizability, comprehensibility, conspicuousness, decipherability, definition, directness, distinctness, evidence, exactitude, exactness, explicable, explicitness, intelligibility, legibility, limpidity, limpidness, lucidity, manifestness, obviousness, openness, overtness, palpability, penetrability, perceptibility, perspicuity, plainness, precision, prominence, purity, salience, simplicity, tangibility, transparency, unambiguity, unmistakability |
D.2.4. Drawing 4: The tree of life

TREE

timber, tree, wood/woods

LIFE

abundant-, abundans, of abundare to abound, marked by great plenty (as of resources), amply supplied: ABOUNDING, occurring in abundance: AMPLE PLENTIFUL

D.2.5. Drawing 5: Bare Bones

BARE

absent [adj] not present astray, away, AWOL*, elsewhere, ghost, gone, hooky*, missing, nobody home*, no-show*, removed, vanished, LOCATION deficient in something needed or usual bare, blank, devoid, empty, hollow, lacking, minus, missing, nonexistent, omitted, unavailable, vacant, vacuous, wanting

BONES

articulation, a joint or juncture between bones or cartilages in the skeleton of a vertebrate, a movable joint between rigid parts of an animal, the action or manner of jointing or interrelating the state of being jointed or interrelated, the act of giving utterance or expression, the act or manner of articulating sound
Visual Art Dialogue in Personal Psychological Learning: 
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Appendix E. Enjoying the view: collegial 
encounters, series 2, 3 and 4

E.1. Loris’ journey: series 2

Table E.1 – Loris’ original art sequence & Jan’s art replies: series 2

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<td>1</td>
<td>Moving Together</td>
<td>JVR211</td>
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<td>2</td>
<td>Emerging</td>
<td>L221</td>
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<td>2</td>
<td>Frames Inside</td>
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<tr>
<td>3</td>
<td>There</td>
<td>L231</td>
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<tr>
<td>3</td>
<td>Here and There</td>
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Table E.2 – Loris’ significant drawings: series 2

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<tr>
<td>Emerging L221</td>
<td>Showing</td>
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<td>There L231</td>
<td>Peace</td>
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Table E.3 – Loris’ significant replies: series 2

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving Together</td>
<td>Movement</td>
</tr>
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</table>
I had no image in mind when I started this drawing. I was conscious of a feeling that prompted me to pick up black pastel and draw shapes that connected with the drawing, “Bare Bones” L145, of the last series. I let shapes develop from the movement of my hand, without conscious thought or guidance. A skeleton emerged. I obfuscated this a bit, thinking now of piles of skeletons and trying to prevent a strong viewer confrontation by finding an expressive balance between my feelings and viewer protection. Embedded in viewer protection is personal protection from the embarrassment of the viewer knowing the strength of this feeling.

Gradually a shift away occurred in my feelings and I experienced a sense of opening into light and colour, which I drew as a pathway into and under the black skeletal mass, moving, opening out and lifting the blackness into floating shapes. I created stylized red butterflies along...
the path for the pleasure of the colour and the repeated wrist rotation
used in making these marks.

E.1.2. Jan’s thoughts about drawing “Openings” L211

Description

There are three parts to the image, the smudged part in the lower
right that extends outwards from a heavy black pastel semi circle.
There are 8 curved red pastel lines (different shades of red) that
extend 1/3 up the page towards the top left corner. From 7 of these,
black waving lines extend upwards and outwards overlapping each
other in several sections. The remainder of the image is white paper.

Key words and images

Intense black, waving forms in opaque black, counterbalance, the
spear head of coloured ground-penetrating? two and three
dimensional forces together, wild movement and stilled ordered,
movement, the special red colour.
E.1.3. Jan’s thoughts while drawing art reply “Moving Together”

When I first saw this image I had a number of strong thoughts and images, which stayed with me until I began the intersubjective response. The black form reminded me of the "dominion warship" a spider like image of the unknown in a science fiction T.V. series. The black feels wild, passionate and expansive, but unknown - this was dominant as I approached the task. This connects to my meanings in the Black series, although I don't perceive myself to be wild passionate or expansive. Also what remained with me from the first viewing was the particular colour red - a beautiful burgundy. I wanted to reproduce this colour in my response and I knew I could not. To reproduce your colours is very important, as when I depart from yours to mine the image becomes imbued with my feelings and associated meanings. I began with red and blue pastels, doing stripes of colour on the white page. This was my way of saying yes this red is important but look I can’t get it the same - these stripes are like
coloured samples- but none are quite right. This was the beginning point for the drawing and while I was doing these I did not have any picture of what the finished image might look like. Then the black- I wanted to connect the red and black. I'm not sure why; an experiment to see what would happen if these forces, which were quite distinct in your image, came together. How would that feel? Where would the energy be? As I reflect, after the image is finished, I see that the energy has flattened out. The black is giving some energy to the red and then this is returning to the black. It seems to me to be a more "even handed" image. Having done the black emerging from the red stripes, I then felt the need to connect through the red with a thin black line, tracing the black through to the space at the bottom left of the page. Having done that, I realised I wanted a source from which these lines might have come, or an end to which they might go. This led me to what I have called my "black sun", the thick opaque area at the base of the page. There was a clear order to the construction of this image, each subsequent part emerging from the one that went before. And I am not sure about it at the end. I was aware that I could be clever and try ever more inventive images/constructions to offer you, and having that thought, realised that the point of this process is not to be clever but authentic- therein ends this instalment.

E.1.4. Loris’ thoughts about Jan’s drawing reply “Moving Together”

I like the movement of this drawing and the fireworks feeling it creates in me. I think you think the red is more important in my picture than do I. The equal status of black and red makes the red more important than I had thought it to be. I am happy with more of that red. Does this change of emphasis alter my feeling about my drawing? Probably not, but it does move me out of my drawing and
away from skeletons. You have not invoked the skeleton. Did I move 
that beyond recognition? I am both glad and sorry. You have 
softened and freed the black into waving tentacles, less fixed and 
expanded the openings into freedom of the red. The main feeling I 
have to this reply is gratitude for witnessing with acceptance, and 
pleasure in movement away. It speeds the opening up and movement 
from skeletal ribs.

E.1.5. Loris’ thoughts while drawing “Emerging” L221

This is a retreat from the strength of ‘Openings”. I didn’t know what 
to draw so I permitted a drawing to happen by following feelings and 
making marks. I start by cutting out shapes from the paper with no 
awareness of why. I started to use my favourite burgundy pastel. 
Made a few coloured smudges. Neither the holes or the burgundy 
smudges went anywhere. Then I picked up a pencil. A shadowy figure
outline of head and right shoulder emerged. Who is this? An aspect of self, quiet, gentle, reflective, unclear. And then the face, clearer, no longer blank. Sad. Covered with crumpled tissue for texture, to remove the plain whiteness of the page, and to cover the holes and smudges that now have no part in the statement. The additional red and the frame are also mostly aesthetic decisions. I wonder about what emerges in these drawings. The content and form of drawing seems to come from tuning in to feelings and these may or may not have clearly understandable forms and meanings. However, meanings do seem to emerge if the feelings are allowed to develop an aesthetic shape. The feelings translate into forms and meanings, if given attention and time.

E.1.6. Jan's thoughts about Loris' drawing “Emerging” L221

Description

The image will be described vertically. There is a frame of black pastel lines and painted, slightly waving, overlapped lines- somewhat dried, so the brush marks are visible surrounding the perimeter of the page. Inside this frame there are pencil and blue pen drawings of a torso- with the outline form visible, no features, but with some hatched lines evident on the right side of the face area and right side of the neck. This image is drawn in the upper left of the page. Below this and to the right are two images of open eyes, and concave lines drawn above these for eyebrows? Surrounding these images there is light shading of perhaps charcoal or pencil and below, slightly to the left is an image of a closed mouth, drawn in blue pen outline with shaded grey pencil contained within the outlines. To the left of this image are three holes cut in the paper, and another hole cut in a "lip" shape slightly above and to the right of the drawn lips. In the lower right there is one additional elongated hole cut in the paper. Over all the holes and the
drawn images white tissue paper has been pasted so that the surface is raised and textured like "scrunched up tissue". At the lower section of this tissue overlay and under the tissue covering the elongated holes on the left of the lips and on the lower right side there are burgundy pastel highlights smudged over the cut edges and the texture of the tissue. The remainder of the page is white paper.

Key words and images

The black frame- bold and energetic, the torso outline, staring open eyes, closed mouth, mirrored mouth cut out, coverings that allow some vision, holes, white on white, texture overlay, floating images.

E.1.7. Jan’s thoughts while drawing art reply “Frames Inside” JVR 2211

White on white was what stood out for me as well as the frames. But I wanted to move the frame image in. For some reason I located my frames on the cut out eyes and mouth; the face somehow seemed to dominate my image- this is my material and is not really important for this response. My preoccupation was with the aesthetic to create a
questioning in the image. But the exact nature of the question eludes me.

E.1.8. Loris thoughts about Jan’s art reply “Frames Inside” JVR2211

This reply is much stronger and busier than my original. In my drawing I had an experience of something not yet clear, emerging. In Jan’s reply my gentleness has gone and a strong question about eyes and mouth are posed. I only know that the eyes and the mouth in my drawing were parts of a new self, a rediscovered self, newly released aspects of self. Jan appears to have much more conflict in her statement. I don’t want to question, simply to allow whatever emerges to become defined through organic development, I don’t yet fully know what this will be. I am prepared to allow it to happen without pushing.

E.1.9. Loris thoughts while drawing “There” L231

Figure E.5 – There L231 420x590mm soft pastel
I wanted warmth and peace- a rest from strong feelings and an expansiveness. I had a sense of the words, “I’ve got there”. I started with a yellow glow that suffused the whole paper. I then added the warm orange and cooler green in a blended change of colours, without clear lines of transition, boundaries or form. The colour blending was aesthetically motivated and I tried to ensure subtle merging of colour. This is a hard drawing to respond to.

E.1.10. Jan’s thoughts about Loris’ drawing “There” L231

Description

This image is called “There”- this word is located on the front of the picture, written in green ink in the bottom left hand corner together with the date. This picture has no definite edges or boundaries. It consists of smudged pastel which moves from being very light green yellow, in a diagonal triangular section in the bottom left corner, through to pink, orange, then a clearer orange, to yellow orange and then to a lighter green orange. There are also smudges of lime green in the boundary area to the right side of the picture. In addition there are also green smudges in the central upper section. The colour transitions are subtle with no clear demarcation from where one colour predominates to the next. The colour lessens towards the boundary of the paper leaving an irregular white boundary around the page.

Key words and images

Luminous colour, - moving through light - pink orange yellow and green - diagonal gradation from bottom left to upper right – space - contained on the page.
I am considering this in context with your other images. This seems very different. I think back to the others and recollect the importance of the words “melt down”. When I return to the other pictures I get an image of a cup. This connects with my last picture in my series. This cup is burgundy, white and black. Out of this comes the yellow, moving outwards and upwards. It is from this point I return to the key words above. I am returning to indwell the image before drawing. I know I will start with yellow and use the same pastels. That is all that is certain. A closer look at this image reveals a curved pencil line—perhaps part of a circle drawn slightly to the right and below the centre of the page. The drawing reply is finished. I found this picture very difficult to respond to, perhaps because the image is so even. I cannot distinguish a figure or ground and feel as though I have no
room to move. My response shows something of my dilemma. I created a figure. The foreground part of my image is the black, so I called my picture “Here and There”. The here is the figure. I feel this reply is more about my difficulty with your picture, than anything else. So from this perspective I’m satisfied.

E.1.12. Loris’ thoughts about Jan’s art reply “Here and There”

JVR2311

I think I should have told you that a reply to “There” was not necessary. I take your effort as a gift from a companion and value it for the fact that you have done it for me. But my feelings were at rest with my last drawing and I think I could remain with that closure for a while. I did not want to move anywhere else just yet. This resistance had me looking at your reply and feeling mystified about the form and content. It did not jar because my colours were present. I kept seeing the head of a cock with plumes or maybe a vessel with vapour rising. Neither idea overpowered my desire to stay put in the gentle blended warmth of my drawing. The cock made me laugh; the vessel created a sensation in the pit of my stomach, of being warmed. I went back to my original. This is a place where I can rest.
E.2.  Jan’s journey: series 2

Table E.4 – Jan’s original art sequence and Loris’ art replies: series 2

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
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<tr>
<td>1</td>
<td>Six Untitled Drawings and Poems</td>
<td>J211</td>
</tr>
<tr>
<td>1</td>
<td>Shifting Differences</td>
<td>LVR2111</td>
</tr>
<tr>
<td>2*</td>
<td>Untitled 1 &amp; 2</td>
<td>J221</td>
</tr>
<tr>
<td>2*</td>
<td>And, so on</td>
<td>LVR2211</td>
</tr>
<tr>
<td>3</td>
<td>Untitled</td>
<td>J231</td>
</tr>
<tr>
<td>3</td>
<td>Repetitions 1 &amp; 2</td>
<td>LVR2311</td>
</tr>
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</table>

Table E.5 – Jan’s significant drawings: series 2

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<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six Untitled Drawings and Poems J211</td>
<td>Drawing it out-not acting it out</td>
</tr>
</tbody>
</table>

Table E.6 – Jan’s significant replies: series 2

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shifting Differences LVR2111</td>
<td>Other possibilities</td>
</tr>
</tbody>
</table>

1 Asterisks placed against cycle numbers in series 2, 3 and 4, indicate drawings judged insignificant. They are tabulated to give the full journey but are not described in the text. See Appendix C for details of those drawings.

E.13
E.2.1. Jan’s thoughts while drawing “Six Untitled Drawings and Poems” J211

I selected a book in which to house these representations, thinking that they and the responses will be the story I can give to communicate this experience.

These images and poems were a concealed way of exploring my feelings about this relationship with another person— a relationship I
desired but also one I knew was fraught. The details are less important than the energy this fantasy held for me.

E.2.2. Loris’ thoughts about Jan’s “Six Untitled Drawings and Poems” J211

Description

This is a series of six drawings and a poem that runs parallel to the drawings, throughout. Two of three poem pages are written over pencil and coloured lines. The whole work (drawings and poetry) covers eight pages, of which four are full images and one page is blank. The first image stands alone with each successive image linked with writing. In the case of the fourth full image, the poem is written on green tissue and glued to the lower edge of the drawing. The poem runs through from page to page. It says:

It’s not that the chinks have appeared

It’s that they are named. put there
given form – the spaces have substance
And then we begin to live in the chinks

The chinks become

So much the Focus
I forget the armour that surrounds the gaps

the chinks are the places of risk For wounding, and moving beyond beware!
She sits mute in the chinks

Against drawing 2

Written over drawing 3

E.15
peers out – scared and partly muffled
but very strongly present waiting

for her time to unwrap, unravel, become

Time flattens the chinks and the armour to a

Patterned tablecloth.

Written over drawing 4

Written down the lower edge of drawing 5

Figure E.8 – *Untitled* (page 1) J211 210x300mm soft pastel, oil pastel, pencil, felt pen

The first drawing completely covers the page, and has a black border formed on the right edge from overlapping black lines running parallel with the paper edge, and more oblique slanting lines on top, bottom and left edge. A column of colours built of oblique lines is placed centrally on the page. The colours are, in order down the page,
pink, scarlet, with a central blue column that continues through white, yellow, vermilion, blue, green to the black at the bottom of the page. The space between the coloured column and the side borders is filled with lightly applied black with white paper showing through. The coloured column is crossed along its length to one third from the top, with seven oblique, single stroke lines, five of which have “feathered” ends. Long lines run, separate and severally, up and down the page for almost the full length of the column at its side edges.

The second drawing consists of colour on white paper with much white (pastel and paper) showing through. In the top half of the drawing are four elliptical shapes, one under the other, placed across most of central page to within one inch of the left edge and varied distances on the right. These have been drawn first in black, then the whole area coloured over in white pastel and smudged a little, then a dark smoky green added to the shapes as edging or oblique lines.

Figures E.9 and E.10 – *Untitled* (page 2) J211 210x300mm soft pastel, oil pastel, pencil, felt pen and *Untitled* (page 3) J211 210x300mm soft pastel, oil pastel, pencil, tissue paper, felt pen.

E.17
across the shape. Tissue paper has been applied to the lower half of
the drawing, extending up the left edge, crossing and partially
obscuring left hand parts of the two lower shapes. The lowest shape is
further obscured by a strong area of crimson and vermillion with
orange touches that by the use of the underlying tissue, the dark
colour of the submerged ellipse and added brown shows a small
round area next to a dark similar shape The latter is echoed by a
surrounding light concentric circle. The boundary of the light shape is
very clear, that of the concentric light shape, very blurred. There is a
patch of brown red, then one of orange, and finally one of black on
the left of the page reaching the lower paper edge. To the right of this
is an area, the size of a hand that is almost white, which shows the
faint creases of tissue paper pasted onto the ground.

The next page is part of the poem written over a column of colour
down the centre of the page. It has that part of the poem with which
it links, drawn over it, so that the graphics add to the density of the coloured column and also emerge from it. The column of colour has been applied over pieces of pasted-on tissue using the edges of the tissue to define its boundary and occasionally overlapping those edges. The colours used are ultramarine, purple, pale black and smoky green, with small scattered emphases in black pen. The elliptical shapes of drawing two are repeated, faintly, three times across the top of the page.

The next page is poetry surrounded by pencil and brown crayon. A full white page has an inner border of long lines, mainly in brown crayon. The enclosed rectangle consists of pencil lines drawn across the space. The lines cluster densely in two areas, one travels from the midpoint of the top edge to the bottom right corner with “feathering” at the points of border contact, the other from the top right corner to the bottom left corner. The second cluster of lines fans...
out after crossing the first line in the centre of the page and the lines lightly fill the bottom triangle of the picture. The top left part of the picture is lightly filled with slightly curved lines across its full extent. This drawing has part of the poem written in pencil and placed fully across the inner rectangle.

Drawing three (page 7) is a full page drawing with a little white on the right where coloured lines do not reach the paper’s edge. It has no writing. The dominant image is placed centrally and a little to the left and fills the page from top to bottom. It consists of a black cocoon-like shape, highlighted with black texta lines. It has a masked face with huge eyes highlighted with light patches, and without pupils. The background is filled long lines of pink, purple, blue, yellow and black.

Figures E.15 – *Untitled* (page 8) J211 210x300mm soft pastel, oil pastel, pencil, tissue paper, felt pen

Drawing four (page 8) is on a smaller square of white paper that has been taped into the book slightly toward the top of the page. A piece
of green tissue paper is placed behind the drawing and extends below it by four inches. It has the final sentence of the poem written on it, and seems to illustrate this sentence. The drawing consists of a design of coloured squares placed densely together in the centre of the drawing and more openly at the edges so that there is no clear boundary between colour mass and white paper. Black ground is placed on the lower right and extends across to the left near the bottom. The colours consist of dark and light blue, dark and pale orange, and one red square of about one inch in size. Some squares are very clear, drawn in strong colour with sharp boundaries, while the paler ones are less densely coloured in and often placed over other squares with the effect of being less distinct.²

² Note: I did not finish all the descriptions before doing my visual art reply. I studied the drawings and poems as a whole and the ideas for my response came to me. I was aware of a fear that I would not get it “right” for Jan, which I very much wanted to do. I was relying on intuition and felt that I was taking chances. I am now aware of levels of certainty in responding and that the description writing adds considerably to the conscious confidence of the creative response. I was struck during the description of drawing six by one red square and its placement. This made sense of the red highlight that I placed in the reply and which I could not explain to myself before I had done the description. After it, I felt confirmed in the use of red which had worried me previously because, though I was happy with it aesthetically, I thought it had come from a conversation outside the drawings and not from within them.
E.2.3. Loris’ thoughts while drawing art reply “Shifting Differences”

I looked at Jan’s new piece(s) as soon as I received it (them) and let it begin to percolate in the background of my mind. I wondered about my response. I deliberately kept moving my response away from a language based intention and tried to connect with the feelings of the piece(s). I want to make a meaningful response, but I don’t know what this could be. I watched a TV documentary about birds and when I saw a flight of ducks and knew this to be a useful image. But I worried about how much confidence I could have in this belief. I had seen a swamp harrier and started to practice drawing its shape in my head but pulled back from using a bird of prey without more evidence. I wasn’t even sure about using sea birds! Jan phoned to change the day of meeting and I mentioned birds and the harrier. She said birds were absolutely right and that she had experienced an image
of birds in some other new work. She was “amazed” and we talked of how the idea of the birds had come to me. Basically, I don’t know, except through reflecting on her images and being aware of seeking a reply. She also spoke of a vulture- a bird of prey as being nearer to her birds than ducks. I mentioned Escher’s etching of birds where he plays with changes in boundaries, shapes and spaces.

Jan’s confirmation of the birds gave me courage to do my drawing reply. I was quite confident about what I wanted and felt it turned out well. I hope that it will work for Jan. I had several ideas in mind; the Escher play with changes between forms and spaces was central, and I tried to have background/foreground changes and explore ideas of the relationships between and in shapes and spaces. I tried not to lecture or make linguistically equivalent statements in the art response. It seems to say more than I can put into words of instruction, question or challenge. Visual art is not instead of words. It has a density, and an ambiguity from which the recipient can choose the appropriate statement. One uses the qualities of the art as a guide to alert the creator to feelings, ideas, or thoughts that can be emerged and explored. A recursive movement between original creation and the art reply develops, with internal checks with the creator about rightness and response. One gradually learns the other’s repertoire-shapes, colours, and patterns.

E.2.4. Jan’s thoughts about Loris’ art reply “Shifting Differences”
LVR2111

You can take off from the ground! Yes fly over and above the landscape to see it from a different perspective. You don’t have to tread the paths, but fly over them– this is faster, more movement and freedom. You can swim through it. As I notice the shift from flight to movement through water I am reminded of Escher. There is a play of
shifting subtleties, and the ambiguity of sequences is enjoyable. I like this image a great deal. It feels lighter and happier than mine. Landscape is created from tablecloth. I like the outdoors better.
E.3. Loris’ journey: series 3

Table E.7 – Loris’ art sequence and Jan’s art replies: series 3

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<thead>
<tr>
<th>Cycle</th>
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<th>Code</th>
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</tr>
<tr>
<td>1</td>
<td>Reply to Stitched Up</td>
<td>JVR3111</td>
</tr>
<tr>
<td>2</td>
<td>Forest</td>
<td>L321</td>
</tr>
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<td>2</td>
<td>Reply to Forest</td>
<td>JVR3211</td>
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<td>Ripples</td>
<td>L331</td>
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<td>3*</td>
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Table E.8 – Loris’ significant drawings: series 3

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<th>Original Drawing</th>
<th>Meaning</th>
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<tr>
<td>Stitched Up L311</td>
<td>Development of hiding and showing</td>
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<tr>
<td>Forest L321</td>
<td>Horror faced</td>
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Table E.9 – Loris’ significant replies: series 3

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<th>Drawing Reply</th>
<th>Meaning</th>
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<tr>
<td>Reply to Stitched Up JVR3111</td>
<td>Mirroring my defence</td>
</tr>
<tr>
<td>Reply to Forest JVR3211</td>
<td>Look at it</td>
</tr>
</tbody>
</table>

3 We just met to discuss possibilities for further work. We decided that we both wanted more data and more personal experience about this creative art method for enhancing personal learning. We confirmed the action structure, which had been clarifying.
E.3.1. Loris’ thoughts while drawing “Stitched Up” L311

During drawing I was aware of two parallel streams of consciousness, one regarding myself, the other regarding Jan. I wondered what I would draw and decided that anything would do. I was not in touch with any major issues or ideas, though I was conscious of my present experience of illness and employment threat.

I had in mind two preferences, one to make something meaningful
and two to avoid narrative. I thought about the difference between narrative and existential life patterns. I am aware that something significant always eventuates. I think about Jan’s reception of my work; how much to reveal of my present thought and feeling—some of it she may find unacceptable and I may find it unacceptable to reveal it. I also noticed a wish to do a drawing with some artistic merit. I struggled with the reality that I am not as good artistically as I would like to be—having a hobbyist’s facility not a deep talent. This interest in the onlooker’s approval does not relate to Jan’s specifically but is something I remember since I was first conscious of drawing at five years old. This work does not demand art skill, just the courage to make marks on paper, so, I tell myself to apply to myself what I would say to a client. Whatever I do is not permanent. It represents a “flow of consciousness” through pictures.

I focus, briefly and occasionally across two days during other activities, on what to do. I doodle spontaneously and quickly on a page—shapes like round rocks piled up. The top three overlap to suggest a Buddha-like figure sitting crosslegged. Under the pile at the bottom is a curled up figure, asleep, catlike though human. I am unhappy with the lack of delicacy. I am pulled towards a page of horrible (vermillion) red marbling made and not used for “Pantomime” in series 1. I hate the colour. I look at the page and see that the shapes divide into two halves, with one half looking like a “red devil”.

I will use the devil, and cut it out following the outlines so the shape is complete. Cut out, it loses its identity. I am glad. I think of using both halves of the cut page. I don’t know where I’m going with this and I feel tension in my guts and chest. I place both halves of the red marbling onto another page and play with varying the spatial gap between the pieces. I like what occurs and plan to have the pile of
rocks, half obscured, under the red marbling, showing only a portion in the space between the two pieces of red. I like the half hidden image, and experience kinesthetic relief from tension when I discover this solution to full exposure. The overlap obscures and fragments the clear doodled statement but retains the information and gives me some interesting shapes. I am excited and committed to doing the drawing. I feel a coming together, a conviction, a rightness, a knowing that this is OK. I can move on with the task and I experience a release of energy. I glue the devil half into place. I decide not to fully glue down the second piece but to secure it only on the three edge boundaries. I glue a piece of laser patterned silver paper behind a trimmed back area. I like the fact that on some angles this silver gives a red-orange colour.

With the two red pieces in place I draw zebra stripes with a calligraphy pen in the space between them, enjoying the switching of direction. I then place the rock pile under the red flap (previously doodled on another piece of paper). It is quite different from the other shapes. I think about the curled up figure at the bottom and remember a role play where I spent my time in the position. I thought- hiding, out of sight, controlled revelation, kitch, superficial, decorative presentation.

Once finished, I took it to Jan, with no concern about her reaction. I thought a lot about surface presentation, the words brittle, superficial, protective come to mind. This piece gives away little but says a lot about process. I think of being caught in surface maintenance and decide that choice is all, and flexibility to choose appropriately for the moment is important. The receiver is also an important aspect determining the extent of revelation. I don’t want to lose this characteristic, it is sometimes useful, just not to get stuck in it.
Jan’s thoughts about Loris’ drawing “Stitched Up” L311

As I look at this image (before drawing), I am aware of past patterns observed in your art making- this is what I think I know! Marbled paper- you have used this before and I wonder if this piece is from a pile gathered from past times. From this thought I ponder this (if it is so) as a possible making metaphor, that is, using materials already created in another context for a new configuration- then I wonder if it "is a pattern of life experiencing outside and beyond art making?"

Marbled paper has both an "accidental", and a “no fail quality" to it. Is this a metaphor for being in the world? The white border- I remember this a feature of another larger work using marbled paper, this intrigues me and is also slightly disturbing to my aesthetic. My mind wanders into free associations of bookmarks, one sided borders, is it just to make room for the date? Layers- another feature of other collages I have seen, things hidden, but easily revealed by the action of another.

I'm aware that I don't really give credence to the marbled quality, I ignore it- dismissed- not intentional, therefore less worthy of my attention. Then I look at the lined patterns of black making a pathway through and across the drawing- these I also feel like dismissing as just patterns, I'm aware that I'm looking with interest for discord, high energy, challenge- this is where my eye wants to go and stay. The silver paper is boring for me at the moment- I wander into associations of children's birthday parties, wrapping presents, the wrapping being ripped and discarded- it is also a product of mass production- the economic imperative of buying goods to make things look nicer- "Why do people wrap stuff?" Then I look inside and I'm interested. The balance feels precarious, are the "boulders balanced on each other, are they floating without substance? The energy is ambiguous, I feel whimsy? delicateness? a toppling? an eye looking
down at the top- a kind of "foo is here" look to this image at the top of the pile and I love the white spaces in and around. There is room to move and room to tumble, a sense of the possibility of falling, as in a dream.

E.3.3. Jan’s thoughts while drawing art reply “Reply to Stitched Up”

JVR3111

Figure E.19 – Reply to Stitched Up JVR3111 340x314mm cut out paper shape

I will attempt to draw and talk, then recapture my talking in this text. I am sitting in my office- I see black and reddish paper, think shapes, think cut outs, think mobiles. This is the quality of Alexander Calder. I have to think about the falling, and the toppling; mobiles are secure, this isn't. As I am cutting I think I can mirror the drawn line pathway in a cut shape- this makes sense of re-presenting something for Loris' interest that I dismissed? I think I am acknowledging something that is present in the image. Not of particular interest to me. I know I can attach things on to the top of this, as she has done, but in three
dimensions. I think I could connect the mobile pieces with fine white cotton. I dismiss this, because cotton is not readily available. I connect with my own pattern of making do - a lack of commitment to EXACTLY the right way. I think this is a personal failing, and certainly a failing in terms of art.

I am also aware that my intention in this exercise is to foreground my thinking. I wonder how much this is changing what I might have done otherwise? Can't possibly know the answer to this- I also haven't done a description- I have just used the intrasubjective and transformed this through image.

I know how this visual art response might look now. Before I had little overall plan- black spiral, attachments all sitting on a white ground. My energy is heightened- I feel my shoulders hunch and a frustration that I cannot type as fast as I think. The finished product didn't look as I expected. Things happened. I feel an ahha sort of response. If I do that, it in some way mirrors what has already been done? I like the little bit sticking out, the fold, an invitation like one offered to me, but different. So the mirroring is not just in what is on the page but how it is on (or in this case off) the page.

Thoughts after reading the title: I re-connect to my earlier fleeting thought about using the cotton, to mirror the "stitched" in the title. I wish I had done that. I respond to the title quite differently. To the image, I respond with a slightly more sobering feeling.

E.3.4. Loris’ thoughts about Jan’s art reply JVR 3111

I first looked at Jan’s reply, disliked it, wanted to avoid it, quickly folding it away. My 'heart dropped', my throat constricted and it was several days before I looked at it again. Jan had given me her next
original at the same time. I liked this drawing and kept looking at it for the pleasure of its colours and textures, in the mistaken belief that it was another reply drawing JVR3111. I felt calm and grounded. I liked the shift away from my original L311 that it gave me. I thought this response justified my preference when I still believed that both were replies to my work.

When Jan told me that only the first work was her reply to me, I revisited it. It captures the disliked distancing elements of my drawing L311. It is decorative, flat, cut and dried, expressionless except for its humour, which is “cute”. It reminds me of the “red devil” of the marbling, even though the art work obscured this figure. Gradually the emotion subsided and I moved away from the original and the reply statements. I reflected upon the emotional responses to each drawing. I thought that they both pointed to the same message for me, though in quite different ways. The actual reply drawing extracted the elements that I disliked from my drawing and in bringing them together in such an unadulterated way forced me to recognize what they are. Jan’s second original, when I believed it to be a reply, made me feel expanded and open so that I did not require the hiding facade. I thought my next drawing might be an explosion of anger at this hiding and its effects. I take the learning of this exchange to relate to the facade that I put on. It is self protective, without depth, not showing anything. Yet the desire to be a part, to relate, is strong. I have always sought harmonious open relationships, easy access, in both directions. Why the contradiction, the hiding? Then I realize the source of the need for camouflage!
I have no doubt about this drawing. It is to be in black. I start with this colour in mind and across the bottom of the vertical page draw a zig-zag band made up of small lines like Florentine embroidery. I cannot sustain the precision and start to move more freely, less carefully. I build the piece upwards on the page by repeating these bands across the page. The peaks moving up the page remind me of pine trees in a forest. I make patches of dark shadow and light between the trees. I place long, thin slivers of silver vertically in a few places. I like this effect and I have a sense of “rightness” about the drawing manifested through a conviction in my guts, and gathering energy. I do the drawing in a few minutes. As I develop the drawing, I become progressively aware that in the middle of the dark wood is an inhuman savagery. This is an issue from series 1, though different. Series 1 has freed me to express it and it becomes easier to do so. I
am pleased, however, that this location and its implications cannot be seen by the witness. I do not talk of this. It is “the kind of secret one wraps in a cocoon of silence or protects as one protects an injury” (Hoffman 2004). I keep it obscured.

E.3.6. Jan’s thoughts while drawing art reply to “Forest” L321

Forests, bleak, Sweden? film set- beauty and fragility. I love this picture, it is really delicate, strong with promises of growth, shadows, strength, solidity, fine lines, thick lines, horizontal smudging, lightness and heaviness. Having said all this, I wonder what is this about, like the fog, it is mysterious yet appealing. There is depth, texture, softness and sharpness, shards of silver, slivers echoed in the fine black lines at the top of the page. I am drawn into the black forest and get the impetus for my art reply from what it might be like in there as opposed to the view from the outside. I notice the play of colour on
the silver—this interplay is how I am; how I dress. I will bracket this and begin from another perspective.

As I do this response, I feel stuck. I feel I have nothing new to contribute to this picture. I can't get into it or surround myself with the atmosphere. There is no point for questioning. I feel satisfied with the original image and can only imagine repeating it, maybe that's the way forward, to redraw it. As I redraw, I use the specks of colour as an alternative to the colour refractions from the silver. I am moved to draw coloured flecks at the base of the page. I don't know why except that I like it. They are moving into the image. This is reconfiguring the dynamics of the image in the original form. I have left the image for some time and return to it knowing it is not yet finished. I ponder over how to complete it. I'd like some silver paint but I have none; some contrast; I think of the oil sticks and will try those. Yes, they are fine, however, they change the energy of the image and I need now to find a way of calming the energy down. I am aware that I often create more energy rather than less in an image. This doesn't seem to fit my original intention—nor the original picture. It is photographic like, smooth, taken and looked at from a distance. I have put things in that I don't think belong! Much frenzied activity later I have something that feels relatively OK. That was a huge struggle, working to change the errors of the artistic step before, haphazard to say the least, but I do think the reply has promise. To focus and blur and connection to the idea of photography and a lens, being close and being distant.

E.3.7. Loris’ thoughts about Jan’s art reply “Reply to Forest” L3211

I look at this response and see a picture that I really like. I look at it often and the visual pleasure remains. It echoes the drawing elements that I used and puts them into another design. I experience a sense of connection with and acceptance of what I did in L321. I appreciate
the additional touches of red (I think of blood in the forest) and green (growth) that appears at the base of one or two of the uprights, and the softening of the image behind tracing paper. I also like the round window of enlarged twigs and branches that contrasts the blurring, softening and distancing to offer alternate possibilities of enlargement and examination of minute details through expansion. I don’t translate this into narrative. I take refuge in the picture and Jan’s engagement with it though she hasn’t any idea of my content. I notice the two crossed tree trunks, I think, don’t go this way, I wonder whether the enlargement comes at the point of overlap. Overlap of what? Dense forest- what happened in that forest? I am aware of the contradiction between my liking for my drawing (L321) and for Jan’s reply and the awful reality located in the forest. This becomes a statement of acceptance by the other of my personal process- an intrasubjective response that is accompanied by profound body based shifts. I reflect that my learning through this process is to search for emotional connections through the art characteristic, especially colour. I see and respond kinaesthetically to the whole.
E.4. Jan’s journey: series 3

Table E.10 – Jan’s art sequence and Loris’ art replies: series 3

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</thead>
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<td>Untitled 1</td>
<td>J311</td>
</tr>
<tr>
<td></td>
<td>Reply to Untitled 1</td>
<td>LVR3111</td>
</tr>
<tr>
<td>2*</td>
<td>Untitled 2</td>
<td>J321</td>
</tr>
<tr>
<td>2*</td>
<td>Reply to Untitled 2</td>
<td>LVR3211</td>
</tr>
<tr>
<td>3</td>
<td>Untitled 3</td>
<td>L331</td>
</tr>
<tr>
<td>3</td>
<td>Songlines</td>
<td>LVR3311</td>
</tr>
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</table>

Table E.11 – Jan’s significant drawings: series 3

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>Untitled 1 J311</td>
<td>Anger</td>
</tr>
<tr>
<td>Untitled 3 J331</td>
<td>Flowing with colour</td>
</tr>
</tbody>
</table>

Table E.12 – Jan’s significant replies: series 3

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reply to Untitled 1 LVR3111</td>
<td>Grounded and withstanding</td>
</tr>
<tr>
<td>Songlines LVR3311</td>
<td>Ancient wisdom</td>
</tr>
</tbody>
</table>
E.4.1. Jan’s thoughts while drawing “Untitled 1” J311

This drawing was a pure sensory response to feeling angry. I was furious and this anger had no clear source at the time of creating the image. Later I knew it was anger at myself and anger at the situation I had got myself in at work. I felt I was in a powerless place and colluded with those who seemed to most render me powerless. I felt angry that I didn’t tell them to “fuck off” and let me do what I do best. I drew the picture very fast, standing up at the bench in the kitchen. A face. Mine? Probably. With colours spewing, lots of turmoil, energy bursting outwards, the face distorted. It was a wonderfully right representation of a feeling state.

E.4.2. Loris’ thoughts about Jan’s original drawing “Untitled 1” J311

Description

Jan’s drawing occupies most of the page but because it is a rounded mass the corners of the page remain white triangular spaces. The main part of the drawing consists of a face shape that ends with the forehead across the top of the page and occupies two thirds of the
horizontal page. It is oriented to the left side with blue green eyes, red mouth and black eyebrows full frontal and the nose in profile. The left eye has strong black and grey lines that spread out from the pupil diagonally across the page towards the lower right corner. These lines create a curved triangular shape and have billowing circles of grey pastel curved down the right side and across one third of the bottom of the page. Similar lines and billows occupy the quadrant from the mouth but these are in the reds (scarlet, orange, vermilion, and umber) of the mouth. To the left of this and obscuring the cheek bone and most of the right eye is a grey patch that partly overlaps a yellow rectangle. Below the rectangle is a curved grey strip with four green ‘trees’ at different angles along the curved shape.

The description phase is useful in finding a reply to this difficult drawing, though a reflective period might do as well.

E.4.3. Loris’ thoughts while drawing “Reply to Untitled 1” LVR3111

Figure E.23 – Reply to Untitled 1 LVR3111 420x595mm soft pastel
I just drew my response to Jan’s drawing. After describing it I looked at it occasionally during the week, thought it hard to reply to and then possibilities came to mind. There are many ways that I could reply to this drawing. I ponder which direction to take. I could respond directly to the face and the strong statements of the original either through objects or through design elements (colour, texture, lines, shapes). I think, four unsteady “trees”- four family members- a sunny sky with bending trees, against an explosion of tears, and a regurgitation of red words. I see a fragmented face. I feel strong distress- even perhaps a deliberate expansion of feeling (now I can say how awful I feel) a torrent of tears, red vomit and bracket this out.

I could draw this face and change the elements but I reject the idea. The face seems to desperately need a calm space to deter disintegration rather than further exploration. I then think of using the analogy of a tree standing for the individual face, matching the face. This feels right. I try to emphasize in the drawing the same colours and some reflection of the same line texture. I do not want to convey a verbal message because I don’t know which one is appropriate? If anything, I am saying, you are firmly grounded even though you feel awful, battered, pushed beyond limits at the moment, you will endure. This is a strong drawing. I try to convey matching strength in my reply, though grounded strength in contrast to the fragmented, distressed explosion.

I hope the gap between original and reply is not too great.

E.4.4.  Jan’s thoughts about Loris’ drawing “Reply To Untitled 1”

LVR3111

My first response was how in the hell does this match my image! Then I put your reply away for a while. Your image felt like a positive
spin on something I had created and I didn’t like that, initially. I thought there is nothing positive about me or the place where I work. On returning to your picture several days later when my anger had subsided, I felt quite different. The image reconfigures my colours into a tree not a face. The tree has a whole set of connotations for me- mostly about wisdom, age, seeing the past and withstanding the ravages of time. This tree is in an empty landscape but flourishes. I can immediately think of parallels in my lived experience and wonder if I am flourishing! Certainly my work place felt empty and I felt empty inside for the most part, but here was this wonderful tree able to grow in this environment, wow! What I really like is the way the colours represented in my image have been restructured and made fresh. In my picture they represented feelings/thoughts, some very angry, with the potential to override all the others. In your picture they all form a harmonious and integrated symbol. I like this idea. It gives me material to work with, to use all the feelings that somehow spill out of my being toward a constructive remaking of myself. Since the image response is open, I find it a pleasurable task to work it out for myself. It’s like a puzzle, but one I am fully aware of constructing for myself, along with an answer. But not by myself. I am aware the other, must be one who is trusted to be able to be both present to my offerings and also wise in responding. Some time later, as I re-read, I am aware that this art reply you gave me was very significant- perhaps the most significant offering in terms of a therapeutic outcome. I felt like you were teaching me something and I was ready to learn.
E.4.5. Jan’s thoughts while drawing “Untitled 3” J331

This image came from Loris’ tree - the reply to my first picture. This reply had a profound impact and I wanted to begin to incorporate it into my somewhat fractured life at the moment. Tree becomes landscape, set behind a large transparent black box, something like, although not quite, a prism where the light shifts, refracts and changes the direction of the colours. It has a kind of disturbed flow. This picture is very much a combination of my first as well as second images, although I am not aware of this at the time of doing the image. I was only aware of the influence of your tree picture. The picture was done at home, like the first one, at the kitchen bench. Not so fast as the first one, but still executed quite quickly.

Later reflections: Speed is important, when I make pictures. This tells me a lot about energy inside. This picture, like my second one has two steps in time. The colours and the fine black lines were, in both images, done first. As an afterthought, the black was put in the second, cut out and stuck on, and in the third, drawn on afterwards. There was a time space between - thoughts something like “well it’s
E.4.6. Loris’ thoughts on Jan’s drawing “Untitled 3” J331

Description

I see a pattern of coloured lines and textured surfaces that at first seemed confused and broken up. On the right side the lines are downward sloping scribbled lines from the corner inwards, coloured blue, green, red and purple. Pink wavy horizontal lines move through the middle and left hand sections at differing distances apart, but mostly about two inches. Shapes suggesting land masses and promontories sit surrounded by blue/green channels. There is a wide band of red across the bottom that curls up the side. Both sides are worked in oil pastel with the centre section in soft pastel. A central vertical line in black divides the shapes into two halves and fissure lines appear at the base. This central area is brown on the right and grey on the left. A black outlined, transparent cube is placed across two thirds of the page. When I configured the black cube I was able to see what was behind the cube without it being fragmented by the lines. It then appeared to be a landscape, with some disjointed and fractured parts and some fissure lines. The parts were made up of many small areas each with its pattern of lines and colour.
I am searching for a reply statement. This seemed initially a difficult
drawing to reply to. Then the idea of showing the landscape without
the fragmentation occurred to me. I felt it would do. My intention
was to reveal the strength, the endurance, and the connectedness of
the landscape, to simplify the distracting fragmentation and reduce it
to elemental meaning. I then thought of the “fissures”, the colouring
of the “ground”, the “water” and the lines in the upper left as the
underlying structures of the land - the basic strength on which the rest
is constructed and drew them using similar colours, and emphasizing
the connecting lines of the original. I changed confusing lines to
connecting ones. I was instantly drawn to the title “Songlines”, as this
made sense of my feeling about the ancient structural wisdom and
strength of the basic story. At the last minute I added pink and red in
roughly the same places as in the original, as the analogy to the
original seemed incomplete without these touches. When I looked at
the finished drawing I was caught by the shape of the fissures that
were revealed in the centre of the drawing. I had no intention of
making them into a figure but somehow they had assumed the
appearance of a chalk outline of a prehistoric figure drawn in ancient cliffs. The finished drawing struck me as more successful and appropriate than I had thought it was going to be, and I hoped that my judgment was not confounded by the flow of activity I experienced. I hope that Jan can make something of this.

E.4.8. Jan’s thoughts about Loris’ art reply “Songlines” LVR3311

I am struck by the fact that there is no black in your response. My image emerged from your tree picture. The drawing seemed a more subdued image than the others of this series, but as I compare mine to your response I see so much that remains fractured, particularly by the black box. I like the absence of black in your image. An aside pops into my mind as I write. During the week I became aware while doing another picture, that black is the unknown, at least that’s one of its names.

As I look at your image, I see something of a quieter version of my own landscape. It reminds me of the ancient images carved into the English landscape. You have used my colours, blended them more and also used the mix of oil and soft pastels. Yours seems gentler, more magic- my traces of black seem to be re-formed into lines of a whole. I read these as songlines, roadways, paths across the terrain. They seem like well worn paths, ageless these are, and the title evokes a connectedness with the land- like your earlier picture of the tree, that is most comforting to me. As I write this I wonder if ground/groundedness is your theme.

The meeting of the white and the oil pastel is wonderfully subtle. Yours is an easy picture to be with, far easier than mine. I enjoy this ease- it has no current message for me other than this is something to relish, deserving of contemplation.
General Comments: I search for both connections and differences at the same time. These two together give me the places to start to build a picture of my response to your response. I am absolutely aware that I am making the meaning. This must be so, as, if I believe the intersubjective response has the meaning I refuse to engage with it. This connects to a life theme of mine that is about the discomfort of being told what to do and how to do it. Returning to the connectedness. This, I think, comes from restatement of colours, forms, energy, texture, use of space, or a general mirroring of any of these. It is the space created between what is the same and what is similar that allows the response to form. This is the space of not yet knowing (knowing something but not enough; knowing that there is more). I am reminded of Kelly’s Repgrid (1955) as I write this. I want /need to be able to work at knowing. Stuff that is too easy doesn’t seem worthwhile! In order to make it mine it must have a significant other in the transaction.
The process is:

1. An offer put out;

2. I work to understand what that might be (and often there are several possibilities that I describe to myself);

3. I take one, that seems the most useful or needed for the present and bring this into my own meaning making processes. This is like a temporary ending to an episode of a story begun with my picture.
E.5. Loris’ journey: series 4

Table E.13 – Loris’ art sequence and Jan’s art replies: series 4

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<td>Reply to Barbed Wire Thorns</td>
<td>JVR411</td>
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<td>L432</td>
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<td>3</td>
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<td>JVR431</td>
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Table E.14 – Loris’ significant drawings: series 4

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<th>Original Drawing</th>
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<td>Strong feeling about a known event</td>
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<tr>
<td>Roads (no) where? L431</td>
<td>Anger and frustration</td>
</tr>
</tbody>
</table>

Table E.15 – Loris’ significant replies: series 4

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<th>Drawing Reply</th>
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<tbody>
<tr>
<td>Reply to Roads (no) where? JVR421</td>
<td>Integration</td>
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E.5.1. Loris’ thoughts before drawing “The Cat in the Head” L421

Yesterday I had my cat, Rosa, put down.

I went to the vet aware this could be the moment of decision, so when the vet raised the question, I agreed, because I was aware any alternative action was going to be costly of time, money, and pain. This felt OK until later that day when I began to think of the positive aspects. I missed the presence in doorways, and around the place. The
conversations we held, with her huge, lionine paws in mine, the comfort of an animal presence. The direct contact that is possible with an animal, is like the direct, open contact with a baby, not so available with an adult.

I began to question the decision and wonder whether she could have survived and grown strong again, and to wish that I had not made the final decision so quickly and so based upon my convenience. I felt a strong sense of loss and sadness. My emotions became strong and sharp and I experienced feelings in my guts. I feel isolated; no one will understand this profound and intense reaction to the death of a cat. To many people it is a minor and largely irrelevant event, even a social joke. To me, at this moment it has created an emotional clarity and demand with which I must deal. Feeling is heightened, grounded in my guts. I need to talk things through. I will talk to myself through this writing.

I ponder the contrast between the pragmatic materialism of my initial action and the strength of my grief afterwards. I now feel a considerable loss. I wish I had saved Rosa. Writing has somewhat settled me by allowing me to examine events and feelings. I will now draw.

Over the following days the pain and sense of loss continued, though writing and drawing have eased the extreme edge of it. This intense emotion, was so demanding that it felt like an altered state of being, which required that I deal with it until it was fully described. This experience is of a different order to all other cycles. I know the details of my distress, and only after writing it in words can I draw. This time I draw to finalize the issue not have it emerge.
E.5.2. Loris’ thoughts while drawing “The Cat in the Head” L421

I find the drawing gathering in my mind while writing and thinking. It is black. It has circular lines. It is a tortoise shell cat asleep, but its overall outline is brain like. It has two hemispheres and each hemisphere is also an eye. The eyes see inside the head to the cat and what it represents. They are also part of the cat’s markings.

The feelings are intense and known and writing has been useful for expression. The process we are investigating generally achieves emergence from the unknown, often needing a drawing or movement sequence when the issue is unknown or only partially known, denied or masked. In this case, I was in a state of raised awareness and clarity about the issue. All I needed to do was to find time to record my thoughts. The writing helped to still their speed, to hold them and reduce the strength of feeling. After writing, the drawing served to confirm and free me. I remembered Dorothy's narrative drawings (see chapter 7), which she used to recapitulate verbal work, and then close off an issue. I think this is because of the known quality of this
experience and the unknown of those previous ones. The known simply required recording, whereas the unknown first needs emergence of feeling. I was theoretically aware I was using cognitive behavioural therapy (CBT) ideas to challenge my thoughts and assemble them in a manageable way. The experience pattern of the cat episode did not occur in the same way as did emerging of the unknown.

Could someone, less experienced use it alone? Can clients be shown how? I still feel that I have lost a good friend but I no longer experience the emotional intensity of the loss. Responding to the activity demands of the following few days I find the feelings fading until I am again my daily self again. How does this sequence relate to grief? Perhaps the intensity is based, not on the openness of connection, but on my active part in the death and the uncertainties and speed of decision?

I read the above and cannot connect any longer with the strong feelings described there. I read an article about the death of a father, (Bochner, Dec 1997) that said: “two worlds within me collided, and I was stunned to learn how tame the academic world is in comparison to the wilderness of lived experience’. My dichotomy is not academia / lived experience, but two levels of lived experience, that of the everyday acting self and the feeling self. Mostly, the acting self has the stage and strong emotion that I experienced around Rosa’s death only occurs rarely.

I think about the theoretical and methodological implications of this experience in relation to the use of art as an expressive tool in personal development and therapy. I am struck by the fact that in this experience I did not need to access feeling (it was so strong and present that I needed to write it in words) and draw it after writing. In
this case, drawing served the purpose of confirming the narrative, not emerging the feelings.

E.5.3. Jan’s thoughts while drawing art reply “Reply to the Cat in the Head” L4211

![Image](image-url)

This cat picture L421 was strong content for me. Loris had a picture of a cat and the vet’s bill on the back of it. I found it really difficult to know what to do with it. I must have done ten pictures varying from wanting to make it better, wanting to fix up, wanting to mask it over, wanting all sorts of things, none of which were comfortable for me until I just drew the cat’s face (JVR 4211).

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4 Data from JLW review p.21.
E.5.4. Loris’ response to Jan’s reply to “The Cat In The Head” L421

Jan had cut out a cat’s head in paper and scribbled across it with right-handed diagonal movements in green, blue, black, red and yellow oil pastel. Black paint was splodged across the shape in two blotches, one just under the left ear to the right ear and one across the middle of the face with a circular movement around the nose. The face has yellow eyes, which are horizontal slits. I receive this drawing in silence. I am apprehensive that Jan may have felt that she should DO something with my drawing. My insides tense and hold back. And then I look at her drawing, and relief floods over me. Jan has seen and understood what I drew, and has drawn a response that says to me, “I see”. She has not said do this, do that, it will be O.K. I feel relieved and recognized. We share some talk of the experience that further supports acceptance.

E.5.5. Loris’ thoughts while drawing “Roads (no) where?” L431

I am in touch with an infrequent dissatisfaction with the outcomes of
a lifetime of effort in all aspects of my endeavours—family, profession(s), artistic, and struggle to come to terms with the implications of a thought that “much effort come to nothing”. There are thoughts about whose judgment and the differences between the process and content of living. Despite trying to find something more “comforting” than a struggle with nihilism, I could not find anything and started to paint, immersed in those feelings.

I have no idea about form, pattern, object or any aspect of art except colour. I mix blue and black, pick up a wide brush and apply long streaks with varied density across a page. I have no conscious reason for making these marks. The act of painting catches me and once again I connect with how good the experience of engagement in the art activity feels, although I know that I would not do it without having a collegial purpose. I am drawn to some textures in the lines and draw, with water colour pencil, and then with fine felt tipped pen around and along the lines. I made small tendrils in different colours, all harmonizing (purple, teal, indigo) except the smallest, at the top of the page, which was in red.

I have no conscious reason for the tendrils and their placement and colours, beyond aesthetic considerations. I am now building up a picture of shapes and colours that work artistically. I felt my mood lift; I know that the thoughts were irrational and contrary to my beliefs. I’m more content with the fullness of my experiences than the dismal thoughts above indicate, and I don’t need external recognition to confirm this.

I finished this picture but feel personally unfinished.
I am angry with myself for being “pathetic” and adjusting to it. Suddenly, I pick up a brush and on another page make angry red marks that have no form or intention. I hate this red. It is the same vermillion as in my very first drawing in series 1. Is this still the same issue? My first hope is to structure the red marks into something artistic and expressive of anger. I try a circular movement with flares coming from the centre. I try colour variation by adding orange. I use oil pastel to try to rescue the shape as it becomes a blob. I finally let go and accept that this was a formless angry surge. But the flares were deflected, suggesting a jester’s hat. I have deflected its intensity, made a joke of it – relying on another’s judgement for life guidance, and freedom to experience and integrate strong feelings. Normally I would start again and try to bring the “successful” parts of the first attempt into a new statement, in the face of clarified intention. I have no time to do a repeat piece. These two paintings, L431 and L432, belong together. They are a pair and the question is how to reconcile this sense of dissatisfaction and anger.
E.5.7. Loris’ thoughts about Jan’s art reply to “Roads (No) Where?”
L431 and “Untitled” L432

Figures E.30 and E.31 – Reply to Roads (No) Where? and Untitled [closed] and [open] JVR4311
290x200mm [open] soft pasted, paint, felt pen, raffia

Jan’s reply was a picture, rolled into a half circle scroll with the top and bottom edges flapped down straight across the half circle. This lifts a small space of one centimetre through which one views a blue band, along the length, red crumpled paper, red/blue smudges, and tendrils similar to mine. The blue band is about one inch wide with smudged edges, a central spine, and subtle touches of orange and grey. The ink- blue tendrils on a pink and blue smudged background move diagonally away from the central blue at the middle point of the band. The scrunched piece of paper resembles a rose in the same red as my anger painting, and is placed at one third of the blue band. There are red smudges above and below the red paper. I like it rolled up the way it is, and believe that the form of the presentation is
integral to meanings I construct. I can look at the whole from above and see curled paper in a half round scroll, and look through the slot opening from the ends where I get an altered view of the picture that shows around the inside of the paper scroll in the area of the “flower”.

The half circled scroll is held closed by raffia wound round it four times and tied. I received this drawing and felt a strong urge to cry. A sense of acceptance and relief swept over me. Jan had found a way to reconcile my two drawings using the strength of the red and the watery subtlety of the blue. I looked inside the drawing, resisting the act of undoing and flattening. I like the altered view.
### E.6. Jan’s journey: series 4

Table E.16 – Jan’s art sequence and Loris’ art replies: series 4

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Not 2 Egg Anythings J411</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Eggs what? LVR4111</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Untitled J421</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Reply to Untitled LVR4211</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A Safe Place? L431</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Reply to A Safe Place LVR4311</td>
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</tr>
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Table E.17 – Jan’s significant drawings: series 4

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
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</thead>
<tbody>
<tr>
<td>Not 2 Eggs Anythings J411</td>
<td>Witnessed</td>
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<tr>
<td>A Safe Place? J431</td>
<td>Is it?</td>
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Table E.18 – Jan’s significant replies: series 4

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>Eggs what? LVR4111</td>
<td>Yes</td>
</tr>
<tr>
<td>Reply to A Safe Place LVR4311</td>
<td>There’s more than meets the eye</td>
</tr>
</tbody>
</table>
This is a specific story retold in image. I was doing a workshop with a colleague, and it tells of my experience of being squashed into a small place, jammed against a black wall, kept in my place. He seemed to be bigger and more dominant throughout this workshop and the experience was a struggle for me. I like this person a great deal, but was beginning to hate working with him. I felt competitive and dissatisfied with my input. He seemed to be adored by the participants and perhaps I felt jealous. I also thought I knew more and in greater detail and was angry at my compliance with being pushed into a small place. I created this image during the workshop while he was holding forth– and I titled it thus to obscure the content. We spoke about our experience of this workshop sometime later.
E.6.2. Loris’ thoughts about Jan’s Drawing J411

Jan’s drawing was of two faces, one round with glasses and no hair, one with spiky red hair, to the left and slightly obscured by the other. The faces are separated by a heavy grey-black pole that slants between them. Both have red lips, clearly delineated. The surrounding colours are yellow, orange, blue and bluegreen. It is humorous, lighthearted, but seriously meaningful. The title, “Not two egg anythings” provokes guesses. What? Two eggheads? I question the negation, and think about what was being avoided here.

E.6.3. Loris’ thoughts while drawing art reply “Eggs What?”

LVR4111

Figure E.33 – Eggs What? LVR4111 420x395mm paint

I decide to print from glass to obtain the texture I want for the reply, I put out the main colours of the background in a radiating circular pattern and take three prints. The third is the one that I use, because it
is more subtle and textured. The radiating pattern is an imagined view of Jan’s painting from a different angle to the one that she has drawn. Basically, I have cut through Jan’s orientation to show a view at right angles. I put the colours representing the two figures and then the pole that is a centrally placed black-grey circle, in this drawing. I wonder if one figure is Jan and the other? I know when this is finished and prevent myself from muddying it because I want a light, humorous contact, with the same colours in a more flexible, changed relationship. I am aware of the accidental suggestion of a mouth and nose in the print and clarify this by circling the colours so that it could be taken as one face, that is, the original two integrated, instead of locked together in a circle. I am keen however, not to push this face so I keep it vague and ambiguous enough to catch projections. The black pole has emerged in the print as eye-like, so I enhance this suggestion slightly.

E.6.4. Jan’s thoughts about Loris’ art reply “Eggs What?” LVR4111

This reply (LVR4111) made a difference. I thought what has Loris done to play with ideas here? She has given me some increased possibilities. I often title things, so one of titles that came to mind when I saw the pair of drawings together was, ‘I’m a martyr’. As soon as I saw it, I sensed a religious connotation. I know that wasn’t Loris’ intention at all, and that was OK. Had the intention been deliberate, I would have been really pissed off. There is a visual connection with Jesus’ blood and thorns and that kind of stuff. I go into my interpretation of this image, and I think “Oh, yes, there are aspects of my relationship with X, and with other people that are about martyring, about letting things happen, about “taking it”. I felt that was interesting. The reply connected with me. I was enabled to link my own story to it. The other part had to do with the fact that I’ve
got two people in here, with a big division in the middle. Two people separate. I thought “oh, yes, this reply is about me”. It is all about one person. Loris had integrated two faces into one image where the elements are more coherent and meaningful. Then I did a Gestalt interrogation and talked with each part of these aspects of myself. That’s a powerful exercise coming from the question of what’s different in the reply. Those were the two most powerful responses I had to that picture. To what extent am I subjecting her interpretation of my original experience? I know I approach with an intention to make something of it.

E.6.5. Jan’s thoughts while drawing “A Safe Place?” J431

This image is about home and family– a place that is generally safe for me, however there is a question mark here– I have been feeling that this is the place to which I retreat, as an escape, when the going gets tough on the “outside”. A place where I don’t have to be anything
other than I feel like being at the time. The question mark is there because I sometimes think I am avoiding things in this retreat to a safe place. Right now that’s what I am thinking. It’s pretty crowded in here sometimes, and sometimes it is simply cosy— it depends!

E.6.6. Loris’ thoughts while drawing art reply “Reply to a Safe Place?” LVR4311

Figures E.35, E.36, E.37 and E.38 – Reply to A Safe Place? [parts 1-4] LVR4311 290x420mm photocopying, soft pastel (each)

I received Jan’s drawing. It is a complex drawing, with dense and complex shapes and colours. Through these colours and forms, three faces are obvious— two humans and one dog, placed roughly in a triangular relationship on the page, with the humans on the left, one above the other and the dog on the right. I look at the drawing briefly, several times through one day. I am attracted to the faces and to a strange, bud like shape that thrusts up from the bottom of the page, in a right slanting movement between the faces. The faces are the focus and I think that they represent children and with the dog suggest Jan’s home. Having thought this, I put the idea aside. The thrusting shape attracts my attention because it is so dissonant and different from the rest of the picture. I decide to emerge faces and shape from the background by fading the background and emphasizing the faces. I plan to open the bud up to question what it
contains. I do this by photocopying the drawing through several tone reductions and by rubbing out the thrusting area in order to redraw and colour within the same space. I select three copies to suggest progressive movement through the series. I draw the shape opening up progressively to reveal what may be inside, and colour it with the same colours as the original. Is this where the question mark of the title lies? I rub the faces clear of dark lines and shading. Progressive reduction and rubbing reveals eyes and mouths. I assemble the drawings in a series and hold them together, book-like- along the left hand page margin. For full effect, the whole requires page turning, to incorporate the fading and gradual emerging of faces and the opening of the thrusting shape, into a visual sequence. While making this response, I think of late nineteenth and early twentieth century children’s toys which showed movement by rapid turning of drums on which had been placed single still images, each slightly different from its neighbour. When turned at a fast speed they together create an impression of action.
I like the idea of de-constructing this safe place. Your art reply series left me considering who and what was safe. Taking out parts of the images was a bit like taking out parts of the family and re-considering my relationship to each person separately. Was each one safe and in what way? Did I need the crowd to be safe? And what about the dog? Is safe synonymous with family, the collective noun? I was amused that the animal appeared in your responses when it wasn’t consciously in my first image. I particularly like the last image of yours—there was something essential about that one!
Visual Art Dialogue in Personal Psychological Learning:  
A Private Journey with Public Relevance

Appendix F. Analytic materials

F.1. Process reduction and method referents for all series

F.1.1. Loris’ journey: series 1

Table F.1 – Loris’ art sequence and Jan’s art replies: series 1

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
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<td>1</td>
<td>Onwards</td>
<td>L111</td>
</tr>
<tr>
<td>1</td>
<td>Challenge</td>
<td>JVR111</td>
</tr>
<tr>
<td>2</td>
<td>No Name – Waiting</td>
<td>L121</td>
</tr>
<tr>
<td>2</td>
<td>No Name – No longer waiting</td>
<td>JVR1211</td>
</tr>
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<td>3</td>
<td>Flight</td>
<td>L131</td>
</tr>
<tr>
<td>3</td>
<td>Gaia</td>
<td>L132</td>
</tr>
<tr>
<td>3</td>
<td>Reply to Flight</td>
<td>JVR1311</td>
</tr>
<tr>
<td>3</td>
<td>Strips of Experience 1</td>
<td>JVR1312</td>
</tr>
<tr>
<td>3</td>
<td>Strips of Experience 2</td>
<td>JVR1313</td>
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<td>Hidden Horrors</td>
<td>L141</td>
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<td>Reply to Hidden Horrors</td>
<td>JVR1411</td>
</tr>
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<td>4</td>
<td>Swirls</td>
<td>L142</td>
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<td>Reply to Swirls</td>
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<td>Colour Transparency</td>
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<td>Tree of Life</td>
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<td>Reply to Tree of Life</td>
<td>JVR1441</td>
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<td>4</td>
<td>Bare Bones</td>
<td>L145</td>
</tr>
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<td>4</td>
<td>Reply to Bare Bones</td>
<td>JVR1451</td>
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<tr>
<td>5</td>
<td>Pantomime</td>
<td>L151</td>
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<td>5</td>
<td>The Big Picture</td>
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Table F.2 – Loris’ significant drawings: series 1

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>Onwards L111</td>
<td>Unwrapping the red ball.</td>
</tr>
<tr>
<td>Hidden Horrors series L141-L145</td>
<td>Statement, retreat, and obfuscation. Testing the other’s tolerance.</td>
</tr>
<tr>
<td>Pantomime L151</td>
<td>Expansive, over the top response, conversion to humour, clowning</td>
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</table>

Table F.3 – Loris’ significant replies: series 1

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>Challenge JVR111</td>
<td>Look at the dissonance.</td>
</tr>
<tr>
<td>Five replies JVR1411-51</td>
<td>Elements in a process. Tracking, emerging and hiding.</td>
</tr>
<tr>
<td>The Big Picture JVR1511</td>
<td>Seeing beyond.</td>
</tr>
</tbody>
</table>

Loris’ thoughts while drawing “Onwards” L111

![Image of the drawing “Onwards” L111](image)

I wanted to do something beautiful, and had in mind a statement that was an elegant combination of the design and the white paper, with the spaces being just as important as the drawing. I thought of
Chinese classical art and felt drawn to the sparseness and the apparent simplicity. This gives a feeling of easy rightness though it takes years to achieve that skill level. The drawing in the mind is far more satisfying than is the drawing on paper.

I regret not continuing drawing all those years ago. By now I might have been quite good. I reflect upon whether the belief that I could draw and paint well became a sustaining fantasy. Will this belief (and pride in my hands being able to do anything) stand the light of reality?

I start to draw, using the flow of line achieved by letting the internal and external rotation of my right hand and arm determine direction. I like the first line and repeat it, rapidly losing the vision and not knowing where to go and what to do next. I continue the same way of making lines, but change colour to bring in blue and mauve-purple. I don’t like what is emerging though occasionally I get into the focus of activity engagement and this altered state makes me more committed to the process though not to the drawing. Once or twice it seems that I might be able to find a drawing that I like, but I end feeling angry and just before finishing try to rescue the piece by putting in a red ball. The position is OK but the red is awful. The curved lines are too controlled, regular, smoothed. The design is boring, predictable. I’m aware for several days afterwards, of brief bursts of kinaesthetic awareness centred on the perfect and my fury with it, plus a yearning to break through to...what, greater interest, imagination, drawing skill? To something less controlled, more expressive but of what? I’d know what I would like to do if I could see it, but I can’t see it so I can’t create it. I’m sure someone else could do something that I’d like to be able to do. Should I look for a model and copy that? Then it’s not me. Maybe I can’t find the substance in myself. Maybe I should trick myself by using my left hand so that something less smooth and more raw can emerge. I tried this and my left hand is just as smooth and
controlled as my right one. Once it wasn’t. And I remember, even further back in childhood, when my right hand wasn’t so practiced either. I struggled to gain that control and now it looks like I’ll have to struggle to lose it. Do the feelings and experiences that have emerged from the drawing process relate to deep functional truths of more general, personal reference than to this one drawing only? I’m feeling angry and disappointed and as though I’ll have to face the truth of my limitations.

Loris’ thoughts while drawing “Onwards” L111: Reduction and method referents

Drawing commenced by allowing arm-hand movements to determine the line. The visual and feeling responses that occurred with the first drawing actions interacted with each other. The first drawing intentions were described as intentions that felt “right”. Dissatisfaction with the drawing, led to personal questions of self deception about drawing capacity and art making confidence.

Colour awareness was an important aspect of the making. The focusing effect of activity engagement heightened task commitment. The resulting picture was not liked and a feeling of anger with the smoothness developed; the inability to break through to a submerged, half aware feeling is noted in the journal. A last minute rescue attempt on the drawing leads to the addition of a red ball, which is immediately disliked because of its colour.

Drawing and personal reflection began together, and the drawing quickly gave rise to uncomfortable feelings and thoughts that were noted. This colleague knows how to focus awareness on her experience, and how to describe it. These skills might need to be
taught to someone without prior knowledge. Feelings (frustration, anger and disappointment) provoked by the drawing action resonated for some days afterwards, and led to thoughts about control and the masking of strong feelings by smooth perfection. The reader is reminded that analysis of personal dynamics will not be given, but it is clear that a personal issue was seen as a limitation of drawing skill, in this first drawing. This is pointed out to alert the reader to what may exist in the data, should it be of interest to notice this material. In a therapeutic situation, it could be explored in words.

Jan’s thoughts about Loris’ drawing “Onwards” L111

There are three parts to the picture that attract my attention. One is about the beauty of the image. It is quite precisely beautiful in its execution. There is harmony in the construction of the image, and softness and a sense of completeness about the picture that almost leaves me with no questions about it. The red figure is of a different quality to the rest. This feels to me to be the place of greater interest. I reflect now that I often go to places that seem not quite known. I find that an attractive place to be. When I first looked at the picture I thought that this small red pink circle was being protected but now it feels separate. Perhaps it protects itself by being separate. I resonate with this separateness, as I often feel this in the company of others. At the same time there is something quite strong about that red figure, and in a curious way that is the place where I’d want to be, if I were in the image. Perhaps this is the place I occupy in the world – the place that I understand. I also get a sense of contained energy and movement but this seems thought through beforehand so there is nothing surprising about it. My visual intersubjective response (ISR) is about wanting to explore the small red figure, opening it, identifying other possibilities. This explorative activity is perhaps a “practice run”
for another way of being.

*Jan’s thoughts about Loris’ drawing “Onwards” L111: Reduction and method referents*

The companion had no questions about the main part of the picture. Its harmony, softness and completeness provoked no questions for her. The red figure was seen as different and thus did interest her. She looked for things unknown or not fully known, and felt drawn to them. She felt the separateness and difference of the red ball was interesting and wondered if this is the place she herself occupies in reality. She recursively checked her reply plan against her personal life stance, to confirm that the reply plan was appropriate for the colleague, despite the personal resonance that it had for her.

The companion’s search for, and interest in visual difference as a point of entry into dialogue is clear. In this search she checked her awareness of her own behavioural preferences against the traveller’s drawing statement before accepting her idea of making her art reply about opening and exploring the red figure for possibilities of another way of being.
I’m beginning the visual reply. I’ve gone to collect soft pastels, oil pastels, and paint. I’ve chosen paint because I’ve been interested in doing some painting, but also because there is something about the red that I feel needs paint. The red interests me with its hints of roughness, its hints of the opposite of the elegant rest. It’s not as polished as the main aesthetic, so I want to work with the red in a way that is vast and can explore something of the opposite of the formed beauty. I’m working with the contrast of the aesthetic with the not beautiful. That’s what the red says to me. It’s not so formed, polished, or presentable. There is something about doing this fast, so the quality of the response is not quite presentable. I’m playing with scratchy bits of paint – red paint. I feel it needs varieties of red: red, orange, pink. These are not colours that I specially like. I also have a sense of wanting to incorporate something of the aesthetic as well, to bring in
the same colours used. I’m going from the rough paint to the finer, moving inwards with more tentative lines, going over them with the paint. These lines are like the non-aesthetic but also a fine delicate thing, the possibilities, the unformed, the unpresented. So, I’m drawing with very fine pastel lines leading to the centre in pink, red, but I also need some blue in there, to bring the outside, inside. I need to be in the red to begin to integrate the aesthetic and the messy. That’s what’s coming out for me: the aesthetic. I don’t know where it’s coming from. I’m using soft pastel in the same purple and blues and blacks that you’ve used, bringing it from the outside, but not so it gets filled up but just so that it’s there. Some black as well. It’s very hard to talk while I paint. I’m noticing that some of my curves are very similar to yours and I really like the way the pastel goes over the paint and the paint’s fantastic because it’s really raw. I’m connecting the blue of the outside and the red figure, exaggerating the unformed nature of the red, bringing the blue in there. I’m trying to exaggerate, to open out, to combine and make a restatement. Just going to put a wash. Doesn’t need any more, I need to stop trying to make it beautiful. That’s enough!

Jan’s thoughts while drawing art reply “Challenge” JVR111: Reduction and method referents

Reflection on the drawing has given the colleague a strong, clear view of the original. Her reply involves finding first an intention, then a process that includes elements of line, colour, position, texture and drawing speed, varied to support the intention. The intention here is spoken of as “trying to exaggerate, to open out, to combine and to make a restatement” – to indicate action possibilities. There is personal commitment to the reply process (“I need to be in the red to begin to integrate the aesthetic and the messy together. That’s really what’s coming
out for me – the aesthetic. I don’t know where it’s coming from”).

The choice of materials is important. This is “felt” by the respondent in relation to the original drawing. “The red needs paint”. Her aim is to contrast roughness with elegance. This must be done fast, so it’s not quite presentable. The chosen “scratchy bits of (red, orange, and pink) paint” will support the intention. A variation of line and position is introduced in which the red colour is finely drawn in soft pastel and taken into the centre, followed by the introduction of the other colours (blue, purple, black). The need to bring in some of the “other aesthetic” and the other colours is described as creating a presence, inside the drawing, of both original elements. Some of the reply curves are noticed to be similar to those of the original. The difficulty of verbalizing reflections and painting simultaneously, is noticed. (It was decided that the recording of thoughts and feelings for research purposes will now be made immediately after the drawing). The need to resist “making it beautiful” is mentioned.

**Loris’ thoughts about Jan’s art reply “Challenge”**

When we meet a week later to show and talk, I’m amazed. Jan has picked up my discontent with my drawing in her description and art reply. We discuss what she perceived to find this and whether any reply would do as long as it was based on the original drawing without the imposition of interpretation. Jan has detected a major issue in my drawing and I know that I must work on this aspect to clarify the feeling and reconnect with it. So far the awareness is fleeting and fragmented, and I probably would not have focused on it without the attention that has come with Jan’s visual art reply.
I look again at Jan’s drawing. I feel uncomfortable about the red. Too raw, too bloody! I prefer the inner circle of blue swirl containing a subtle and interesting texture that draws me deeper. There is something there I like, from which a busy life draws me away. Immediately after the drawing and intensely after the art reply exchange meeting, the feelings were emerging and surfacing in vivid flashes. I need space and quiet to get at this stuff. It must be given attention, in order for the feelings to reconnect.

Loris’ thoughts about Jan’s art reply “Challenge” JVR1111: Reduction and method referents

Loris perceives the respondent’s art reply to have detected a major issue in her drawing and recognizes the need to work on this. But awareness is fleeting and fragmented. There is some idea that a busy life draws her away from dealing with reconnecting this issue. Loris feels uncomfortable about the red used in the reply as “It’s too raw, too bloody”.

The art reply has raised a psychological issue that could be dealt with centrally in application. There appears to be communication without verbal language, based on visual reading of the original art and the reply art, by each of the colleagues. Adding verbal language would enhance learning in an application of the method.
I’ve just done drawing L121. I couldn’t record thoughts as I went because there were people around. So I’m doing it afterwards. I’m sure the reconstruction is accurate because the drawing experience is vivid and the recall is recorded immediately.

I had promised Jan to come with a drawing this morning. Not much time in which to do it, and I kept thinking, long before starting, about what I would do. I was aware of feelings but not shapes. I started working. I drew with a 2B pencil in curved, shapes, tending circular. These gradually developed into a globe shape. I crosshatched some parts but felt this didn’t work. I drew over the globe with black lines using fine Texta and then wet some areas. I liked the way the water dissolved and dispersed the Texta colour. I knew that I had to be careful about keeping some paper white. I then crosshatched one segment of the globe with open lines in purple, red and green. The
red was so awful, jarring, that I dissolved and removed it by mixing most of those colours together, leaving a sweep of colour that blended with the rest, with only a hint of the irritating red showing. I then added black paint around the globe and out into the page. I was aware of Jan’s influence as I did this, although the action (shape, colour) was my own and had reflections of earlier work. I resisted the temptation to develop clear shapes in this, though I did tentatively try the beginnings of some before rejecting the idea. I left the piece to dry. I have a strong desire to introduce black pastel when I can get at it again. I called it “No name – Waiting”. I didn’t think it had a name, then that came to me, one half at a time and I was satisfied with the combined title.

I am aware that I want to move beyond the smooth curves to find things that are less complete, rounded, safe. Above all I find that red so awful, jarring, unacceptable, that I probably should explore this next. I’m not sure whether it is that the aesthetic of that colour, is really objectively horrible, or whether there is a psychological underpinning to my strong dislike. The disconnected idea pops into my head that when I was a child I got too much praise and recognition for the facility of my hands, especially in drawing and painting, and not enough for being me, in totality. Did I therefore invest in the arts to gain social recognition? I do recall thoughts and actions directed to this construction. And what about the neat, complete curves?

*Loris’ thoughts while drawing “No name – Waiting” L121: Reduction and method referents*

Commitment to the other motivated the work. The work starts with feelings not shapes, and shapes develop out of chance lines. There is no overall meaning intention – crosshatching, colour, fine lines, and
colour dissolving in water, all directed the drawing. Meaning seems to have focused upon aesthetic qualities and methods of drawing. The awfulness of the vermillion red was still resonating from the previous exchange and the need to explore this was acknowledged but the colour when used in this drawing was then diluted and removed from the picture. Recognition was given to the companion’s influence in the use of black. Naming the picture, knowing what the drawing is, was the final action.

There is evidence of continuity in the art dialogue in that the influence of the previous exchange was in the background to this second drawing, in the red colour and its obliteration. It is unlikely that the work would be done without the other’s presence; it seems to require a companion presence for motivation. This drawing has been made by allowing the actions of making, guided by aesthetic choices, to direct the pictorial outcome, based on expression of feeling. Recursive movement between feeling and art actions created a picture that was named and (partially) understood only at its completion.

Jan’s thoughts about Loris’ drawing “No name – Waiting” L121

This image will be described vertically. In the central section of the page to the left of the vertical centre is a round image. Its diameter is approx. 1/2 the width of the paper. There is a smudged charcoal or black soft pastel line as its boundary that extends around the lower section of the circular form leaving about 1/3 at the top right without the pastel boundary. Within this form, there are two distinct sections; one which is covered in a grey, blue, and purple wash, and the other which is white paper and a lighter bluer wash. Within the form and under the wash are lines of pencil and perhaps felt pens; some are in wave like formations, some appear as a small internal spiral (which
has stronger smudged blue within the spiral) and others form angular sections of grid lines. There is also lightly smudged black charcoal or pastel over the lines and wash. Surrounding this figure, there are lines of grey wash, predominantly horizontal, and a section around most of the circular form also of the grey blue wash. The horizontal lines of wash extend across to the right of the form to within about 4-10cm of the right side of the page. Over this wash there are black smudges of charcoal and lines again predominantly horizontal. Above the circular form and to the right is a section of heavier black perhaps a wash covered in charcoal. This section has a less horizontal and more irregular “cloud like” form. Over this there is smudged black charcoal (or pastel), which appears to have been drawn in a horizontal direction. The remainder of the page is white paper.

Loris, I reckon this describing is boring and instead needs a summary of things done!
Jan’s thoughts while drawing art reply “No name – no longer waiting”
JVR1211

I drew and spoke into a tape recorder. The following are the thoughts while drawing my reply. I am aware of key words: black clouds hovering; horizontal; the blue eye of the spiral; opening to the elements; wishfulness and longing; and sadness.

I’ve been collecting materials; felt pens water, (I hope these Textas smudge), and soft pastels; I don’t know what I’m going to do right now but I will stick with your colours. I want to open up the circular form and take the boundary of soft pastel, and make it into a black line to reform the black shape you have at the top, I have it now at the base. It’s opened out. I’m playing with your lines, using Texta, pencil, waving and grid lines. I’m hoping they will smudge – I’m reminded of water, there’s a soft watery quality – there’s something about the spiral – where the blue wash is the strongest – I’m going to
mirror that. What I’ve done in blue pastel, a spiralling form sitting above the lines. This should go somewhere: there’s a longing for it to reach something special. I’m doing a blue smudged form. Something beautiful but not distinct or clear – having said I was going to stick to your colours. I’m using others now. I’m reminded of your images through the year, of flashes of colour (fish) darting, representing something elusive and special. I’m putting in flecks of red orange, yellow. Now the black needs to be part of the spiral (this choice reflects my need for balance). I’m connecting the black into the blue spiral – something about taking a journey, opening the round form, creating a solid black base for this journey – I’m smudging the black pastel– more black at the base. Something says to me that the blue needs to come to the base – bringing in felt pens lines the way you’ve done in the circular form as a relief from the heaviness, blue and pale blue (these are also aesthetic choices for balance in the picture). I’ve opened the form. The eye is sent out to see or to get something – I’ve moved the black to become a solid base. I’m adding some more blue to the spiral and the base. The spiral needs to come into the black – there needs to be stronger connection between the black and the spiral a connection between where it’s coming from and where it’s going to. On viewing the picture after two hours I added the yellow, orange, and red lines through the spiral. I have created a narrative through time and space; given movement and plot to your image.

Jan’s thoughts while drawing art reply “No name – no longer waiting”

JVR1211: Reduction and method referents

The drawing description that is the method’s first action is experienced as boring. A tape recording is made during drawing and used to describe process actions for research purposes. There is no conscious knowing what the drawing will be. It is guided by a purpose structured from the original artwork. Jan
“wanted to open up the circular form, take the boundary of soft pastel, open it and make it into a black line to re-form the black shape at the top”. She places it at the base. She “plays with the lines”. She noticed “there's something about the spiral, where the blue wash is the strongest”. She plans “to mirror that, so that the blue pastel spiralling form goes somewhere”, because “there's a longing for it to reach something special”. This is further developed according to the companion’s aesthetic judgment and her visual questioning of the traveller through the art (“the eye is sent out to get or see something”, “the spiral connection between where it’s coming from and where it’s going to”).

As the description phase is experienced as boring, could phenomenological distancing be achieved in a different way? A boring process will not be continued, especially one that is so time consuming. There is also the question of time in most application situations for such a lengthy process.

An intention was present, in the respondent, at the start of the art reply to open up the structure of the original by changing the location of elements, and to invoke a question for the colleague about the destination of the spiral. Finally, at the end of the drawing, the purpose is known, “I have created a narrative through time and space - given movement and plot to the image”.

_Loris’ thoughts about Jan’s art reply “No name – No longer waiting”_

JVR1211

I am looking at two drawings, one is my drawing “No Name, Waiting”, the other, Jan’s reply,” No Name – No Longer Waiting”. I looked at this drawing when I received it and at that stage found the
strong whirlwind statement of directionality a problem. Now I am aware of liking the strength of the reply. I am drawn to the bottom especially where two blues merge to create a watery depth, with touches of colour caught in small spaces above this, and an area of black, open scribble. Jan says she got this (the scribble) from me, but I compare the two drawings and I know that my scribble has an imposed order, whilst Jan’s is not so organized and therefore has more possibilities for exploration. I see a gathering whirlwind moving out of the possibilities of the base, siphoning the colours through to a clear, blue, new world, next stage. There is a strong sense of movement. The drawing speaks to me of dynamic shifts and changes, of colours coexisting within blackness, and of being clarified and transmuted through the blackness to a new statement. It says, “you could move this way. You have the pieces”. I am conscious of selecting parts of Jan’s drawing to make this story and allowing other parts to be supporting background, such as the black lower part. I like the blackness. It is not negative, though it hides the colours. I accept it as ground for the emergence of ideas.

I remember my feelings of discontent with my drawing. I look back. Slick, superficial. I’ll have to let go the impulse to elegance. It’s not working, though I’d like to return to this and perfect it, but not now. The classical Chinese ideal still attracts me as an essential statement.

I have no clear or detailed content to connect with these ideas, though expressing them through this, and other drawings done in class, has been of great value to me, and I detect a change in the substratum of my life as a consequence. I started in a desultory way with a theoretical, professional interest but without much deep psychological investment. I had no awareness of personal issues that needed exploration. I now feel free, strong, more likely to do what I want to do, this includes finding out what this is, as well as doing it,
by trying things without careful consideration of all the consequences. The thoughts that I have in this connection are to trust my feelings, permitting the full strength to emerge without protecting others (from strength or content). I don’t know how these ideas emerged above all other possibilities at this time. Many ideas could equally well have emerged and may be waiting their turn. I am occasionally aware of a hidden constellation of feeling that has always been with me, and which I thought would surface in these exercises rather than what has emerged. I am however, prepared to continue to honour the making of images without much intellectual guidance to see what comes when one tunes in to a basic level of being.

This expression is deeper, closer to recognized feelings. Art does not require me to have a narrative. I can work without translating and interpreting feelings to the level of communicable story. This is helpful because it is precisely the unformed, barely glimpsed, that is so elusive in formal therapies and so central to being. I have a sense of the art process as Csikszentmihalyi’s (1991) “flow” or Gendlin’s (1981) “focusing”. Effects are cumulative, nothing is finished, rather the method taps into the deep stratum of personal being and by paying attention, giving time, allows the emergence of the unknown or partly known into full consciousness with the potential for fuller, truer feeling, action and change that that implies. Connection with these thoughts has been felt to be significant. The accompanying sense of increased wellbeing is obvious though I can’t describe the mechanism underpinning this experience of freeing in any detail or complexity. What goes on to create this sense of personal gain? I do know, however, that this is the case. What happened? How long does, will, the effect continue to emerge and be felt? (Only as long as I am prepared to give it houseroom, I suspect). I notice that I need the time and effort of writing as we progress, to clarify these things for
myself. Otherwise the importance fades, through neglect and life’s demands.

I am impressed by the power in the creation and processing of images and I know also that sharing this with another person is crucial. If I were working alone, I probably would not continue, despite the interest. The nature of the shifts connects with the need and direction for psychological development. I wonder how well the method would transfer to more acute psychological pain? I conjecture that the elements are the same, and the outcome could be useful. I think that the socialization of this culture leads people to expect to, to want to, tell their constructed stories. However, perhaps painting first, could access a more existential level.

*Loris’ thoughts about Jan’s art reply “No name – No longer waiting”*

*JVR1211: Reduction and method referents*

The strong whirlwind direction of the reply was experienced as problematic, though the strength of the statement was appreciated. The traveller felt drawn to a location in the reply picture where two blues merged to create a watery depth, with touches of colour caught in small spaces above this, and an area of black, open scribble. She noted the contrast between the scribble in the reply and in her original and realized that “my scribble has an imposed order, whilst Jan’s is not so organized and therefore has more possibilities for exploration”. The drawing suggested movement, dynamic shifts and changes, clarification and new statements.

The emerging personal issue continued to be recognized as present. Loris reflected on how these ideas emerged above all other possibilities at this time. She thought this expression of feeling preceded verbal language and narrative construction and noted that she
can work without translating and interpreting feelings to the level of communicable story. She found this helpful because it is precisely the unformed, barely glimpsed, that is so elusive in formal therapies and so central to being.

To be effective the reply must link with the feelings of the original. It must approximate the original art elements to allow the recipient new connections, especially if the change direction is clear. Several changes might be offered in one reply, because it is not possible to predetermine which will resonate. Willingness to participate; to accept this way of working, is crucial. Recipient willingness seems to depend in one important measure on the presence of and relationship with the other, and in another on the individual’s sensitivity to visual elements. (This may depend upon art training; it may also depend upon personal processing preferences).

Experience of the method’s effects are cumulative, nothing is finished, rather the method taps into the deep stratum of personal being and by paying attention, giving time, allows the emergence of the unknown or partly known into full consciousness with the potential for fuller, truer feeling and action and the changes implied. Connection with other possibilities was felt to be significant in the series.

In a contracted therapeutic situation this could lead to verbal discussion and more unfolding of the details of the individual psychology. Here the colleagues each handled their personal issues separately and privately. An accompanying sense of increased wellbeing however, was noted which can be taken to indicate the power of the method, and perhaps the skill of both colleagues.
I began this drawing the same night as our last meeting, and finished it two weeks later because of Christmas holidays. Arriving home, I started to draw, with the sea like qualities of Jan’s reply to my previous drawing in mind. The elements of the base and the centre of the new resting place at the end of the whirlwind informed me. The colours and form of this place reminded me of sea imagery. So, in five minutes I drew a suggestion of sea and a flight of sea birds that began to look like pterodactyls. I did more blurred sea at the bottom of the picture. It looked decorative and design-y. Somehow thin, though I liked the birds.

I left the picture, planned to do another before we met again because I didn’t know what I had done, why I had done it, or its meaning, and I was artistically dissatisfied with it. I didn’t get round to that and on the day of meeting I looked at it again and added to it (for another
five minutes), accepting that it would have to do because of the time factor. I made the sea much more sea-like by adding white waves. I wanted to make it more complex – a less simplified statement, less controlled. I elaborated both sea sections, leaving the birds alone. Eventually, I felt better about the picture, though I was a bit limited by the colours that I had, preferring more lucid sea colours than the dark green I was forced to use. I kept thinking of these as ancient, fossil birds, not contemporary seabirds, and I liked them and restrained myself from tampering with them. Thoughts such as archaic elements freed and mobilized from early history, relating to life long fears that are losing power and changing into a solid feeling in the solar plexus, passed through my mind. I especially liked the lightness of the lines and shadows and the way one bird’s head also looked like a human eye. I thought of the three lines of black ribbons as though moving through the falling curtains of blue to become birds – airborne and directed towards evolution. Flight allows them to move safely across the sea. They have emerged from the sea and now, with wings, can merge with it and reappear as they move forwards, separately and as part of the sea.

Loris’ thoughts while drawing “Flight” L131: Reduction and method referents

This drawing was informed by aspects of the previous reply – colour and form suggesting sea imagery. Rapid drawing resulted in a flight of ancient birds, which were liked by Loris and sea, with which there was some artistic dissatisfaction (thin and decorative). Another brief drawing session before swapping allowed development of the sea and the achievement of increased artistic satisfaction, despite the lack of desired lucid colours. Parts of the picture were named and became imagery in the personal story, using metaphor.
Awareness of the thinking accompanying the drawing, and emerging from the drawing activity, is an important aspect in creating personal learning from this method. Again, the colleagues have the skills needed to handle this without specific discussion with the companion. This skill cannot be assumed and will need to be taught and integrated into the learning sequence of a less psychologically sophisticated person. Sensitivity to art aspects, and the meanings associated with these characteristics, such as shape and colour, deepens and shifts understanding, along a pathway that moves from awareness of a felt sense focused through the drawing activity, to imagery construction to personal history and verbal language. Visual art sensitivity may be a variable skill with some individuals having greater affinity.

*Loris’ thoughts while drawing “Gaia” L132*

I made this drawing with no intention and not much idea of what I was drawing. I simply allowed my hand to trace a horizontal curve across the page, vaguely aware of mountains, and plains after the first horizontal line. The snowcap made the mountains look like a wave.
breaking and the valley and plains then became troughs and smaller waves. I coloured them in sea colours and still do not know whether the drawing is of land or sea– just that it is something to do with the earth.

Loris’ thoughts while drawing “Gaia” L132: Reduction and method refersnts

Again, no intention except the experience of hand movements determined this picture, until the emergence of content meaning, which was psychologically grounding in its inclusion of ambiguous allusions to earth as well as to the sea depths of the previous picture.

Feeling and then content emerged from the drawing of lines, without conscious intention. This drawing connects with the previous one in content, colour and meaning.

Jan’s thoughts about Loris’ drawings “Flight” L131 and “Gaia” L132¹

Description of Drawing “Flight” L131

This image has a vertical orientation to the paper. The picture consists of two shades of blue, dark green, white and black smudged pastel. At the base of the page on the left of centre is a smudged area of blue and green pastel overlaid with smudged white horizontal lines of pastel. This section is an irregular cloud like shape and from this extends waves of blue and green pastel upwards and in the case of the duller blue, upwards and to the left of the page in a waving spiral which is overlaid with white and finished about 2/3 up the page on the left side. The brighter blue and green pastel extend upwards and expand into a fan like shape which occupies most of the upper section of the paper from the duller blue spiral wave on the left side.

¹ These are reported together because they were executed together.
to the right hand page boundary and also to within 2 cm of the top of the page. This fan like shape has horizontal alternating bands of intense cobalt blue and dark green smudged pastel overlaid with waving horizontal lines of white pastel over the blue bands and short horizontal, straight lines of white over the green bands of pastel. There are also some lines of varying length (and mostly horizontal) of green pastel over the smudged green bands of pastel. Across the page about 1/3 up from the base are three waving lines of black pastel which extend across the page, although they are broken so that the swirling waving of colour previously described is not overlaid by the black. At the bottom right hand corner is a section of white paper covered by smudged blue green with what appear as finger prints evident. There is another section of light blue smudged pastel between the fan like shape and the left upward wave, and to the left of this blue wave and finally a similar section in the top left corner of the paper above the fan like form.

Key Words and Images

Intense colour fan, moving upwards and outward, broken black lines, unformed base, moving towards shape and form, energy, strength, a strong presence in formation, a gentler side line of blue, contained on the page, carefully patterned form, controlled.

Description of Drawing “Gaia” L132

The image takes up 2/3 of the page horizontally and colour extends from the extreme left of the page to the right side. There are three main horizontal sections to the image – from base to top of the page. They are firstly the lower section which comprises soft smudged blue green pastel with an arched pencil line across the lower centre of the page; a waving green pastel line from the centre to the right side of the page and in the upper left of this section a green pastel ground with a series of green concentric lines. Secondly, the central section
comprises darker green, darker blue, and black. The colours are opaque and more heavily applied than in the lower section. There are three oval sections of green ground overlaid with oval shaped lines of deep blue. Thirdly, the upper section of this central portion is less heavily applied dark green on the left and black pastel on the right. The upper section is bordered at the top by a fine blue pastel line that waves across the page. This line also borders the lower part of the section, although the line is more heavily applied with blue shaded pastel extending upwards. This blue is joined by green and this overlaid by white, creating a lighter blue and green smudged section then white. The remainder of the page is white paper.

Key Words

Colours over colours, transparent and opaque, a landscape, three sections, perspective and distance, the surface stilled and turbulent, no sky, horizontal strips of experience.
Jan’s thoughts while drawing art replies, “Untitled” JVR1311, and “Strips Of Experience 1 and 2” JVR1312, JVR1313

Figure F.7 – Untitled JVR1311 420x595mm soft pastel, oil pastel

Figure F.8 – Strips of Experience 1 JVR1312 420x595mm soft pastel, oil pastel
I couldn’t draw and talk as there were too many things happening around me. I drew one image. I began with the notion of four quadrants of different ideas that are represented by visual patterns. It struck me that there are several aspects to the black, the top right, top left, and the base. My original intention was to re-present these although I wasn’t sure how. I did this and my first image seemed to have more of my material in it than was appropriate for an intersubjective response. I didn’t like the black circle in the centre—it reminded me of my last drawing and I wonder if it wasn’t a working through of this. I discarded this as an inappropriate response, although I will give it to you. I then began another. I created a vibrant striped section, a murkier fingerprinted section, a soft blue and the black section although I fragmented the black further than you had done – as I reflect now, this is also my stuff. I know I am ambivalent about black. From time to time I love it. At other times I feel it has connotations of despair, although I am not sure what this is all about, I use black over and over again to explore the not quite known. I had an image that didn’t satisfy me – I moved on to think about change, movement, flexibility, and began to tear my image up into horizontal
strips. I played around trying to create something novel, interesting and aesthetically satisfying. I feel that I have done this. I also feel satisfied that this is my response to your image although the nature of this currently remains unknown to me. I am reminded of movement through a story book, each page has its own aesthetic coherence but at the same time together they create something additional to the sum of each page.

Jan’s thoughts while drawing art replies, “Untitled” JVR1311, and “Strips Of Experience 1 and 2” JVR1312, JVR1313: Reduction and method referents

Two replies were felt to have more personal material than was appropriate for an intersubjective art response so were discarded. Jan then thought about change, movement, flexibility, and tore her image up into horizontal strips, reassembling them into something novel, interesting and aesthetically satisfying. - She felt satisfied with this third reply image although the nature of this satisfaction was unknown to her. She thought of movement through a storybook where each page has its own aesthetic coherence but at the same time the collective creates something more than the sum of each page.

Jan realized she could not talk and draw simultaneously (this had research implications). She commenced her reply with a plan for the drawing based upon four quadrants of different visual patterns reflecting different ideas of “the black”. A realization that some forms and elements were related more to her issues than to those of the learner led her to discard her first and second drawings. Such discriminatory awareness is an important stance for the companion to take. A reply must reflect the learner’s art language, even though it obviously is done by the companion, in her way, and may
deliberately include some changed elements. The reply must also refer to the traveller’s issues not those of the colleague.

Loris’ thoughts about Jan’s art replies (JVR1311, 1312, 1313) to “Flight” and “Gaia”

I did not respond very positively to the drawing reply to “Flight” called “Untitled” JVR1311. It seems like a restatement of my drawing without the folding, translucent elements which I like in mine. The amplification of the black overwhelms my statement and seems not to link with it because it is much stronger and divides the page, which the black in my picture has done, but much more lightly and at a different level of the page, i.e. the lower one third. Response JVR1311 does note the fulcrum of the movement of change in the form of a circle but the circle is too static and separate to be a good link with my feelings. However, the colours speak to me and the triangles make the form of my work very clear.

Jan has done three responses to my drawing “Gaia”. One, JVR1313 is for me by far the more successful statement. It is a beautiful, interesting response. I love the torn paper edge, which gave each strip the appearance of being a white-capped wave, with multiple statements made by turning the strips in different patterns. My response was primarily an aesthetic one, though somehow the picture creates a transmutation of great satisfaction. I am not sure what this picture says to me except that something seems complete. I have gone back to the sea – the depths. I was struck that Jan had been able to use the translucent greens and blues that I had wanted but did not have in my collection. The clear green that is not used in my picture especially attracts me. These colours were in my mind as I drew “Flight”, based upon the changing translucent colours of the sea. Response JVR1313 takes me on. I think about the statement we have
frequently made, that maybe any response can be made into something meaningful by the receiver, if it has kept to the elements of the original. If drawings JVR1311 and JVR1312 had been the only responses, they would have told me something, but I much prefer JVR1313. These responses seem to be based upon different intentions. I would call JVR1313 transmuting.

Loris’ thoughts about Jan’s art replies (JVR1311, 1312, 1313) to “Flight” and “Gaia”: Reduction and method referents

Loris did not respond positively to the first drawing reply, JVR1313. It restated her drawing but omitted many liked details. Amplified black overwhelmed her statement and its placement on the page was divisive. The reply notes the fulcrum of the movement of change in the form of a circle but the circle is too static and separate to be seen as a good link with her feelings. However, the colours and shapes make the form of her work very clear.

Two replies (JVR1312, 1313) to “Gaia” are experienced as much more successful especially JVR1313 which is an aesthetically beautiful reply. The torn paper edge becomes a white-capped wave, and the multiple statements made by turning the strips in different patterns creates a sense of completion in the colleague— a return to the depths. The translucent greens and blues are found especially attractive, and the connection with the movement patterns used in the original drawing 1, are clear. Response JVR1313 is called “transmuting” by the colleague.

The reply to the recipient must reflect connection with the original. Judging how close or how distant from the original, to make the reply image and which changes to introduce seems to be very important. This is early in our work together, so timing may be an
important aspect as well. The respondent needs to be vigilant in monitoring the relationship to her own issues. If these dominate, the connection with the original may be obscured. While it is inevitable the companion’s hand is seen in the reply drawing, her own issues must remain submerged.

The three replies of the third cycle in series 1 illustrate an unsuccessful reply in which the companion’s issues dominated, a reply where the answer connects but is limited by the rectangular forms, (a changed element) and a reply which is beautiful, transmuting in its form and colour. These two characteristics, with movement, are connected harmoniously with the original.

Loris’ thoughts before drawing “Five drawings” L141, L142, L143, L144, L145

I can’t draw anything. I look at the series of paintings done so far, during the period of the research. I do not like some aspects of my drawings. The elements that I dislike are the subtlety, the cloying curves, the slick smoothness, the cute appearance. Yet subtlety in colour and line was my aim. But the results don’t please me. The response is powerful – anciently familiar. I try to access its elements. They flash past like minnows, hiding. This goes on for days. I don’t pay full attention or make proper time partly because it feels so difficult. The minnows are present but remain hidden. I prevaricate all week. Jan sends clay and I know I should try to use it. Surprisingly, I don’t, because I feel it’s beyond me. I can’t get my thoughts together to act. For years I have been able to fling off a “creative” response at

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2 The five drawings were done in a rapid sequence of drawing, each taking no more than five minutes. Drawing was preceded by reflection triggered by previous art making and art reply. The reflection is given here to allow the reader to understand the emergence of thoughts from the drawing process. As previously noted, direct verbal discussion of personal issues was not part of this research.
the drop of a hat, and clay generally attracts me. I have finally forced myself to write these words and I begin to feel better about the possibility of action; that I can act, instead of holding my breath. It’s not that I have nothing to say. It’s that I don’t like what I am aware of, that it flashes by so fast, that it’s gone before I can catch it. Perhaps I’m censoring. I’m looking for the big and the beautiful and it isn’t here; only little bits of crap.

I think of how I feel, and see every nuance of black, grey, white. I recall how hard I found it, as a child, to marshal my strong feelings and extensive kinaesthetic awareness in order to confirm a single view about anything and to formulate opinion that was stable, lasting and which balanced the perceived complexities. How hard it was to speak. I never knew enough to voice an opinion.

I am aware of doing a balancing act. There are things – parts of my identity – that must be kept discretely aside in situations where they don’t fit, don’t bring acceptance, are not understood. These different ways of being, different parts of being, had/have to be accommodated in a whole person with different bits brought forward to suit different contexts. So much energy in managing the persona! Is this where the loss of interest comes in? Everything smooth, elegant and passionless? Is this where the cancellation of deep feeling resides? I remember as a child observing that my passionate feelings were not understood by others – didn’t translate well into words and when I tried to speak my thoughts this did not help people to know my experience. And I struggled with a hypersensitivity that picked things up from the atmosphere, like litmus paper.

I move now into narrative: the story, by which I might make some sense of lifelong haunting and present echoes. An aspect hardly examined, ever! I reflect upon my early life impressions of my ethnic
background. One did not draw attention to that aspect of identity. In fact, for fifty years though I didn’t deny it, I never initiated the information, and certainly did not make public any learning from that source. Yet, I did not really belong in the context of that community. I was far too Australian.

I always struggled to find the right words in the ethnic context as well as in the general one. I didn’t know the European background, language, music and songs, mores or friends, though I was attracted to the verve and culture. I became an observer. I watched to see how other people established contact. This deeply distressed me. I wanted to belong – somewhere.

I cannot objectively say that my background was as difficult for me in peaceful Australia as for European children whose lives were under threat as a consequence of their identity. All I can say is that subjectively, I doubt that I could have coped with a worse situation. If I felt that the whole population hated me and wanted me dead, I doubt I could have continued. Margo’s minor machinations in my mildly prejudiced school created a major problem for me.

Why didn’t I simply drop the difficult part of my identity? It never occurred to me to do so. I gradually learned a way to be with people, socially. My studies and professional work helped me forge a persona to present to the world. My aesthetic developed into something smooth and elegant.

To return to drawing. Other things go through my mind as well. I want to make good pictures, strong, interesting pictures. Can elegant be strong, interesting? Do I drop elegant? If hiding is an element of elegant I’d like to jettison it. Jan’s drawings give me something to hold on to. They are strong, clear statements. I feel the clarity in my chest
in response to viewing her work. I don’t have images that I want to draw. I simply know the effect that I want to achieve. Why? Is it for me or for the viewer? Do I want to impress the viewer, show them something, open something up that gains regard, notice? I also experience that strange feeling of “watching to learn how to say something”. I don’t want to copy but there is a dependence on the other in order to orient myself to a base from which I can be myself. I think of the power of borrowing to expand one’s awareness and the generosity of the lender.

I reflect on this writing. I distinguish narrative from art provoked feeling. Also, I know that I would never have told the above narrative in an interview, or even a conversation. It seems that the narrative aspect can be expanded by the artwork and a connection can be made through the art to deep feelings. I note that I like this way of processing. I also note that the approach does help to deal with psychological issues.
I start to draw. I don’t know what, though an art reply (LVR1221) I did for Jan flashes into my mind and draws my attention, because of its strength and rawness.

I draw charcoal, black, upright shapes with colour insets. In the doing I enjoy some actions – mainly the physical movements of the strong lines; when it is done I turn it on its side, reminded of the shark in Klee’s Magic Fish. I notice the lines. I think it is angry, savage, cutting off. I don’t want to see it. I don’t want Jan to see it. I call it “Hidden Horrors”. Then I draw another picture, “Swirls”. More flow, still black. I shadow and smudge and find this more satisfying, more spontaneous – no sea change but improved. I am aware that the act of drawing leaves my body feeling more comfortable, though the only
sense of meaning I have is the creation of a feeling of strength, flow, shadows and organic growth (seaweed? eels?). I am drawing feelings, body located meanings that I don’t know until they are drawn. As the process emerges I sense what is right and guide it, sometimes using an aesthetic perspective. Content intention is absent except for the choice to draw. I do another drawing. It is warm, coloured and transparent, blocks weaving and interlacing. I call it “Colour Transparency”.

![Figure F.12 – Colour Transparency L143 420x595mm soft pastel](image)

I am aware of having stirred up memories, feelings, impressions, and am conscious of thoughts flashing through my mind and of trying to catch them. Things I am aware of hiding, chameleon-like; anger, isolation, resignation, strength.
I do two more drawings because the energy of the series persists. I want to use some new pastels that I bought and the building blocks/transparent colours idea is still with me. I start without knowing what to do, simply allowing the kinaesthetic to determine the outcome. The colours please me and I start to develop an emerging relationship, realizing after a while that they could reflect an earth–sky transition. I am conscious of the advantage of having really good materials. The effect is pleasing. I like the way a central column of transparent blocks moves upward. I take a rubber and remove colour through the centre of the drawing in a series of branching lines. This suggests a tree and I emphasize that idea with a fine black pen. I also add colour to some base squares because I want a strong base. I think there is softness and gentleness in this drawing and some elegance. But the elegance is emergent from the drawing and not contrived or imposed. I accept it.
I do another drawing, all black and white. I am seeking to emphasize strength; a combination of organic forms and structural framework. I think that analytic interpretation would note that the organic is confined to the lower half of the picture and that the top consists of three heavy, thick lines, which could be seen as barriers, blockages. I search my feelings to find such meaning and connect with outward checking to others for endorsement and guidance. I reject the interpretation and confirm to myself the idea of organic growth from the depths below moving upwards through whatever barriers exist. I think of the poem about grass growing through concrete and decide to reject the “other’s” ideas in favour of my own (not just privately but publicly where I could invite confrontation). I am also conscious that I would not have continued this exploration without the colleague. We each take a risk in revealing to the other, even though the method minimizes content, yet there remains a balanced distance. I appreciate this. I am eager and apprehensive about Jan’s next
response. My chest is contracted and I am simultaneously shying away and curious. Subtle changes in affect profoundly effect the way I relate. I want to keep my elusive place. I need private time – to reflect, to draw, to pace my life. I want freedom, and I want community.

Loris’ thoughts before drawing “Five drawings” L141, L142, L143, L144, L145: Reduction and method referents

The five drawings were done in a rapid sequence following reflection for some days provoked by a review of the preceding drawings. Reflection allowed the Loris to notice disliked elements and a feeling of familiarity.

Artistic paralysis was breached by writing. This freed rapid drawing that, in turn, released more feeling. Processing involves bringing the feelings and thoughts exposed by the artwork into language and narrative, whether done alone or with another. Drawing started without content awareness, and emerged as strong, angry, raw, and confronting. This was followed by several more benign drawings in retreat from the force of the first. One drawing particularly was aesthetically pleasing to its creator because it was elegant and strong. There was endorsement of the role of the other and curiosity and fear in anticipation of the next exchange and collegial reply. Psychological issues were beginning to clarify and in a therapeutic setting would probably be assisted by verbal processing between therapist and client.
I have been interested in the idea of horizons and strips for sometime— and the fragmentation I experience when I am only aware of some snippets of the whole story. I am only aware of a little of your narrative— and feel the missing bits strongly. It is not to say that I want to know what’s in them, but I do want to be present to my lack of knowing and be aware of any assumptions I make about what I think I know. My reply to Hidden Horrors holds these ideas as well as the idea that there might be a shift from being hidden to being seen. This is the red line moving out of the black.

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3 Jan’s reply included a series of thesaurus entries based upon picture titles. These are included in Appendix E.
Your image is so very abstract. I see fluid movement of the black and a section of blue enclosed within the black. My reply is as much to the title as to the image. I moved the swirls into the blue (although a different blue) and played with the idea of swirls becoming whirlwinds, to obliterate or cover the black— a movement outwards from stillness. Your image seems to be a shift from the one titled Hidden Horrors— something of the same material? Mine is a much more dramatic movement, yours more incremental. I know I often create intersubjective responses that are not with the other’s image in time, but rather take the material and “move it” in some direction quite a long way. People have said they are not ready for my responses.
I have enjoyed being with this image and my reply is perhaps another perspective on transparency: looking in and through the colour. I was playing with the structure of the image, offering another vantage point.
I responded to both parts of your image with equal interest— the delicate tree lines and the coloured squares. My reply was to move the delicate into the colour— to play around with some ideas based on movement of colour into form, the deconstruction of the squares (although I was aware that I could not replicate your colours— which leaves me a little dissatisfied). Finally I am interested in the idea of the tree in a different season; the tree in flower or in leaf as opposed to your tree without leaves. Again I play with movement as a metaphor for a possible next part to your story.
This is a black on white response to your image of black. No colour, just the skeleton of what is there. In mine there is even less– the bones are fading into nothing. I don’t really know what this means but I feel sad looking at my image and feel the energy of the heavy black in yours is not there. I have stripped away further– taken the energy and I wonder if that is a good thing.

Jan’s thoughts while drawing art replies to “Five Drawings” JVR1411-5:

Reduction and method referents

Hidden Horrors reply, JVR1411

The companion recognizes her own interest in the idea of horizons and strips, which she used in this reply. She is also aware of feeling fragmented because she knows only a little of the learner’s narrative and feels the need to be guarded about assumptions made. Her reply to Hidden Horrors holds these ideas as well.
as the idea that the reply might show a shift from being hidden to being seen, in the red line moving out of the black.

Swirls reply, JVR1421

This reply was influenced as much by the title as by the image. The companion moved the swirls into the blue (although a different blue) and played with the idea of swirls becoming whirlwinds, to obliterate or cover the black - a movement outwards from stillness. The shift from Hidden Horrors is perceived and the similarity of material noted. The companion thinks her reply showed much more dramatic movement, than the colleague's incremental shift, and she recognized that she often moves the other's material quite a long way; sometimes beyond the learner's present grasp which she thinks is not optimal.

Colour Transparency reply, JVR1431

The companion enjoyed being with this image and her playful reply offers another perspective on transparency - looking in and through the colour.

Tree of Life reply, JVR1441

Jan responded to both parts of the image (the delicate tree lines and the coloured squares) with equal interest. Her reply played with ideas based on movement of colour into form, and deconstruction of the squares. She noted dissatisfaction that she could not replicate the original colours. Finally, she adopted the idea of the tree in a different season - Spring or Summer - to contrast with the original bare branches. She played with movement as a metaphor for a possible next stage in the learner's story.
Bare Bones reply, JVR1451

This is a black on white response to the black original—just the skeleton of the original. The bones are fading into nothingness. Later the companion notices sadness about the loss of the energy of the black original, and wondered how useful was this reply.

Jan’s thoughts throughout the five art responses illustrate the multilevel, recursive processing that an art reply requires from the respondent. She has viewed the original, planned and executed the reply and reviewed the result. She maintained the observer function in relation to her feeling response to the drawing (her own and the other’s) and her own personal story reflections throughout the reply drawing actions. The art actions were guided by an emerging number of principles, which will be discussed later.

Loris’ thoughts about Jan’s art replies to “Five Drawings” JVR1411-5

My response to the art replies is muted by the strength of the experience of the original drawings. Hidden Horrors Reply pulls my attention most strongly as a place for consideration. I knew this when I did the original. The drawings done after Hidden Horrors were attempts to escape from those feelings. The fact that I could expose that drawing and get a visual reply to a series of “acceptable” drawings was important acceptance. I delight in the Tree of Life Reply. It is joyous and beautiful. The work that Jan and I have been doing has been remarkable for what it loosens. As a consequence of exposure and Jan’s replies, which were basically “it’s alright. It doesn’t matter”, I have again been aware of intense thought: sudden awareness that veers away when I try to retrieve it to memory and the light of day. I think that the “not being seen” frame is a central life issue for me.
The conflict of constructing a self to be seen at the same time as the essential person is hidden in some aspects, is quite difficult. Aspects not to be seen are those that others may not accept. This means reading the other acutely. And it can lead to a tendency to look to others for models for behaviour rather than holding to my own ideas, though this is also the way in which I can get to know what my ideas really are. Is this too much external reference? But, at the same time I’m quite determined and independent and will not surrender my integrity.

I was aware that the writing and the five drawings led me to reflect upon issues that I thought were closed and dealt with. I became unusually angry and quite depressed about my life, what I have done/not done. I have been far too willing to support and nurture others and their needs, without making demands, without recognition from them of what I have done. I’m angry, for the first time ever, that I gave away so much – effort, time, skill, so generously. I’m in touch with wanting something from them in return, even though I don’t require reciprocity. I would prefer spontaneity. I wonder about the value of dredging all this up. I thought major issues were settled long ago, dreams abandoned, pragmatics established, activities engaged in. I found myself going deeper and deeper into the mire. The next responses were slipping into narrative. I don’t want to start telling stories. I gradually moved out of these considerations and reflections into which the drawings had led me, and engaged again with the actions of my life. The depression lifted. This raises questions about the nature of the therapeutic. Can one dwell too deeply, and by doing so create problems? Is an issue dead if it generates energy and has emotional mood outcomes? Is this the divide between the experiential and the behavioural approaches? What can the experiential creative arts offer that allows the individual to progress rather than regress
into old areas and reopen old wounds? Perhaps emotional flexibility and freedom through becoming emotionally unstuck? The statement of issues above is about the unbalance of unconditional giving. So now I've identified conflicts between hiding and being seen; copying and self-determination, giving and receiving.

*Loris’ thoughts about Jan’s art replies to “Five Drawings” JVR1411-5:*

*Reduction and method referents*

*Loris’ response to the art replies was dominated by the emotional resonance of the Hidden Horrors drawing. The series was a pulling back, a disguising, of the shock and strength of that response.*

The exposure of the Hidden Horrors drawing and its acceptance by the respondent was noted as very important. Extensive personal reflection followed, about the work and about personal narrative. This supports claims of method potency and to show where clinical verbalizing might go, in therapeutic circumstances.
I have just started to do my final piece. It will be the end of the series.
Essentially, I am trying to link all the complexities and contradictions into one piece. I'm letting things happen without predetermining intention or direction.4

I did my final response, continuing to allow whatever would emerge to do so without much planning, except for some aesthetic checks from time to time. I resisted conscious planning and was unconcerned about making good art. I started with marbling, and made a number of pieces with no idea of how I would use them, choosing from a limited range, colours that might go together. Many of my familiar colours were unavailable. After the marbling, I chose a series of a few of the pages on the basis of colour, internal pattern structure, and harmonious flow between the pages. I placed them in a long line of joined pages and began to cut and shape edges and overlap between pieces, to make a whole. I had some idea of trying to place black pastel drawings of shapes from the earlier series upon the coloured marbling, but finally did not do this. I kept being reminded of art deco decoration, and thought that I had produced the backdrop for a pantomime. I became strongly aware that I should keep the absurdity of life in mind and not get too serious. I was conscious of making an “over the top” response, in size, effort and absurdity.

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4 I asked this question about my experience of increased distress, in reference to application to clients. The following passage shows how potential verbal psychotherapeutic engagement could occur: In the middle of doing this I spoke to Dr. Warren Lett about understanding the sense of increasing distress and concern described above. I asked this question about my experience of increased distress, in reference to application to clients. He said, “exploration of intra and intersubjective responses could open or disturb current structure. In therapy it is the client’s responsibility to choose whether to stop and tie off, or to continue. It is important to state where you are. One can understand the past but one can never get rid of it. It is contained as well as the person can achieve, but may return to awareness from time to time. Substantial hurts and loss can never really be let go. The intention is to aim for change, increased choice, greater reality adjustment. We are our history. Theory and research really are the same forms of inquiry about the lived experience. Perhaps the investigation of a construct and the development of new awareness is slightly different, though both return eventually to the lived experience”.

F.52
The panel seemed to lead me on a life journey from left to right. When I had finished, the colour and the humour struck me so strongly that I laughed aloud. Both were unexpected elements and lightened my spirits considerably. Much of the piece is unfamiliar, different, trivial and a bit kitsch. Not very significant or profound, but fun. I wonder if this is a defence against despair but I don’t feel that I am avoiding anything. I understand the events and issues about which I felt despair. I also see that this shift in mood is based upon a different construction of the same facts. As I can’t change the facts, I might as well live easily with them.

Loris’ thoughts about drawing “Pantomime” L.151: Reduction and method referents

The learner’s intention was to link the complexities and contradictions into one piece, without predetermining content or direction. Drawing started with the creation of a number of marbled pieces and no idea of how they would be used. Marbled pages were selected on the basis of colour, internal pattern structure, and harmonious flow between pages. They were joined and cut to shape edges and overlaps, making a whole. Loris was reminded of art deco decoration, and thought about a backdrop for a pantomime. She decided to keep absurdity in mind and not get too serious about anything. She was aware of making an “over the top” response, in size, effort and absurdity. The panel led on a life journey from left to right and when finished, the colour and humour were so strongly present that she laughed aloud and her spirits lightened. Much of the piece is unfamiliar, different, trivial and kitsch. Not profound, but great fun!

During the drawing of L151, Loris spoke with her
supervisor about her experience of increased distress, as relevant to method application. His answer was that “art exploration could open or disturb current structure. In therapy it is the client’s responsibility to choose whether to stop and tie off, or to continue. It is important to state where you are. It is important for the therapist to know where the client is. One can understand the past but one can never get rid of it. It is contained as well as the person can achieve, but may return to awareness from time to time. Substantial hurts and loss can never really be let go. The intention is to aim for change, increased choice, greater reality adjustment. We are our history. Investigation of a construct and the development of new awareness is slightly different, but both return eventually to the lived experience”. (Lett, unpublished conversation).

Jan’s thoughts while drawing art reply “The Big Picture” JVR1511

Figure F.21 – The Big Picture JVR1511 420x590mm, soft pastel, oil pastel, paint, paper collage, crayon
Ladders, steps, layers, horizons, snippets all interest me and in this image I was playing with the layering of all the snippets that I know from your images and my responses. In a sense it was a gathering together, with some key words that show a Big Picture, but not by any means the whole picture. My image is full, but it lacks coherence— it is simply layers— like rock layers with sedimented ‘bits of history and it is with these that we try to piece together a story of past that supports the story of now. It also has a ladder in the centre— a way through the layers. To sum up, this speaks as much to what I don’t know as to what I know. An awareness that the journey we take is collaborative but I cannot inhabit your world— the best I can do is be present to the bits offered and respond from where I stand.

Jan’s thoughts while drawing art reply “The Big Picture” JVR1511: Reduction and method referents

In this image Jan was playing with the layering of all the snippets known from Loris’ images, to show a Big Picture, though not the whole picture. The image is of sedimented layers with ‘bits of history, to piece together a story of past that supports the story of now. It has a ladder in the centre – a way through the layers”. It speaks of what is known and unknown. She has an awareness of a collaborative journey; though she cannot inhabit the other’s world, she can be present to the bits offered and respond from where she stands.

With this reply the companion introduces an experiential, phenomenological process understanding, which incorporates ideas of time and of knowing and not knowing story details.
Loris' thoughts about Jan's art reply “The Big Picture” JVR1511

I think this reply related to the whole series not just to Pantomime, and I am very glad about this. I’ve finished with Pantomime. It needs no further comment. Jan’s response consisted of a drawing of many different blocks of colour and texture joined in a whole, with a strong vertical spine, centrally placed. Over these blocks were written the words of a poem.

Lines of travel,
cut and flow,
oil and water,
bits extracted,
essences of experiencing,
replaced, connected, pasted together they make
The Big Picture

I enjoy this picture (colours, textures, sheen, ideas). This seems like a good place to end.

Loris' thoughts about Jan's art reply “The Big Picture” JVR1511: Reduction and method referents

Loris responded positively to the general reply, and poem. She was happy with this ending to the series.

A general statement made an appropriate and acceptable conclusion to the series for this colleague.
F.1.2. Jan’s journey: series 1

Table F.4 – Jan’s art sequence and Loris’ art replies: series 1

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Envelopes, Heart, Lips and Black Box</td>
<td>J111</td>
</tr>
<tr>
<td>1</td>
<td>Building Blocks</td>
<td>LVR1111</td>
</tr>
<tr>
<td>1</td>
<td>Elements</td>
<td>LVR1112</td>
</tr>
<tr>
<td>1</td>
<td>Integration</td>
<td>LVR1113</td>
</tr>
<tr>
<td>2</td>
<td>Untitled</td>
<td>J121</td>
</tr>
<tr>
<td>2</td>
<td>Untitled</td>
<td>J122</td>
</tr>
<tr>
<td>2</td>
<td>Scaffolding</td>
<td>LVR1221</td>
</tr>
<tr>
<td>3</td>
<td>Inside the Black</td>
<td>J131</td>
</tr>
<tr>
<td>3</td>
<td>Reply to Inside the Black</td>
<td>LVR1311</td>
</tr>
<tr>
<td>4</td>
<td>The Still Black Circle</td>
<td>J141</td>
</tr>
<tr>
<td>4</td>
<td>Not only but also</td>
<td>LVR1421</td>
</tr>
<tr>
<td>4</td>
<td>Untitled 1 and 2</td>
<td>J142</td>
</tr>
<tr>
<td>5</td>
<td>Dance Video</td>
<td>J151</td>
</tr>
<tr>
<td>5</td>
<td>Reply to Dance Video</td>
<td>LVR1511</td>
</tr>
<tr>
<td>6</td>
<td>The Meaning of the Black 1-5(^5)</td>
<td>J161</td>
</tr>
<tr>
<td>7</td>
<td>Holding and Being Held by your Holding(^6)</td>
<td>J171</td>
</tr>
<tr>
<td>7</td>
<td>Letting Be with Fondness</td>
<td>J172</td>
</tr>
<tr>
<td>7</td>
<td>Reflection</td>
<td>LVR1712</td>
</tr>
</tbody>
</table>

\(^5\) Jan did not want a visual reply to “The Meaning of the Black”.

\(^6\) Pictures “Holding and Being Held by your Holding” J171, “Letting Be with Fondness” J172, and “Reflection” LVR1712, were drawn between series 1 and 2 and were not processed in the usual way. Jan’s originals, J171 and J172, and Loris’ reply LVR1712 were drawn spontaneously, and simultaneously, without reference to each other. They were all brought, unplanned, to the same meeting. They are included because they are clearly part of the psychological journey.
Table F.5 – Jan’s significant drawings: series 1

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inside the Black J131</td>
<td>Remembering Rothko</td>
</tr>
<tr>
<td>The Still Black Circle J141</td>
<td>Stuck in negativity</td>
</tr>
<tr>
<td>Dance Video J151</td>
<td>Being heard as well as seen</td>
</tr>
<tr>
<td>The Meaning of the Black J161</td>
<td>Fear and seduction is only half of it</td>
</tr>
</tbody>
</table>

Table F.6 – Jan’s significant replies: series 1

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scaffolding LVR1221 to J121, J122</td>
<td>Grounding</td>
</tr>
<tr>
<td>Reply to Inside the Black LVR1311</td>
<td>Balance</td>
</tr>
<tr>
<td>Reply to The Still Black Circle LVR1411</td>
<td>Witnessed</td>
</tr>
</tbody>
</table>

*Jan’s thoughts while drawing, “Envelopes, Heart, Lips and Black Box” J111*

Figure F.22 – *Envelopes, Heart, Lips and Black Box* J111 420x595mm soft pastel, oil pastel, pencil
I didn’t start with an idea to represent. I enjoy creating frames so I began there. As I drew, themes known to me began to take form. The lips inside were about being seen and not heard. This theme had been explored previously. The heart image is not mine. I recognize it as a borrowed image. It reminds me of how I collect, magpie like, forms I like but which really have no known significance for me. I do this as I want my images to “look nice” and I hate this superficiality. The envelope is new – another container – to hide something? I was interested in exploring the floating envelopes. Envelopes are containers for things to attend to. On the outside instead of your name or mine I have lips, heart and black square. With envelopes I have identified these three key issues for my inquiry with you. The black box holds the mystery and the not knowing, the lips are to do with having a voice but being told children are to been seen and not heard, and the yellow heart is a heart that hasn’t fully matured. These envelopes are being sent as an invitation to explore the black box, and giving myself a voice. They float on a blue background chosen because it seemed that blue as a good colour – an aesthetic choice. This is an invitation to both of us to enter this inquiry.

Jan’s thoughts while drawing, “Envelopes, Heart, Lips and Black Box” J111:
Reduction and method referents

Jan had no drawing intention. She drew frames and then inserted familiar themes into them. She recognized meanings about being seen and not heard, and about borrowing to look good. She wondered what lies behind the controlled façade.

Drawing without intention, playing with a known form (frames), Jan’s experience and familiarity with drawing shows in this first picture. She has favourite drawing forms and known themes to present. She can name the questions. A less experienced person would
need time and perhaps teaching to reach this level of ease so quickly.

Loris' thoughts about Jan's drawing “Envelopes, Heart, Lips and Black Box”

Description

I see a coloured drawing done in soft oil pastels and lead pencil on white paper. The drawing covers the 42cm by 60cm page entirely, using the white paper in its context around the page edges and in the central area. Against a blue background, with four vague areas of purple overlaid on the blue are three squares of diminishing size, one overlapping the other up the page, and each outlined in pencil. The largest square, about 22cm in size, is at the bottom and to the left of the drawing, and placed at an angle so that it rests on one of its corners. It is coloured lightly in black pastel with the white paper showing through giving an overall grey colouring. Pencil lines crosshatch this area. Placed centrally in the square is a smaller square, about 6cm in size. This is solid black, though the pencil crosshatching catches the light and relieves the solidity of the blackness.

Above the lowest square is the second square. This is smaller than the lowest one, being 20cm in size. It is placed toward the left of the page. It overlaps the lowest square at its bottom, left corner, the whole square being rotated slightly anticlockwise. Its outline has been drawn in pencil and a pencilled line allows the size of the covered corner of the lowest square, to be transparently present. The kite-shaped rectangle where the two squares overlap is shaded in orange by a series of defined lines placed beside each other. At the junction of the kite-shape and the very pale orange second square is a dark, solid orange heart overlapping both. The quadrant of kite-shape is coloured in a lighter orange and suggests a transparent area in the heart. Above and placed to the left lies the third square. This also tilts anticlockwise.
and the three squares together suggest movement up the page from lowest and largest square to highest and smallest, in a curved shift from bottom left to top left through the middle right. The overlap between squares two and three is again crosshatched, this time in redlines which cross each other in a grid pattern. At the junction of the overlap, half on each side are large red lips, the bottom one less solidly coloured than the top one, which is crossed by diagonal lines over its left half. The main body of the square is very lightly coloured in the same red colour.

**Key Words and Images**

three images,
movement between images,
connected but discrete,
the black base foundation becoming transparent,
heart and lips: significant aspects of being.

*Loris’ thoughts while drawing art replies “Building Blocks” LVR1111,
“Elements” LVR1112, “Integration” LVR1113, and poetry*
I have never before replied to a picture with a picture and I’m aware of not knowing how to do this. I will have to try out ways of meeting and pacing the original to reflect back something that will be acceptable to Jan. I don’t know what this can be. I look at the picture.
I am very conscious of the movement between images, flowing up the page, connected but discrete. I see the black base as a solid foundation becoming transparent, knowable, out of which, through heart and lips can come major, important shifts of being. I draw three replies. Each uses the shapes and colours of the original. I call them “Building Blocks”, “Elements” and “Integration”. I’m asking questions. I’m trying to transcend the story (which I don’t know) and find the elements of structure and process without guessing the narrative. I’m not very happy with any drawing but I’m relieved that I found something to do.

These poems (of a sort) wrote themselves. I will only give Jan the final one but I include all here to chart the development. The changes are, first, the statement from close personal identification,

Overlapping pages from the book of my life,
Takes me further and leads me on,
The solid black base, unknown and unfathomable,
Becomes transparently knowable
Through the spoken gold of a loving heart
New found freedoms, strong and raw,
Proclaim the purpose and affirm the base.

Secondly, the change to the second person (getting out of your way and acknowledging that this is yours not mine) and adding emphasis on the fearful and familiar base,

Overlapping pages from the book of life,
Each taking you further and leading you on,
The solid black base, unknown and unfathomable,
Fearful, familiar,
becoming transparently knowable
Through the spoken gold of a loving heart
With new found freedoms, strong and raw,
Proclaim the purpose and affirm the blue,

and thirdly, after rereading your written comments on your drawing, I reflect on the heart and lips and connect with the nature of spoken expression, and add a line about that quality. I think while I do that, that I am taking liberties and running the risk of projection, so I check again with the drawing and decide to stay with the impression. I also join lines four and five into a better-crafted word sequence. Then I become acutely aware that I have omitted any reference to the blue colour. This seems to be very important to you and is a major statement in the drawing though it has been accepted as background and omitted from mention in the first versions possibly because I can’t find a verbalisable idea for it. I reflect on the blue. The particular colour connects with the red and orange used and forms a balanced harmony of contrasts. The form of its use on the paper is clearly as a continual surface against which the whole drama takes place. I still don’t know what to connect it with so I decide to leave you to do this by simply retaining the name of the colour in the poem.

Overlapping pages from the book of life,
Each taking you further and leading you on,
The solid black base, unknown and unfathomable,
Fearful, familiar, becomes transparently knowable
Through the borrowed gold of a loving heart
And the punchy speech of acting skill,
With new found freedoms, strong and raw,
Proclaim the purpose and affirm the blue.
Loris’ thoughts about Jan’s drawing “Envelopes, Heart, Lips and Black Box”

J111: Reduction and method referents

This is the first art reply Loris has ever made and she started with the awareness of not knowing how to do it and the need to test out different possibilities. Her aim was to try ways of meeting and pacing the original drawing to reflect back something that would be acceptable to the Jan. She did the required phenomenological description and looked again at the picture. She sees movement between images, flowing up the page, connected but discrete, the black base as a solid foundation becoming transparent, out of which, through heart and lips can come major, important shifts of being.

She drew three replies. Each uses the shapes and colours of the original, and calls them “Building Blocks”, “Elements” and “Integration”. She is asking questions, trying to transcend the unknown story to find the elements of structure and process without guessing narrative. She’s not very happy with any drawing but is relieved to have found something to do. She adds a poem, and checks the risk of projection against the drawing.

Comparison between colleagues offers a contrast in art reply experience. Loris has no prior experience of the art dialogue. She uses her psychotherapy experience to guide her to look for ways of pacing the elements of the original drawing, avoiding content engagement. She tries three replies, asking process questions to avoid unknown narrative content.
Jan's thoughts about Loris' art replies “Building Blocks”, “Elements” and “Integration” LVR111-3 and Poem

The images speak to me – in these I find an ambiguity that does not distract me from the essence of the message and an ambiguity that empowers me to find my own words for what this means. Other’s words are too precise and I find I become distracted by the unnecessary details that are attached to them. For example, I did the squares in an order different to your chronological description – this does not really matter, but I find myself getting hung up by this “inaccuracy” and so it hangs around in my head when I read the text. It provides a distraction.

The key words for me are: overlapping pages; the solid black base which is both fearful and familiar; the borrowed gold; affirm the blue. This reflects a very significant personal struggle. It is about being fully integrated, about being me with integrity, it is about taking or borrowing from around me, acknowledging that others offer important insights and qualities that I want part of, or that I want to have as a part of me, but at the same time I want to be different, to be my own person.

“Building Blocks” LVR111 I reflect on the black – this appears in all my drawings – it is an integration of separate parts of the image and of myself – I ask what is the black? I’m not sure. I know black holds ambivalence. I dress in black, sometimes I feel sexy in it and sometimes drab and depressed and most of all negative. Black is also about the not quite known. This has enormous attraction for me. In personal relationships I find I am attracted to those who are enigmatic. As soon as they become more known I become less interested. This is alongside a desire to know more. I feel caught in this place.
I feel “heard” and “understood” by the existence of the most solid black square on the left side of the picture – I see this as acknowledgment of my black square – this says to me yes I see and acknowledge this about you – an empathic restatement – it echoes through the picture leading me to explore the black, its placement and the various combinations of size and relationship. Also, as I look at all your visual responses I am most drawn to this black – this is very affirming – It is something fundamental about who I am.

“Elements” LVR1112 As I look at this image I find that I don’t like it. This is a statement, not of the aesthetics of the picture, but of what I “take as meaning” from the image – I don’t like the “borrowed” being in the foreground. The message I take from this is that when the borrowed is the figure rather than the “ground that gives form to the figure” the black becomes boring, stifled and lacking richness. I have allowed this picture to tell me something – I have constructed a warning for myself about borrowing from others. I remember at art school really struggling to find my style. I am not sure I ever found it, as I was too busy borrowing styles from those around me to feel I had a way of communicating that was mine. I think this also meant that I spent and maybe still spend too much time with the form of things and not enough with the content. I sometimes feel “contentless”

“Integration” LVR1113 I see the black at the core – as I look at this image I feel the need to give each colour a nice neat label – black means something. I cannot do this. Black, red and blue are colours that connect fundamental parts of me together. The black is the strongest. Sometimes I want the black to be the strongest and it is not so in this image. I’m drawn to the image but not to the blue surrounding it. I enjoy the movement of the central image – a kind of coherence of moving of parts. I am writing this and trying through
the writing to make sense of something about this image. I think I feel fragmented and the parts are not yet coming to form a whole that is understood.

Jan’s thoughts about Loris’ art replies “Building Blocks”, “Elements” and “Integration” LVR111-3 and Poem: Reduction and method refers

Image no.1. Building Blocks

Jan felt "heard" and "understood" by the existence of the solid black square on the left of the reply. It was seen as acknowledgment of the black square in the original, and felt as an empathic restatement that echoes through the reply, leading to exploration, reflection and questioning of its placement, size, relationships and meanings. This reply drawing most appealed to the Jan because she felt it drew her to something fundamental about her identity.

Image no 2. Elements

Jan did not like this reply, though she was able to allow the picture to warn her “that when the borrowed is the figure, rather than the ground that gives form to the figure, the black becomes boring, stifled and lacking richness”.

Image no 3. Integration

Black, red and blue are colours that Jan believed connected fundamental parts her identity. Echoing her colours has been effective; she felt drawn to the image, but some colour placements and her perception of a question about the meaning of the colours was premature. She enjoy ed the movement of the central image - a coherence of moving of parts, but she must understand the colours before integrating them.
The three responses were, firstly spontaneous, secondly and thirdly moral and advice based, respectively. Finding words for the meaning of her experiences was most effectively empowered when the reply images were ambiguous. By contrast, Jan found the words of the poem too precise and a detail inaccuracy distracted her. Perhaps this is too soon in the series to use words. There were constraints on the images. The most successful actions here were the use of similar colours, and shape repetition. It is too early for this learner, to invoke placement changes that hint of meanings.

*Jan’s thoughts while drawing “Untitled” J121 and J122*

Figure F.26 – *Untitled* J121 595x420mm soft pastel, oil pastel, pencil

"*Untitled* J121" Some of the numbers are my birthday dates. These boxes show bits of the story of my life as I have it currently constructed. There are shadows present to denote the things that seem to hold me back— I know about these patterns of being, but they are hard to shift. They are about being seen but not heard, about controlling one’s emotions and keeping them boxed in and they are about a powerful father. The image tells a lot.
“Untitled” J122 This image is a further abstraction of the first one. It is the simple story of good and bad, the seen and the not seen, the inside and the outside. It is a kid’s story of good guys and bad guys. This image is easier to deal with than the other one. There are fewer messy bits and no complexities. While it is easier to deal with, it is not realistic.

Jan’s thoughts while drawing “Untitled” J121 and J122: Reduction

J121

These boxes show bits of the story of Jan’s life as she now understands it. Shadows denote the things (about being seen but not heard, about controlling emotions and keeping them boxed in, and about having a powerful father) that she feels are holding her back. She thinks the image tells a lot.

J122

This image is a further abstraction of the first one. It is a naïve story of good guys and bad guys. It is easier to deal with than the first, having fewer messy
bits and no complexities. But, while it is easier to deal with, it is not realistic.

Loris’ thoughts about Jan’s drawings, “Untitled” J122 and J123

Description

There are two drawings in front of me. I am choosing which to work on when I become aware of a strong link between them and decide to describe them both as a sequenced unit. This means that the individual description may not be as extensive as if I had selected only one drawing to describe, but I think the gain in doing both together will be significant because of the connections between the pieces.

In drawing J122 I see a fully covered page with a pattern consisting of large rectangular shapes, taking up most of the central space and continuing to the right side and right base edges of the paper, from halfway along each axis. The space above the shapes is coloured blue in strong curved lines and to the left of the shapes, and the blue continues down the left side though there is less room for it here. Four figures are drawn in black pastel within parts of the rectangular shapes.

Against the left edge of the paper are a series of five hearts overlapping each other and making a design that curves across the lower left edge of the paper from the three quarter level up the left side. Each heart is white, outlined in red with one or more large numbers, (in the order of 15/2, 51, 6, 12, 95 from top to bottom) in black in its interior. The top two hearts and the bottom one have patches of orange in their outlines.

The rectangular shape closest to the left edge looks like an upside-down L with a vertical arm of 150cm wide and a top horizontal arm of about three inches wide. It is coloured black with strongly
directional oblique strokes showing lighter black and white paper through the strokes. Another rectangle fits into the lower right of this L shape and completes it into a square. This rectangle, the central shape of the picture, is coloured blue for two thirds of the way up, in large oblique strokes. Two patches of orange appear in the blue. The top left corner of the inner rectangle changes abruptly from blue to a white triangle, the ninety-degree angle, which forms the top, left corner of the shape. This triangle has two patches of lime green and a few open blue lines across it. Within the rectangle is a human figure wearing an Akubra style hat, large boots and with multiple lines suggesting a cape or arms, drawn in black pastel within it.

A red, squared S shape with arms three inches wide, sits to the right of this rectangle. A half size repeat of the human figure in the blue is drawn in the red S at the base of the vertical arm. It seems to stand on a black line that defines the base boundary of the blue rectangle and the top of the lower red horizontal arm below it, and extends into the base of the vertical red arm. It is overlaid with horizontal lines that extend above it for the distance of its own height.

Within the top horizontal arm to the full extent of the vertical size of the S is fitted a long, narrow rectangle. Its outline is strongly crosshatched in black. It is coloured in pink and orange, with a touch of blue and in two places a patch of white paper shows through. A shadowy figure drawn in a single line is contained in this shape, its head in the band of pink and blue in the upper middle quarter.

Adjacent and to the right, is another rectangle, wider than the light coloured rectangle but of the same height, which is heavily outlined in black and crosshatched. The lower one third of this figure is covered with heavy black oblique lines. Above this and placed to the left of the rectangle on a sloping angle, is a female face with black lips and
the eyes and nose forming a cross. That part of the background which shows through is coloured in a hazy grey-blue, with touches of pink around the arms and top of the cross and grey-white filling the space of the eyes and nose and fitting within the rectangle’s boundary. Some patches of orange appear in the lower part of the rectangle and along the external border of the picture’s right edge, with another orange patch in the lower left corner of the total page.

Drawing J131 is a drawing within a drawing. It uses the full extent of the page but within the edge, set closer to the top left corner of the full page, is drawn a frame in pencil and black pastel multiple lines, which encloses much of the space of the page, in a rectangle. The corners of the frame are decorated by clustered lines, some straight (the two lower ones), some curved (the top two). An eye (from the right side of a face) looks out from the left of the page beyond the inner frame. The inner drawing has space (white paper overlaid with pencil lines and with some blue smudges) on the left and base, which together with a less well defined space on the right of the drawing creates a box like effect within the inner frame, allowing a sense of travelling into the picture.

The picture in the inner frame consists of a central unit composed of a left facing profile, occupying the area left of the picture’s centre and taking about one third of the vertical space. This half of the inner drawing is black or black over blue. It is very dense in a column along the left edge and over most of the face, except for the jaw area where blue and white paper lighten the effect. The lips are clear red overlaid with black, and the eye seems to have been drawn with blue pencil. A small vivid slash of white about a millimetre long and a pencil line width highlights the eye.

In the centre the blue is allowed to show through more clearly, and
this is also carried across an area under the well-defined lower edge of the black. The right one third of the inner drawing is pink-red and orange applied in oblique lines with a single red line drawn, not quite vertically, fifty millimetres from the inner frame at the bottom, eighty or one hundred millimetres from the top.

To the right of the face and lower is placed a heart, outlined in pencil lines overlaid with red lines. The right half of the heart is coloured by blue oblique lines, the left half in orange. Pencil lines define an area below and left of the heart, suggesting shadows.

**Key Words and Images, drawing J121**

Strong, rough, raw, interlocking, ambiguities, and contrasts,
Balanced on a page, softened by hearts, each having its own relevance.

**Key Words and Images, drawing J122**

Simplified images, details lost, hidden.
Do heart and lips reflect feelings that the eye can see?

**Relationship between drawings J121 and J122**

These drawings appear to me to be part of a dynamic sequence. The colours used are the same in both drawings, despite the different effects, and the heart and human elements are also repeated. In the first the raw elements emerge with incredible power, and some chaos. There is much testing and trying with colours, figures, and hearts, contained within their own defined spaces. The second drawing has the elements simplified and integrated into a statement that is given depth and distance by the watching eye outside the inner picture frame. The strength, almost fury of the slanting strokes of the first drawing has been tamed, though the tendency remains.

I note that the five hearts of drawing two become one heart in drawing three, and that lips in drawing one, have reappeared in
drawings two and three.

In both drawings I have a strong impression that the human figures are male figures. I stop myself from taking this observation into a theoretical interpretation but you may find a connection between this and the strength of the drawings.

**Reflection on reply process**

I thought before I started, what a drag! I could hardly bring myself to undertake the long and exacting task of description. This reduced as I became engaged in the description but I am aware that it takes a long time and I wonder whether it is necessary. I am certain that it serves to familiarize one with the drawing. I’d like to find a way of doing it more quickly, because the present pace is maladapted to any situation but research. It is not generally viable for a therapist to spend hours on preparation. This then limits application possibilities. As I worked, I was aware that I could be even more exacting in description, if I chose to be, and that in practice I made choices in writing to cut down the time and effort involved. So, questions arise about the description phase to do with the degree of detail and the specificity of that detail that is required for the purpose and even the specifics of the purpose?

The main motivation that kept me working was the excitement and interest of sharing this with Jan. I am not sure that I could sustain the interest and effort without that reference point. And I’m not sure whether a patient would motivate me to spend all this time in out of contact processing, or that it is viable to do so. Does this mean that this technique is only useful as a research technique? Could it be refined and reduced to be useful for application?

I tried at first to give an overall impression statement of the drawing,
including location on the page, colour, forms and shapes. Then, I went back and described every element in detail, including the materials, the method of applying them, the design elements and their relationships, etc. (note: we must develop these points further).

During my processing of the drawings I tried hard to keep the description phase absolutely objective and to avoid any conjectural assumptions. I noted separately all subjective impressions and feeling responses that arose during this phase and screened them out of my description, keeping them for phase two.

Loris’ thoughts about Jan’s drawings, “Untitled” J122 and J123: Reduction and method referents

Loris tried, in her description, to give an overall impression statement of the drawing first, including location on the page, colour, forms and shapes. Then, she went back and described every element in detail, including the materials, the method of applying them, the design elements and their relationships. She noted, that these points must be developed further. She kept the description phase objective and avoided interpretation. She noted separately all subjective impressions and feeling responses that arose during this phase and screened them out of her description, keeping them for phase two.

Difficulty was experienced with the length of time required for phenomenological description, and this was seen as inappropriate for clinical application. Personal dislike of the task reduced as engagement with it developed. Questions arose about the description phase to do with what is required for the clarification purpose and how the description phase could be streamlined?
Loris’ thoughts while drawing art reply “Scaffolding” LVR1221, to J121, J122

I thought about the visual reply that I would make, and at times was worried about how I would get it done in time. My mind shied away from thinking out a “meaningful” response to Jan’s drawings, especially after last time.

During the description I took a break to make a cup of tea, and in the kitchen passed a copy of “The Age” open at an article about Stan Rapotec, illustrated with three of his drawings. I instantly knew that one of these was the basis of my response to Jan’s drawing, but I didn’t know why, I simply had a “guts based certainty”. I did the drawing in about five minutes, becoming clear that the name was “Scaffolding” and that the colours of both drawings should appear within it. I also knew that the lines should be black and strong. My response worked for me instantly, and I had a sense of pleasure and
focus. I knew not to mess with it, but did reduce its strength a little by putting in fine lines of colour over the top section and adding shadowy heart and lips to the uppermost left corner. Both of these actions were prompted by a thought to make links with Jan’s drawings, to say I see hearts, lips, colour, energy, in a whole. I didn’t know what I had drawn and I felt a bit sheepish about the borrowing, so I attempted to bring Jan and myself consciously into the drawing. I don’t think that this was an ineffective thing to do, but the aesthetic response was better without these additions. The final awareness from the drawing was a sense of the way I make lines and proportions, and how characteristic these are, even when I’m borrowing. This is what I am trying to explore for myself. I don’t really have words for this either although I do have a strong felt sense, as I do with the “rightness” of the drawing response. Questions remain of why this response of a million possibilities and what reaction Jan will have to it?

Loris’ thoughts while drawing art reply “Scaffolding” LVR1221, to J121,
J122: Reduction and method referents

Loris avoided thinking out a “meaningful” response to Jan’s drawings, learning from the previous cycle when she had presented three responses, the first spontaneous, the second and third moral and advice based comments, that each provoked a different reception.

A chance view of a picture of someone else’s work gave her the basis of her reply, with “guts based certainty”. She did the drawing in five minutes, becoming clear that the name was “Scaffolding” and that the colours of both drawings should appear within it. She knew that the lines should be black and strong. Her response worked, and she experienced pleasure and
focus. She reduced its strength a little by putting in fine lines of colour over the top section and adding shadowy heart and lips to the uppermost left corner. These actions were prompted by a desire to make links with the learner’s previous drawings. She thought this was effective for the purpose despite the reply being better art without these additions. She thought about how characteristic her own lines and proportions were, despite the drawing’s basis in another’s work.

Thinking and feeling in this section ranged across professional and research issues, learning how to do the method effectively, and reflection on all aspects of that doing. Recursive thinking within the reply task, from the self to the other is noticeable.

*Iam’s thoughts about Loris’ art reply “Scaffolding” LV/R1221*

I’m struck by the power of the black structure. It’s strong, raw, overwhelming, dominating. The base has greater clarity than the upper section, which feels softer and smudged. I like this and would like to think that, at my “base”, at the heart of me, I too have greater clarity. But I am not sure. There seems to be a horizontal dividing line which creates two parts of the image the base feels cruder and stronger, the top section more refined – a merging of black and colour into a more aesthetic composition. Both parts attract me, the top for the beauty, the base for its strength. They are each defined by the qualities of the other. I am now making compositional statements through which I can create life metaphors. I can construct a story from the image especially the relationship between the sections of the picture. The perspective has variety and conflict. I feel a dys-ease about this. What is it saying? I can construct the statement about my life. Perhaps the structures, as in Kelly’s (1955) notion of the structures of meaning making from experience do not have to be
coherent; perhaps they are poles. They need to be there, they need 
strength so that brute strength at the base allows for the delicacy and 
beauty at the top. I’m attracted to the energy of the structure and I do 
think that energy is an important feature of my artistic style. Many 
people say my images explode with energy. I don’t in my day-to-day 
life. In fact, I perceive of myself as a quiet, fairly passive person, 
perhaps with pent up energy, that is let out in images. When I look at 
my pictures along side this, what is my understanding? It connects 
with an emerging “story” about me on the inside and me on the 
outside. One supports the existence of the other; to make change 
both require a shift. I now think I know what the black is about. I 
thought it was passion, but my current understanding is that this is 
not the case. It is about fear. This leads me to my drawing. (As I read 
this later I realize this inquiry concerns some essences of being that 
are held in the colours and energy of my images. My current 
knowing– sometime later – is that I become energized when 
negativity is paramount and that I want to change this so that energy 
can also be a response to joy and the positive around me). I now 
believe the perspective put by Orange (1995) that the intersubjective 
dialogue is primarily about the re-structuring of experience through 
emotional rather than conceptual understanding.

*Jan's thoughts about Loris' art reply “Scaffolding” LV/R1221: Reduction and 
methods referents*

Jan found the power of the black structure strong, 
raw, overwhelming, and dominating. The base had 
greater clarity than the upper section, which felt 
softer and smudged. She liked both aspects and 
concluded she would like greater clarity at her base. 
She also liked the contrast of a cruder and stronger 
base with a more refined top section. This led her to 
make compositional statements to herself through which
she can create life metaphors, that relate to the meaning of the black.

Jan recalled and accepted the perspective put by Orange that intersubjective dialogue is primarily about re-structuring experience through emotional rather than conceptual understanding. She was attracted to the energy of the reply and thinks that energy is an important feature of her artistic style. Perhaps this was perceived by the respondent, its successful portrayal contributing to her perception of the “rightness” of the image for its purpose. Jan looked at her pictures beside the reply and made some connections.

*Jan thoughts while drawing “Inside the Black” J131*

![Image of a drawing](image)

*Figure F.29 – Inside the Black J131 420x595mm soft pastel, oil pastel, pencil, paint*

The inquiry is about what lies beyond or inside the black. Does the black hold in, conceal, keep safe? I notice I am dressed in black. The
experience of making is relaxing. There is no urgency to answer the questions and I draw with a detached curiosity, wondering how the picture will look when it is done. In many of my drawings I have separated the black and the colour in very distinct ways. The black is often portrayed as a kind of containment for other possibilities. In this drawing I was playing around with the idea that black and colour could be interwoven. I didn’t need to keep them separate and that I was searching for a balance between black (a fearful, controlling part of myself) and colour, a spontaneous part. Colour speaks its mind, has passion, energy, vibrancy. Colour is spontaneous and fearless. Perhaps inside the black I have other possibilities of being. I don’t like the way this drawing is evolving and I particularly don’t like the white paper. However, I want to create some spaciousness so that black and colour doesn’t fill up the whole page. The possibility of something else happening is an important part of the image. When I look at the completed drawing it feels like a representation of electric wires and sockets; over messy incoherent, disordered. The inside shape feels like a blob.

Jan thoughts while drawing “Inside the Black” J131: Reduction and method referents

Jan wondered what is beyond or inside the black, what does the black hold in, conceal, keep safe? She finds the art making relaxing and has no urgency for answers.

Jan’s self-processing of her psychological issue has reached the stage of knowing the questions that she is interested in exploring. My awareness when writing method referents from this entry is about the use in a therapeutic context of direct talking about the issue in words and the teaching and learning of the skills to do this alone or together with the therapist. Our
research contract was based on the agreement that we each would manage this processing aspect alone. Students or clients would probably need varying amounts of verbal processing.

**Loris' thoughts about drawing “Inside the Black” J131**

**Description**

The drawing is vertical on the page, covering the full page to the paper’s edge. A black frame is drawn around the edge in a way that incorporates the corners into the frame screening the central part of the drawing into an oval or egg-shaped space, flattened at the bottom. The central area has a background of white paper. On this is scattered, in a balanced layout over the page, a series of nine small black shapes; round, oval or nearly rectangular, in a range of densities. There are six dense black, painted shapes all inclining to the rectangular, and three round or oval shapes of lesser density with black pastel outline showing more or less of the white paper through black and orange lines. One of the painted, very dense, black rectangles is centrally placed. Each of these shapes has a black line moving between it and at least one other of the shapes.

The white background has patches and long lines of colours drawn upon it. These colours are purple and dark blue, red (vermillion and cerise), yellow and orange, and lime green. The lines and patches are applied in oblique strokes oriented lower on the left, higher on the right of the page. The purple particularly shows in strong clear lines of about one cm. width which move right across the page as described with two lines fanning down towards the lower right corner from the six or seven rising lines. The red is placed left and below the centre, and the green occupies the top central space with a smaller amount placed centre and right of centre. Pencil lines lie beneath the lines and colours showing through in various places. Small touches of scribbled
yellow and some smeared yellow patches show in different places equidistant from each other across the drawing.

**Key word and images**

Strong energy and movement thrashing around. Held from flying off in many directions by the strong black frame which contains and constrains the picture from becoming too chaotic, and the placement of the black shapes in a balanced spread across the page. The oval within the frame is extremely stable and strong. The basic structure is balanced and connected.

Structure, strength, connection, movement, energy, colour, chaos

*Loris’ thoughts while drawing art reply “Reply to Inside the Black” LVR1311*

I had no idea what I would draw, or even what to think of the drawing J131 and did the description with the usual reluctance. It does lead me into the picture, however. I was taken by the structure of the black shapes and connections and thought that I’d see what they looked like without colour. I was surprised by the solidity and balance and decided to allow this to be the major statement. The
colours exist behind the black and with the black and the chaotic colours can be explored because the centre WILL hold! These thoughts played through my mind. I then put in the colours behind the black shapes, hoping that although small and hidden they could be revealed to draw one into a fuller exploration of the energy and movement that work together with the colours. This is what I think. I hope it works for you.

Loris’ thoughts about drawing “Inside the Black” J131: Reduction and method referents

Description and the identification of key words and images preceded the art reply drawing, with the usual reluctance. However, Loris acknowledged that the tedious, objective viewing and writing, enabled her to devise and draw an art reply, easily. The reply was developed from the idea of examining the black and white structure without the chaotic colours. The stability and balance of the structure holds the form together and is revealed while the colour elements can be explored from an altered position, behind the black. The third page of the reply presented the energy and movement of the original as a separate entity. Separation of the elements has exposed the form’s stability, and untangled the colours for separate reflection on colour and energy.

Separation of structural elements has revealed basic stability, clarity and energy.

Jan’s thoughts about Loris’ art reply “Reply to Inside The Black” LV/R1311

I loved this reply. It gives equal weight to all aspects of my image and allows me to ponder the qualities of black, empty space and colour, as they interact, and when they are separate. Your reply was so non-judgemental I really felt heard and seen, not interpreted. It seemed
that you respected my capacity to make my own sense of those images. Part three of your reply feels like a resolution to black and colour separation. You have created a series of lines that are quite similar whether they are black or coloured. This is different to my picture. In fact, it is different to most of my black and colour pictures. What I tend to do is create a black border, or black containers. Inside the container or on either side of the border are different coloured shapes and forms. There is always separation and forms that are either black or bright and vibrant.

The other part of your image is like a Christmas calendar where one opens little flaps and inside enters other worlds with other possibilities – a story or an image that takes you on a journey somewhere. Perhaps what you are saying in this image is that if I take away the black, colour is underneath. What I liked most is the balance of the two, so I am most drawn to the third part of the reply.

*Jan’s thoughts about Loris’ art reply “Reply to Inside The Black” LVR1311:*

*Reduction and method referents*

Jan loved this reply, because it enabled her to reflect upon black and colour in different relationships. She felt seen and heard and called the reply “non judgemental”, respect(ful), and not imposing.

Loving a visual reply seems to mean that the reply has made a meaningful connection for the recipient. Jan referred to two aspects in her thoughts about the reply, the relationship between the colleagues (her perception of the companion’s way of being with her as learner) and the structures and characteristics of the art reply.
This image is an exploration of shades of black through grey. Black holds strong feelings in my representations and I am interested in furthering my understanding of the differences in meanings attached to the black. Heavy black holds experiences of seduction and fear while grey holds feelings of sadness. The colour is of less importance in this image. I always include it as a balance to the black, but it exists in this picture simply out of habit.

Jan’s thoughts while drawing “The Still Black Circle” J141: Reduction and method referents

Jan has achieved a level of knowing about her use of grey, black and colour. She constructed this drawing with the intention of further exploring her understanding of the black.

This colleague’s deliberate intention to construct a drawing to further explore colours shows the meaningfulness of colour to her and probably others.
Loris’ reply to “The Still Black Circle” J141

Description

The picture is on a large page, oriented horizontally, with a centrally placed dense, shiny, black ball of about 140cm diameter, placed against a large square of grey, covered by dry brush strokes in black, through which the grey background shows. Five dense black lines, spaced equally, are placed vertically across this “window”. Ten similar lines are placed at different angles to the shiny black, most with a right hand orientation. The areas surrounding are filled with coloured block scribbles in orange, yellow, purple, and bright light blue. The lines are very strong, and move in different directions, creating a rather chaotic effect.

Key words and images

Black hole, central influence, wild colours, windows, paling fence, strong movement, often contradictory.
I call this reply “Not Only But Also” and note an intention to show movement of black and colours, in differing relationships. My piece consists of two large sheets, joined along the bottom, horizontal edge. The front page has a shiny, black ball, the same size as the original, placed in the identical position on the paper. A small piece of blue and cerise pastel shows through a clear space in the black towards the centre of the ball, suggesting internal colours. The page behind has the black ball in the same place but this time it has become a circle with a wide black rim and six radiating spokes running evenly outwards from the rim. The centre of the circle is now filled with the colours undulating and swirling inside the circle. I put coloured lines of the same strength and intensity as the original, on the lower left of the page, reflecting the link with the original work (I think I should have left these out). I then threaded six black pieces of no. 40 black
cotton, through the points on the bottom drawing that the spokes left
the circle and into the top drawing at six equidistant points around the
ball’s edge.

Loris’ thoughts while drawing art reply “Not Only But Also” LVR1411:
Reduction and method referents

The phases of description and key words and images
were briefly undertaken. They still serve the purpose
of objective observation. The reply intention was to
show movement of black and colours, in differing
relationships. This reply has rearranged all the
elements of the original drawing,

The companion still used the method’s procedures,
though briefly. The reply drawing intention was
exploration of black and colour.
Jan’s thoughts while drawing art reply to art reply “Not Only But Also”

My art response (J142) to your art reply (LVR1411) tells a story – or at least I contrive to tell a story from this response. It’s about forming connections between the black and colour. They are both an important part of the whole. The whole is in the making, and this would ideally be a balanced interest between fear and the energy of joy. Not to be seduced into staying with the black but moving from the feelings associated with the black to feelings associated with colour. From this balance I would be more proactive and less

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7 Jan’s response was in visual form. She painted a drawing over two large pages, using black and the same colours and tonal depth I had used, plus yellow-green. She cut one of the pages into two sections, which gave her three pieces. She put clay, paper, and glue blobs on the end of the threads in the reply, LVR1411 and joined the two art works together.
responsive. This is something I strive for.

Jan’s thoughts while drawing art reply to art reply “Not Only But Also”

LVR1411: Reduction and method referents

Loris’ art reply is understood by Jan to offer a story about forming connections between the black and the colour as both are important parts of the whole. She added a reply to Loris’ reply drawing. She used this construction to understand that the whole is ideally a balance between fear and the energy of joy, achievable by moving from the feelings associated with the black to feelings associated with colour. She thought this balance would give her a much wanted increase in proactivity and a decrease in responsivity. The art reply has been used by Jan to connect with her emotions and to clarify and shift them into a more desired and useful pattern.

The personal construction of experience into meaning is the guiding principle in working meaningfully with this creative art method. Influence and change can be noticed between Inside the Black and The Still Black Circle and their reply drawings. Colour (proactivity) seems to have assumed a balance with black (fear) and energy. In this cycle the learner’s reply to the companion’s art reply extends the dialogue.

Jan’s dance J151

Jan wanted to dance her original art statement, because she felt the issues to be explored invited that form of art modality. We set up the dance outside in a courtyard surrounded by high buildings. Despite this protection, there was a strong wind in the courtyard. The dance was video taped. The change from visual art to dance, changed the processing order because Jan wanted to see the video first, and when she had done so, she wrote a poem in response. Loris then replied in
visual art and poetry.

*Jan’s review of the dance video J151 (looking at the tape)*

I sit on the floor, my stomach feels a little unsettled, I look at my body and see it differently to the way I feel it. It looks softer, looser, more feminine, bigger breasts. I am aware that my sense of body is not feminine, and remember times when I learned to dance and people commented on my big calf muscles and “of course I must have played a lot of sport”. I continue to feel uncomfortable about my body on show. I sit in a space of bridging recognition, trying to get to know the image. My shoulders are tense. I’m not sure if they were this way before I began watching, I know my teeth are clenched, tension exits in my body as I sit watching.

I see images that stand out; the covered head, the hands trying carefully to place colours beneath the black. This mirrors how I dress. Colours that give relief to black. I notice the lines of the hand, the tightness and also the elegance, I like my hands, and remember that my mother used to say I had artistic hands. I liked that compliment. I notice the movement; my legs look strong. I’m still trying to reconcile the internal sense of my body with the one I see. The difference is profound. I see the wrapped white hand. I think of a bride, white bound, constrained, wrapped and tied in colour, disabled.

I see the black bundle and I’m reminded of birth and remember the sadness of stillborn twins. This is a memory and I do not let the emotion take hold right now. I’m a distant observer. I think of sexuality, I like this image. I feel a shift once the hand is bound. There is a sense of anger suppressed, and then action – but this action is more in harmony with what is happening outside.

A meaning –
I knew what I wanted. Elegance, black, small bits of colour, suggestive of beauty and sexuality.

It was too hard to control. I was fighting the wind.

After a long time –
the bound hand; a bride strangled and useless.
I ran; a collector

Then the black birth, filled with colour,
sadness touches my face, I stop.

This could be the story of my life THE SIMPLE STORY. Circumstances had it that I ate too tooo toooo TOO LATE (as I re-read this it has absolutely no meaning for me– I am left wondering what this is about– eating was never an issue nor is now. I can remember once – a time when I was asked to eat cold peas and I must have been about 10 years old– and after waiting for an hour in battle with my father I lost– I still had to eat them.

A BAD GIRL
SHE DID IT WRONG AGAIN
then
perhaps – that’s the way it is
a stomach rumbling – too too full, no just full, just with food
meditate
perhaps all that’s ok –
I am thinking of the colours of the silk pieces used in your dance. The merging of soft colours forms the background. I bring in the black because I now know of its importance and interest to you. The semicircles echo the idea from the previous cycle of the black circle opened up. I also think of wind in the movement of this drawing. I then wrote a poem, based upon your poem and experience of the dance. In the last line I reflected your concern about your mother, expressed in words during the dance session.

I read and read and read again the counting and recounting of your world.

You said *dichotomy* accompanied you,
Going fearful, interested, to *black* unknown terrain – moving on when unknown mystery is known.
Searching for lessons in the wind and the meaning of *colours*.
Your record charts your wisdom and your anger: adding rich images of a person’s way
You are a good/bad girl, you are a bad/good girl,
Either / both
is both O.K. ??
both is O.K. !!
together now.
In unity, you are a girl!
(And so maybe it was for her as well!)

_Loris’ thoughts while drawing art reply “Reply to Dance Video” LVR1511:
Reduction and method referents_

Loris put the colours of the silk pieces used in the dance into the drawing’s background. She now knows the importance of black for Jan and using the half opened circle of an earlier reply, scattered these forms, guided by a sense of aesthetic balance. She wrote a poem that picked up and repeated witnessed issues from Jan’s dance experience and her poem, such as felt dichotomies, wind control or surrender, fear, black and colours. Her words echoed Jan’s, and as much as possible she avoided specificity, unless she knew that it fitted because it had previously been mentioned by Jan (for example the mother reference in the last line of the poem).

The importance of reflecting back the art elements of the original is clear. I am quite surprised as I add the reduction and method referents, about the seeming coherence and sense of inevitability and knowing of the original art statements and visual art replies. That sense was not so clear during the lived reality of the experience. This emphasizes the need for shared reflection and verbalization during an application of
the visual art reply method, to fully exploit the method’s usefulness.

Jan’s thoughts about Loris’ art reply LVR1511

I do like looking at this image and I particularly respond to the sea of colour, with just little bits of the black “rocks” here and there around the edges. These bits that I could get ship wrecked on are quite obvious. They are worthwhile to note but for the present time I feel I want to rest in the more gentle parts of the image– stay with the pastel colour for the time being. I am tired and I think I often expend too much energy in the black. Time to chill out. As for the words I don’t want to respond to those other than to say they “fit” my experience well.

Jan’s thoughts about Loris’ art reply LVR1511: Reduction and method referents

The reply was appreciated by the learner for its colour and the black “rocks”. Her choice is to rest with the softness of the colour; she realized she spends too much time in the black. The poem “fits her experience well”, thus the learner’s responses confirm the companion’s actions as having appropriately matched the experience.

In writing this poem, Loris was careful not to use any ideas not mentioned by Jan. The poem, like the art, was a rearrangement of Jan’s issues. Very careful listening and seeing is needed in making replies.
Jan’s thoughts while making artwork, “The Meaning Of The Black” J161

Research Process Statement: Jan did not want a formal art reply to her piece, “The Meaning of the Black” preferring to let it stand as the final statement in her series. However, both colleagues spontaneously, and without reference to each other, continued their drawing. The following three unplanned drawings continue the exploration of the black. The three were presented when we met for what became the beginning of series 2, some weeks later. At the time of drawing, both colleagues thought the art journey together had ended, and each expressed appreciation and surprise at its experiential potency.
I selected items from my wardrobe that were ordinary everyday black things like shoes; the things everyone sees and then my underwear that is generally unseen. These images were about the meaning of the black, and in making them I realized something new about the black, something about hiding and being seen. So the black paint that covered the photo images was to reveal and conceal. I also wanted to photocopy them so even less might be revealed, or be more enigmatic to the viewer. The meaning of the black is a series moving from seduction to fear, through concealment of both.

Jan’s thoughts while making artwork, “The Meaning Of The Black” J161:

Reduction and method referents

The learner selected ordinary, everyday, black things, that are seen (shoes) and unseen (underwear) to make images about the meaning of the black. The actions connected her with hiding and being seen. The meaning of the black is a series moving from seduction to fear, through concealment of both.

Verbal discussion at this point might have enhanced the development of meaning but in this context had to rest with individual capacity to process personal learning alone.

Research process statement

Jan did not want a formal art reply to her piece “The Meaning of the Black” preferring to let it stand as the final statement in her series. However, both colleagues spontaneously, and without reference to each other, continued their drawing. The following three unplanned drawings continue the exploration of the black. The three were presented when we met for what became the beginning of series 2, some weeks later. At the time of drawing, both colleagues thought the art journey together had ended, and each expressed appreciation and surprise at its experiential potency.
Jan’s reflections during drawing “Holding and Being Held By Your Holding”

J171, “Letting Be With Fondness” J172

J171 is like an egg – a safe place from which to emerge. I don’t really understand this as I imagine that the black would have felt fearful and a place that I might get lost in, but, as I reflect on this image I experience a feeling of safety here. Perhaps being in the black is my safe place; there is an opening from which I could emerge, but I am not sure that is what I want to do now. So as I ponder this, I am aware that there are contradictions in my writing. To move and stay with the pastel of your image LVR1511 feels comfortable, and to stay here in the black also feels comfortable and safe. There is a safe place to be had in both. I also know my image is about how I feel in this inquiry – quite safe. Although I am not sure that I will feel this way when the material becomes public. J172 is empty; I am moving away from the black and the energy of this, watching and waiting with ease.
and comfort. What next I wonder?

*Jan’s reflections during drawing “Holding and Being Held By Your Holding” J171, “Letting Be With Fondness” J172: Reduction and method referents*

Having drawn a large black egg, with an opening, and surrounds of a white frame, resting in soft, crosshatched grey, (J171) Jan experienced the black as a safe place to rest. This realization established safety for her in both colour and black, and offered choices. The egg is empty. She is moving away from the black and its energy. She watches and waits in ease and comfort for what will follow. She felt quite safe in the shared journey, but wondered about future safety when public exposure occurs.

The art language has offered the colleagues a powerful communication tool, that has supported effective communication, without requiring detailed narrative. It is impossible to know what more the opportunity to work with the other, using language and narrative, would have made to personal understanding. The colleagues professed themselves content. However, an application (teaching or therapy) would require a processing extension.
I have continued to think about your series of images and especially the black. Some weeks have elapsed since the final piece to which you wanted no reply. We made plans to meet again and impulsively, and spontaneously I made a drawing with your black integrated with reflective silver and small intense touches of colour. The central image was a circular shape, holding complex patterns of black and silver—a bud, a container holding something precious? I have no thoughts about statements, simply a desire to give you a gift that you might like, which fitted with our encounter.

Loris’ thoughts during drawing “Reflections” LVR173: Reduction and method referents

The power of the process continued in to be present in awareness and the colleague made a general response drawing with black integrated with reflective silver
and small intense touches of colour. The central image was a circular shape, holding complex patterns of black and silver – a bud, a container holding something precious? She offered this as a gift to Jan in the hope that it fitted with the shared encounter. This image shows some similarity to Jan’s spontaneous image, J171.

The fact that both Jan and Loris continued to draw past the agreed end of the series suggests the intrinsic power of the art dialogue method, the commitment of their engagement and the need for a little more confirmation of the experience.

Jan’s reflections at the end of series 1 and before 2

Series 1 finished with a statement in photographic form of my meanings of the black. Although this statement had not developed into a fully formed narrative, it left me with a sense of completion and a need to “be with” the images for a while. I reflected, stayed with these images, and slowly they transformed into verbal thoughts about ways of being different in the world. I then began to try these different ways of being. I think that the black holds existential patterns of being in the world, and if I were to state these they would be:

- When I begin to know something or someone well two things happen, either I get disappointed or bored, so to avoid this I try not to know people and things that well. I do not like this.

- Black holds the fear and the seduction of not knowing.

- Black is energetic and when I find my energy it is in response to things not right, rather than a response to joy or wellbeing.
• Black – the not known is a place out of which my creativity springs.

• Black is also a boundary place – a safe place where I need not become too intimately connected

Series 2 became imperative when I was experiencing a small “crisis” of understanding about parts of my life. The content was a developing relationship, moving towards intensity that left me anxious and confused. I did not want my feelings to be spoken and therefore wanted to play out feelings and experiences through image. The relationship was a fantasy, a potential for taking enormous risks that I wanted to take and feared dreadfully. Hence “I need another series, Loris!”

I selected a book in which to house these representations, thinking that they and the responses will be the story I can give to communicate this experience.

*Jan’s reflections at the end of series 1 and before 2: Reduction and method referents*

Jan felt she had worked through the meaning of the black to identify existential patterns the black held for her.

• Black holds the fear and the seduction of not knowing.

• Black is energetic and when I find my energy it is in response to things not right, rather than a response to joy or wellbeing.
• Black – the not known is a place out of which my creativity springs.

• Black is also a boundary place – a safe place where I need not become too intimately connected

She suggested another series because she had relationship issue she wanted to explore.

The potential of the visual art reply is demonstrated both in Jan’s behavioural understanding at the end of series 1, and by her request for another series, to explore another issue.
F.1.3. Loris’ journey: series 2

Table F.7 – Loris’ original art sequence & Jan’s art replies: series 2

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Openings</td>
<td>L211</td>
</tr>
<tr>
<td>1</td>
<td>Moving Together</td>
<td>JVR2111</td>
</tr>
<tr>
<td>2</td>
<td>Emerging</td>
<td>L221</td>
</tr>
<tr>
<td>2</td>
<td>Frames Inside</td>
<td>JVR2211</td>
</tr>
<tr>
<td>3</td>
<td>There</td>
<td>L231</td>
</tr>
<tr>
<td>3</td>
<td>Here and There</td>
<td>JVR2311</td>
</tr>
</tbody>
</table>

Table F.8 – Loris’ significant drawings: series 2

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Openings L211</td>
<td>Facing the horror</td>
</tr>
<tr>
<td>Emerging L221</td>
<td>Showing</td>
</tr>
<tr>
<td>There L231</td>
<td>Peace</td>
</tr>
</tbody>
</table>

Table F.9 – Loris’ significant replies: series 2

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving Together</td>
<td>Movement</td>
</tr>
</tbody>
</table>

9 Asterisks placed against cycle numbers in series 2, 3 and 4, indicate drawings judged insignificant. They are tabulated to give the full journey but are not described in the text. See Appendix C for details of those drawings.
I had no image in mind when I started this drawing. I was conscious of a feeling that prompted me to pick up black pastel and draw shapes that connected with the drawing, “Bare Bones” L145, of the last series. I let shapes develop from the movement of my hand, without conscious thought or guidance. A skeleton emerged. I obfuscated this a bit, thinking now of piles of skeletons and trying to prevent a strong viewer confrontation by finding an expressive balance between my feelings and viewer protection. Embedded in viewer protection is personal protection from the embarrassment of the viewer knowing the strength of this feeling.

Gradually a shift away occurred in my feelings and I experienced a sense of opening into light and colour, which I drew as a pathway into and under the black skeletal mass, moving, opening out and lifting the blackness into floating shapes. I created stylized red butterflies along
the path for the pleasure of the colour and the repeated wrist rotation used in making these marks.

Loris' thoughts while drawing “Openings” L211: Reduction and method referents

Drawing started on “Openings” without image intention. Black pastel was used to make shapes connected with the drawing, “Bare Bones”. Shapes developed from hand movements. A skeleton emerged and was obfuscated, to protect self and other. Feeling shifted into light and colour, drawn as a pathway into and under the black skeletal mass, lifting the blackness into floating shapes. Stylized red butterflies were added for the pleasure of the colour and the repeated wrist rotation movement used in making the marks. Loris thinks the reply, through its changed elements, makes the red more important which helps her to emphasize the openings into freedom. She is both glad and sorry that the skeleton disguise has been effective.

Without any, final, conscious intention, black pastel (connected with “Bare Bones”) was used in movements governed by hand anatomy. Feeling shifted into light and burgundy colour was added, using wrist rotation, for pleasure. The main feeling response to this reply was gratitude for witnessing with acceptance, and pleasure in movement out of the original. Here again there is possibility for useful verbal discussion, had that been available to us.

Jan’s thoughts about drawing “Openings” L211

Description

There are three parts to the image, the smudged part in the lower right that extends outwards from a heavy black pastel semi circle. There are 8 curved red pastel lines (different shades of red) that
extend 1/3 up the page towards the top left corner. From 7 of these, black waving lines extend upwards and outwards overlapping each other in several sections. The remainder of the image is white paper.

Key words and images

Intense black, waving forms in opaque black, counterbalance, the spear head of coloured ground-penetrating? two and three dimensional forces together, wild movement and stilled ordered, movement, the special red colour.

Jan’s thoughts about drawing “Openings” L.211: Reduction and method referents

A very brief description and a few key words quickly led Jan to her drawing. There is no record about the effectiveness of this viewing.

Detailed thoughts while drawing seem to have taken the place of formal preliminary description, and suggests that Jan has already started using an objective observation stance during initial viewing and detailed awareness during drawing, instead of formal description.
When I first saw this image I had a number of strong thoughts and images, which stayed with me until I began the intersubjective response. The black form reminded me of the "dominion warship" a spider like image of the unknown in a science fiction T.V. series. The black feels wild, passionate and expansive, but unknown- this was dominant as I approached the task. This connects to my meanings in the Black series, although I don’t perceive myself to be wild passionate or expansive. Also what remained with me from the first viewing was the particular colour red- a beautiful burgundy. I wanted to reproduce this colour in my response and I knew I could not. To reproduce your colours is very important, as when I depart from yours to mine the image becomes imbued with my feelings and associated meanings. I began with red and blue pastels, doing stripes of colour on the white page. This was my way of saying yes this red is important but look I can’t get it the same- these stripes are like coloured samples- but none are quite right. This was the beginning
point for the drawing and while I was doing these I did not have any
picture of what the finished image might look like. Then the black- I
wanted to connect the red and black. I’m not sure why; an experiment
to see what would happen if these forces, which were quite distinct in
your image, came together. How would that feel? Where would the
energy be? As I reflect, after the image is finished, I see that the
energy has flattened out. The black is giving some energy to the red
and then this is returning to the black. It seems to me to be a more
"even handed" image. Having done the black emerging from the red
stripes, I then felt the need to connect through the red with a thin
black line, tracing the black through to the space at the bottom left of
the page. Having done that, I realised I wanted a source from which
these lines might have come, or an end to which they might go. This
led me to what I have called my "black sun", the thick opaque area at
the base of the page. There was a clear order to the construction of
this image, each subsequent part emerging from the one that went
before. And I am not sure about it at the end. I was aware that I could
be clever and try ever more inventive images/constructions to offer
you, and having that thought, realised that the point of this process is
not to be clever but authentic- therein ends this instalment.

Jan’s thoughts while drawing art reply “Moving Together” JVR 2111:
Reduction and method referents

On first viewing, this picture reminded Jan of the
"dominion warship", a spider like image. The black
felt wild, passionate and expansive, but unknown. She
noticed it resonated with her own "Black" series. She
also noticed the beautiful burgundy colour used in the
original, and was concerned she did not have a similar
red. She commented that reproducing the traveller’s
colours is very important because using her own
colours invests the image with her feelings and
meanings. Her method of dealing with this problem was to place stripes of colour on the white page in various mixes of blue and red to suggest the original colour. The perceived importance of the colour was the starting point. She thought of adding more constructions but stopped when she realized that the point of this process is to be authentic not clever.

Jan first noticed the black (wild, passionate and expansive) and the red/burgundy. She noted the need to maintain the colours of the original to meet the originator and to create a convincing illusion in the absence of the correct coloured pastels. Jan’s art knowledge was helpful in doing this, and the method will be easier for someone with background understanding of art and art making. Jan started with no idea what the finished image might look like, she wanted to change the relationship of the elements by connecting the red and black, and rebalancing the forces, to make them more equal. She changed the position of the two elements from distinctly separate, to much closer, and introduced direction. The black emerged from the red stripes, and she added a source - the black opaque area - from which these lines might have come or to which they might go. There was a clear order to the construction of the image, each subsequent part emerging from the one that went before. She stopped when she realized that authenticity not cleverness is the important guide.

A group of therapists asked, later, to respond to this picture, offered many different responses that contrast with that given above. Several responses provoked questions about projection onto the learner’s work by a teacher or therapist, in a way this companion avoided. Detailed description of that study is given in the section “How others travelled the same
Loris’ thoughts about Jan’s drawing reply “Moving Together” JVR2111

I like the movement of this drawing and the fireworks feeling it creates in me. I think you think the red is more important in my picture than do I. The equal status of black and red makes the red more important than I had thought it to be. I am happy with more of that red. Does this change of emphasis alter my feeling about my drawing? Probably not, but it does move me out of my drawing and away from skeletons. You have not invoked the skeleton. Did I move that beyond recognition? I am both glad and sorry. You have softened and freed the black into waving tentacles, less fixed and expanded the openings into freedom of the red. The main feeling I have to this reply is gratitude for witnessing with acceptance, and pleasure in movement away. It speeds the opening up and movement from skeletal ribs.

Loris’ thoughts about Jan’s drawing reply “Moving Together” JVR2111:

Reduction and method referents

This drawing, which happened by following feelings and making marks on paper is a retreat from the strength of “Openings”. The traveller wondered about what emerged in these drawings. The content and form of drawing seems to her to come from tuning in to feelings and these may or may not have clearly understandable meanings. However, meanings do emerge if the feelings are allowed to develop art form, and given attention and time. The main feeling response to this reply was gratitude for witnessing with acceptance, and pleasure in movement out of the original. She is both glad and sorry that the skeleton disguise has been effective.

Art does not take the place of words. It seems to act
as a conduit for feeling, accessed through the art actions, and written in words which here were preserved in journal records during drawing and on receiving the art reply. The verbalization, which in this research was through personal notes and journals, but in therapy would occur within the intersubjective relationship, is an important element. Both colleagues on this journey strongly relate emotional meaning to colours and experience position shifts in visual images as altering the metaphorical connection to life constructions.

_Loris’ thoughts while drawing “Emerging” L221_

This is a retreat from the strength of “Openings”. I didn’t know what to draw so I permitted a drawing to happen by following feelings and making marks. I start by cutting out shapes from the paper with no awareness of why. I started to use my favourite burgundy pastel. Made a few coloured smudges. Neither the holes or the burgundy.
smudges went anywhere. Then I picked up a pencil. A shadowy figure outline of head and right shoulder emerged. Who is this? An aspect of self, quiet, gentle, reflective, unclear. And then the face, clearer, no longer blank. Sad. Covered with crumpled tissue for texture, to remove the plain whiteness of the page, and to cover the holes and smudges that now have no part in the statement. The additional red and the frame are also mostly aesthetic decisions. I wonder about what emerges in these drawings. The content and form of drawing seems to come from tuning in to feelings and these may or may not have clearly understandable forms and meanings. However, meanings do seem to emerge if the feelings are allowed to develop an aesthetic shape. The feelings translate into forms and meanings, if given attention and time.

Loris’ thoughts while drawing “Emerging” L221: Reduction and method referents

This drawing, which happened by following feelings and making marks on paper is a retreat from the strength of “Openings”. The traveller wondered about what emerged in these drawings. The content and form of drawing seems to her to come from tuning in to feelings and these may or may not have clearly understandable meanings. However, meanings do emerge if the feelings are allowed to develop art form, and given attention and time.

Art does not take the place of words. It seems to act as a conduit for feeling, accessed through the art actions, and written in words which here were preserved in journal records during drawing and on receiving the art reply. The verbalization, which in this research was through personal notes and journals, but in therapy would occur within the intersubjective relationship, is an important element. Both colleagues
on this journey strongly relate emotional meaning to colours and experience position shifts in visual images as altering the metaphorical connection to life constructions.

*Jan’s thoughts about Loris’ drawing “Emerging” L221*

**Description**

The image will be described vertically. There is a frame of black pastel lines and painted, slightly waving, overlapped lines- somewhat dried, so the brush marks are visible surrounding the perimeter of the page. Inside this frame there are pencil and blue pen drawings of a torso- with the outline form visible, no features, but with some hatched lines evident on the right side of the face area and right side of the neck. This image is drawn in the upper left of the page. Below this and to the right are two images of open eyes, and concave lines drawn above these for eyebrows? Surrounding these images there is light shading of perhaps charcoal or pencil and below, slightly to the left is an image of a closed mouth, drawn in blue pen outline with shaded grey pencil contained within the outlines. To the left of this image are three holes cut in the paper, and another hole cut in a "lip" shape slightly above and to the right of the drawn lips. In the lower right there is one additional elongated hole cut in the paper. Over all the holes and the drawn images white tissue paper has been pasted so that the surface is raised and textured like "scrunched up tissue". At the lower section of this tissue overlay and under the tissue covering the elongated holes on the left of the lips and on the lower right side there are burgundy pastel highlights smudged over the cut edges and the texture of the tissue. The remainder of the page is white paper.

**Key words and images**

The black frame- bold and energetic, the torso outline, staring open eyes, closed mouth, mirrored mouth cut out, coverings that allow
some vision, holes, white on white, texture overlay, floating images.

Jan's thoughts while drawing art reply “Frames Inside” JVR 2211

Figure F.44 – Frames Inside JVR2211 590x420mm soft pastel, pencil, paint

White on white was what stood out for me as well as the frames. But I wanted to move the frame image in. For some reason I located my frames on the cut out eyes and mouth; the face somehow seemed to dominate my image- this is my material and is not really important for this response. My preoccupation was with the aesthetic to create a questioning in the image. But the exact nature of the question eludes me.

Jan's thoughts while drawing art reply “Frames Inside” JVR 2211: Reduction and method referents

Jan’s main impression of this picture was white on white, and frames. Her intention was to create a visual question, though she does not know what this question was. She located frames on the cut out eyes and mouth; and recognized her own material in this decision.

Jan’s reply involved art work recreations close to her
own material. She acknowledged and monitored this throughout the drawing to prevent projection in the reply.

_Loris thoughts about Jan's art reply “Frames Inside” JVR2211_

This reply is much stronger and busier than my original. In my drawing I had an experience of something not yet clear, emerging. In Jan’s reply my gentleness has gone and a strong question about eyes and mouth are posed. I only know that the eyes and the mouth in my drawing were parts of a new self, a rediscovered self, newly released aspects of self. Jan appears to have much more conflict in her statement. I don’t want to question, simply to allow whatever emerges to become defined through organic development, I don’t yet fully know what this will be. I am prepared to allow it to happen without pushing.

_Loris thoughts about Jan's art reply “Frames Inside” JVR2211: Reduction and method referents_

In the reply, the gentleness has gone and a strong question is posed about eyes and mouth. Loris thinks eyes and mouth were parts of newly released aspects of self and wants to allow whatever emerges to happen without pushing.

Loris saw this reply as much stronger and busier than her original. Her experience was of something not yet clear, emerging. The reply, though seeming not to meet her experience affirms it by questioning, which allows her to confirm the original feelings.
I wanted warmth and peace - a rest from strong feelings and an expansiveness. I had a sense of the words, “I’ve got there”. I started with a yellow glow that suffused the whole paper. I then added the warm orange and cooler green in a blended change of colours, without clear lines of transition, boundaries or form. The colour blending was aesthetically motivated and I tried to ensure subtle merging of colour. This is a hard drawing to respond to.

**Loris thoughts while drawing “There” L231: Reduction and method referents**

Loris wanted warmth and peace - a rest from strong feelings and an expansiveness to support the words, “I’ve got there”. This was expressed by a yellow glow that suffused the whole paper, with the warm orange and cooler green blended into a subtle merging of colours.
Loris knew this was an extremely difficult drawing to respond to - a golden glow - how could it be done? Perhaps a copy might be possible as an acknowledgment.

Jan's thoughts about Loris’ drawing “There”

Description

This image is called “There”- this word is located on the front of the picture, written in green ink in the bottom left hand corner together with the date. This picture has no definite edges or boundaries. It consists of smudged pastel which moves from being very light green yellow, in a diagonal triangular section in the bottom left corner, through to pink, orange, then a clearer orange, to yellow orange and then to a lighter green orange. There are also smudges of lime green in the boundary area to the right side of the picture. In addition there are also green smudges in the central upper section. The colour transitions are subtle with no clear demarcation from where one colour predominates to the next. The colour lessens towards the boundary of the paper leaving an irregular white boundary around the page.

Key words and images

Luminous colour, - moving through light - pink orange yellow and green - diagonal gradation from bottom left to upper right – space - contained on the page.
I am considering this in context with your other images. This seems very different. I think back to the others and recollect the importance of the words “melt down”. When I return to the other pictures I get an image of a cup. This connects with my last picture in my series. This cup is burgundy, white and black. Out of this comes the yellow, moving outwards and upwards. It is from this point I return to the key words above. I am returning to indwell the image before drawing. I know I will start with yellow and use the same pastels. That is all that is certain. A closer look at this image reveals a curved pencil line—perhaps part of a circle drawn slightly to the right and below the centre of the page. The drawing reply is finished. I found this picture very difficult to respond to, perhaps because the image is so even. I cannot distinguish a figure or ground and feel as though I have no room to move. My response shows something of my dilemma. I
created a figure. The foreground part of my image is the black, so I called my picture “Here and There”. The here is the figure. I feel this reply is more about my difficulty with your picture, than anything else. So from this perspective I’m satisfied.

Jan’s thoughts while drawing art reply, “Here and There” JVR2311:

Reduction and method referents

Jan started with a brief description—brief because there is little to distinguish. She found the picture very difficult to respond to, perhaps because the image is so even. She could not distinguish a figure or ground and felt as though she had no room to move. She revisited earlier pictures for ideas and then created a figure. She called the reply “Here and There” and felt it to be about her difficulty with the original picture. She used the same colours and materials, to link with the original.

The reply was considered in the context of other drawings, because its lack of detail made response difficult. Maybe a class of replies that simply acknowledge by repeating the original could be usefully added to repertoire possibilities?

Loris’ thoughts about Jan’s art reply “Here and There” JVR2311

I think I should have told you that a reply to “There” was not necessary. I take your effort as a gift from a companion and value it for the fact that you have done it for me. But my feelings were at rest with my last drawing and I think I could remain with that closure for a while. I did not want to move anywhere else just yet. This resistance had me looking at your reply and feeling mystified about the form and content. It did not jar because my colours were present. I kept seeing the head of a cock with plumes or maybe a vessel with vapour rising. Neither idea overpowered my desire to stay put in the gentle blended
warmth of my drawing. The cock made me laugh; the vessel created a
sensation in the pit of my stomach, of being warmed. I went back to
my original. This is a place where I can rest.

*Loris’ thoughts about Jan’s art reply “Here and There” JVR2311: Reduction
and method referents*

The most significant aspect of this reply for Loris is
a gift from Jan. Loris wants to remain with the
closure and rest of her original and not move out of
her drawing – yet.

The reply JVR2311 and Loris’ response suggests that
perhaps not all replies need to move anywhere; one
could simply reflect the original, to say “Yes, I
see”. The use of the same colours was very important
in making the reply image acceptable.
F.1.4. Jan’s journey: series 2

Table F.10 – Jan’s original art sequence and Loris’ art replies: series 2

<table>
<thead>
<tr>
<th>Cycle</th>
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<th>Code</th>
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<tr>
<td>1</td>
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<td>J211</td>
</tr>
<tr>
<td>1</td>
<td>Shifting Differences</td>
<td>LVR2111</td>
</tr>
<tr>
<td>2*</td>
<td>Untitled 1 &amp; 2</td>
<td>J221</td>
</tr>
<tr>
<td>2*</td>
<td>And, so on</td>
<td>LVR2211</td>
</tr>
<tr>
<td>3</td>
<td>Untitled</td>
<td>J231</td>
</tr>
<tr>
<td>3</td>
<td>Repetitions 1 &amp; 2</td>
<td>LVR2311</td>
</tr>
</tbody>
</table>

Table F.11 – Jan’s significant drawings: series 2

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six Untitled Drawings and Poems J211</td>
<td>Drawing it out-not acting it out</td>
</tr>
</tbody>
</table>

Table F.12 – Jan’s significant replies: series 2

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shifting Differences LVR2111</td>
<td>Other possibilities</td>
</tr>
</tbody>
</table>

Jan’s reflections at the end of series 1 and before 2

Series 1 finished with a statement in photographic form of my meanings of the black. Although this statement had not developed into a fully formed narrative, it left me with a sense of completion and a need to "be with" the images for a while. I reflected, stayed with these images and slowly they transformed into verbal thoughts about ways of being different in the world. I then began to try these different ways of being. I think that the black holds existential patterns of being in the world, and if I were to state these they
would be:

- When I begin to know something or someone well two things happen, either I get disappointed or bored, so to avoid this I try not to know people and things that well. I do not like this.
- Black holds the fear and the seduction of not knowing.
- Black is energetic and when I find my energy it is in response to things not right, rather than a response to joy or wellbeing.
- Black – the not known is a place out of which my creativity springs.
- Black is also a boundary place – a safe place where I need not become too intimately connected

Series 2 became imperative when I was experiencing a small "crisis" of understanding about parts of my life. The content was a developing relationship, moving towards intensity that left me anxious and confused. I did not want my feelings to be spoken and therefore wanted to play out feelings and experiences through image. The relationship was a fantasy, a potential for taking enormous risks that I wanted to take and feared dreadfully. Hence "I need another series, Loris!"

I selected a book in which to house these representations, thinking that they and the responses will be the story I can give to communicate this experience.

Jan’s recollections at the end of series 1: Reduction and method referents

Jan felt she had worked through the meaning of the black to identify and list existential patterns the black held for her. She suggested another series because she had another issue she wanted to explore.

The potency of the visual art reply is demonstrated both in Jan’s behavioural understanding at the end of
series 1, and by her request for another series, to explore another issue.

Jan’s thoughts while drawing “Six Untitled Drawings and Poems” J211

I selected a book in which to house these representations, thinking that they and the responses will be the story I can give to communicate this experience.

These images and poems were a concealed way of exploring my feelings about this relationship with another person—a relationship I
desired but also one I knew was fraught. The details are less important than the energy this fantasy held for me.

*Jan’s thoughts while drawing “Six Untitled Drawings and Poems” J211:*

**Reduction and method referents**

*Jan’s series of six drawings and poems were made together as a way for her to explore a relationship.*

Experience with the art reply has extended the possibilities from one drawing to a series of six that hold together to allow a fuller statement of the issue.

*Loris’ thoughts about Jan’s “Six Untitled Drawings and Poems” J211*

**Description**

This is a series of six drawings and a poem that runs parallel to the drawings, throughout. Two of three poem pages are written over pencil and coloured lines. The whole work (drawings and poetry) covers eight pages, of which four are full images and one page is blank. The first image stands alone with each successive image linked with writing. In the case of the fourth full image, the poem is written on green tissue and glued to the lower edge of the drawing. The poem runs through from page to page. It says:

It’s not that the chinks have appeared

It’s that they are named.
put there
given form – the spaces have
substance
And then we begin to live in
the chinks

Against drawing 2
The chinks become

So much the
Focus
I forget the armour that surrounds
the gaps

the chinks are the places of risk
For wounding, and moving beyond
beware!

She sits mute in the chinks
peers out – scared and partly
muffled
but very strongly present
waiting

for her time to unwrap,
unravel,
become

Time flattens the chinks
and the armour to a

Patterned tablecloth.
The first drawing completely covers the page, and has a black border formed on the right edge from overlapping black lines running parallel with the paper edge, and more oblique slanting lines on top, bottom and left edge. A column of colours built of oblique lines is placed centrally on the page. The colours are, in order down the page, pink, scarlet, with a central blue column that continues through white, yellow, vermillion, blue, green to the black at the bottom of the page. The space between the coloured column and the side borders is filled with lightly applied black with white paper showing through. The coloured column is crossed along its length to one third from the top, with seven oblique, single stroke lines, five of which have “feathered” ends. Long lines run, separate and severally, up and down the page for almost the full length of the column at its side edges.
The second drawing consists of colour on white paper with much white (pastel and paper) showing through. In the top half of the drawing are four elliptical shapes, one under the other, placed across most of central page to within one inch of the left edge and varied distances on the right. These have been drawn first in black, then the whole area coloured over in white pastel and smudged a little, then a dark smoky green added to the shapes as edging or oblique lines across the shape. Tissue paper has been applied to the lower half of the drawing, extending up the left edge, crossing and partially obscuring left hand parts of the two lower shapes. The lowest shape is further obscured by a strong area of crimson and vermilion with orange touches that by the use of the underlying tissue, the dark colour of the submerged ellipse and added brown shows a small round area next to a dark similar shape. The latter is echoed by a surrounding light concentric circle. The boundary of the light shape is
very clear, that of the concentric light shape, very blurred. There is a patch of brown red, then one of orange, and finally one of black on the left of the page reaching the lower paper edge. To the right of this is an area, the size of a hand that is almost white, which shows the faint creases of tissue paper pasted onto the ground.

The next page is part of the poem written over a column of colour down the centre of the page. It has that part of the poem with which it links, drawn over it, so that the graphics add to the density of the coloured column and also emerge from it. The column of colour has been applied over pieces of pasted-on tissue using the edges of the tissue to define it boundary and occasionally overlapping those edges. The colours used are ultramarine, purple, pale black and smoky green, with small scattered emphases in black pen. The elliptical shapes of drawing two are repeated, faintly, three times across the top of the page.
The next page is poetry surrounded by pencil and brown crayon. A full white page has an inner border of long lines, mainly in brown crayon. The enclosed rectangle consists of pencil lines drawn across the space. The lines cluster densely in two areas, one travels from the mid point of the top edge to the bottom right corner with “feathering” at the points of border contact, the other from the top right corner to the bottom left corner. The second cluster of lines fans out after crossing the first line in the centre of the page and the lines lightly fill the bottom triangle of the picture. The top left part of the picture is lightly filled with slightly curved lines across its full extent. This drawing has part of the poem written in pencil and placed fully across the inner rectangle.

Drawing three (page 7) is a full page drawing with a little white on the right where coloured lines do not reach the paper’s edge. It has no writing. The dominant image is placed centrally and a little to the left.
and fills the page from top to bottom. It consists of a black cocoon-like shape, highlighted with black texta lines. It has a masked face with huge eyes highlighted with light patches, and without pupils. The background is filled long lines of pink, purple, blue, yellow and black.

Figures F.55 – *Untitled* (page 8) J211 210x300mm soft pastel, oil pastel, pencil, tissue paper, felt pen

Drawing four (page 8) is on a smaller square of white paper that has been taped into the book slightly toward the top of the page. A piece of green tissue paper is placed behind the drawing and extends below it by four inches. It has the final sentence of the poem written on it, and seems to illustrate this sentence. The drawing consists of a design of coloured squares placed densely together in the centre of the drawing and more openly at the edges so that there is no clear boundary between colour mass and white paper. Black ground is placed on the lower right and extends across to the left near the bottom. The colours consist of dark and light blue, dark and pale orange, and one red square of about one inch in size. Some squares
are very clear, drawn in strong colour with sharp boundaries, while the paler ones are less densely coloured in and often placed over other squares with the effect of being less distinct.\(^{10}\)

*Loris’ thoughts while drawing art reply “Shifting Differences” LVR2111*

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I looked at Jan’s new piece(s) as soon as I received it (them) and let it begin to percolate in the background of my mind. I wondered about my response. I deliberately kept moving my response away from a language based intention and tried to connect with the feelings of the

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\(^{10}\) Note: I did not finish all the descriptions before doing my visual art reply. I studied the drawings and poems as a whole and the ideas for my response came to me. I was aware of a fear that I would not get it “right” for Jan, which I very much wanted to do. I was relying on intuition and felt that I was taking chances. I am now aware of levels of certainty in responding and that the description writing adds considerably to the conscious confidence of the creative response. I was struck during the description of drawing six by one red square and its placement. This made sense of the red highlight that I placed in the reply and which I could not explain to myself before I had done the description. After it, I felt confirmed in the use of red which had worried me previously because, though I was happy with it aesthetically, I thought it had come from a conversation outside the drawings and not from within them.
piece(s). I want to make a meaningful response, but I don’t know what this could be. I watched a TV documentary about birds and when I saw a flight of ducks and knew this to be a useful image. But I worried about how much confidence I could have in this belief. I had seen a swamp harrier and started to practice drawing its shape in my head but pulled back from using a bird of prey without more evidence. I wasn’t even sure about using sea birds! Jan phoned to change the day of meeting and I mentioned birds and the harrier. She said birds were absolutely right and that she had experienced an image of birds in some other new work. She was “amazed” and we talked of how the idea of the birds had come to me. Basically, I don’t know, except through reflecting on her images and being aware of seeking a reply. She also spoke of a vulture- a bird of prey as being nearer to her birds than ducks. I mentioned Escher’s etching of birds where he plays with changes in boundaries, shapes and spaces.

Jan’s confirmation of the birds gave me courage to do my drawing reply. I was quite confident about what I wanted and felt it turned out well. I hope that it will work for Jan. I had several ideas in mind; the Escher play with changes between forms and spaces was central, and I tried to have background/foreground changes and explore ideas of the relationships between and in shapes and spaces. I tried not to lecture or make linguistically equivalent statements in the art response. It seems to say more than I can put into words of instruction, question or challenge. Visual art is not instead of words. It has a density, and an ambiguity from which the recipient can choose the appropriate statement. One uses the qualities of the art as a guide to alert the creator to feelings, ideas, or thoughts that can be emerged and explored. A recursive movement between original creation and the art reply develops, with internal checks with the creator about rightness and response. One gradually learns the other’s repertoire-
Loris’ thoughts about Jan’s “Six Untitled Drawings and Poems” J211:
Reduction and method referents

The difficulty of responding to these six drawings prompted Loris’ to undertake descriptions of each picture, but before concluding these she drew one response to all six drawings collectively, that she confirmed as “right” for Jan, by completing the description, and finding justification for a red area in she had spontaneously (?) included in the reply drawing, by consciously noting a red area in one of Jan’s drawings.

The words intuitive response are used in the notes but action can be explained by the possibility that the observational stance was operating prior to the description and was acted upon and then confirmed retrospectively. Reflection prior to drawing led to some ideas for a reply drawing that were checked verbally with Jan before Loris acted upon them, because she felt she could not trust their acceptability, without confirmation. In this instance, the dialogue drawing seems to have emerged from the observation of the original before the drawing commenced. Loris’ noted that “one uses the qualities of the art as a guide to alert the creator to feelings, ideas, or thoughts that can be emerged and explored. A recursive movement between original creation and the art reply develops, with internal checks with the creator about rightness and response. One gradually learns the other’s repertoire - shapes, colours, and patterns”.

F.136
You can take off from the ground! Yes fly over and above the landscape to see it from a different perspective. You don’t have to tread the paths, but fly over them—this is faster, more movement and freedom. You can swim through it. As I notice the shift from flight to movement through water I am reminded of Escher. There is a play of shifting subtleties, and the ambiguity of sequences is enjoyable. I like this image a great deal. It feels lighter and happier than mine. Landscape is created from tablecloth. I like the outdoors better.

Jan found an analogy between landscape and tablecloth and preferred the changed metaphor, with its action shifting subtleties.

The capacity to perceive and relate meaningfully using metaphor is an important characteristic of successful use of this technique.
F.1.5. Loris’ journey: series 3

Table F.13 – Loris’ art sequence and Jan’s art replies: series 3

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<td>1</td>
<td>Reply to Stitched Up</td>
<td>JVR311</td>
</tr>
<tr>
<td>2</td>
<td>Forest</td>
<td>L321</td>
</tr>
<tr>
<td>2</td>
<td>Reply to Forest</td>
<td>JVR321</td>
</tr>
<tr>
<td>3*</td>
<td>Ripples</td>
<td>L331</td>
</tr>
<tr>
<td>3*</td>
<td>Reply to Ripples</td>
<td>JVR331</td>
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Table F.14 – Loris’ significant drawings: series 3

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<tr>
<th>Original Drawing</th>
<th>Meaning</th>
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</thead>
<tbody>
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<td>Stitched Up L311</td>
<td>Development of hiding and showing</td>
</tr>
<tr>
<td>Forest L321</td>
<td>Horror faced</td>
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</tbody>
</table>

Table F.15 – Loris’ significant replies: series 3

<table>
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<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reply to Stitched Up JVR311</td>
<td>Mirroring my defence</td>
</tr>
<tr>
<td>Reply to Forest JVR321</td>
<td>Look at it</td>
</tr>
</tbody>
</table>

11 We just met to discuss possibilities for further work. We decided that we both wanted more data and more personal experience about this creative art method for enhancing personal learning. We confirmed the action structure, which had been clarifying.
During drawing I was aware of two parallel streams of consciousness, one regarding myself, the other regarding Jan. I wondered what I would draw and decided that anything would do. I was not in touch with any major issues or ideas, though I was conscious of my present experience of illness and employment threat.

I had in mind two preferences, one to make something meaningful
and two to avoid narrative. I thought about the difference between narrative and existential life patterns. I am aware that something significant always eventuates. I think about Jan’s reception of my work; how much to reveal of my present thought and feeling—some of it she may find unacceptable and I may find it unacceptable to reveal it. I also noticed a wish to do a drawing with some artistic merit. I struggled with the reality that I am not as good artistically as I would like to be—having a hobbyist’s facility not a deep talent. This interest in the onlooker’s approval does not relate to Jan’s specifically but is something I remember since I was first conscious of drawing at five years old. This work does not demand art skill, just the courage to make marks on paper, so, I tell myself to apply to myself what I would say to a client. Whatever I do is not permanent. It represents a “flow of consciousness” through pictures.

I focus, briefly and occasionally across two days during other activities, on what to do. I doodle spontaneously and quickly on a page—shapes like round rocks piled up. The top three overlap to suggest a Buddha-like figure sitting crosslegged. Under the pile at the bottom is a curled up figure, asleep, catlike though human. I am unhappy with the lack of delicacy. I am pulled towards a page of horrible (vermillion) red marbling made and not used for “Pantomime” in series 1. I hate the colour. I look at the page and see that the shapes divide into two halves, with one half looking like a “red devil”.

I will use the devil, and cut it out following the outlines so the shape is complete. Cut out, it loses its identity. I am glad. I think of using both halves of the cut page. I don’t know where I’m going with this and I feel tension in my guts and chest. I place both halves of the red marbling onto another page and play with varying the spatial gap between the pieces. I like what occurs and plan to have the pile of
rocks, half obscured, under the red marbling, showing only a portion in the space between the two pieces of red. I like the half hidden image, and experience kinesthetic relief from tension when I discover this solution to full exposure. The overlap obscures and fragments the clear doodled statement but retains the information and gives me some interesting shapes. I am excited and committed to doing the drawing. I feel a coming together, a conviction, a rightness, a knowing that this is OK. I can move on with the task and I experience a release of energy. I glue the devil half into place. I decide not to fully glue down the second piece but to secure it only on the three edge boundaries. I glue a piece of laser patterned silver paper behind a trimmed back area. I like the fact that on some angles this silver gives a red-orange colour.

With the two red pieces in place I draw zebra stripes with a calligraphy pen in the space between them, enjoying the switching of direction. I then place the rock pile under the red flap (previously doodled on another piece of paper). It is quite different from the other shapes. I think about the curled up figure at the bottom and remember a role play where I spent my time in the position. I thought- hiding, out of sight, controlled revelation, kitch, superficial, decorative presentation.

Once finished, I took it to Jan, with no concern about her reaction. I thought a lot about surface presentation, the words brittle, superficial, protective come to mind. This piece gives away little but says a lot about process. I think of being caught in surface maintenance and decide that choice is all, and flexibility to choose appropriately for the moment is important. The receiver is also an important aspect determining the extent of revelation. I don’t want to lose this characteristic, it is sometimes useful, just not to get stuck in it.
Loris’ thoughts while drawing “Stitched Up” L311: Reduction and method referent

Loris wondered what to draw and decided that anything would do: something significant always eventuates. She had two preferences, one, to make something meaningful and two to avoid a narrative statement, and focus on process. She was aware of fear that Jan may find some things unacceptable. She also noticed a wish to do a drawing with some artistic merit, and then realized this work does not demand art skill, just the courage to make marks on paper; it is a “flow of consciousness” through pictures.

Finally, spontaneous, quick doodles on a page, suggested content. Materials were chosen, with strong feelings associated with them. The issue of how much to show emerged, associated with body based feelings of tension. Finally a conviction of rightness, a sense of knowing that what she was doing was O.K. was experienced with a release of energy. Ideas of hiding, being out of sight, of controlled revelation, through kitsch, superficial, decorative presentation, came to mind. Some thoughts about managing and using this aspect usefully, followed.

This picture and its associated thoughts and reflections represents a dynamic process of showing and hiding. The record shows movement between thought, reflection, relationship and drawing actions.

Jan’s thoughts about Loris’ drawing “Stitched Up” L311

As I look at this image (before drawing). I am aware of past patterns observed in your art making- this is what I think I know! Marbled paper- you have used this before and I wonder if this piece is from a pile gathered from past times. From this thought I ponder this (if it is
so) as a possible making metaphor, that is, using materials already created in another context for a new configuration- then I wonder if it "is a pattern of life experiencing outside and beyond art making?"

Marbled paper has both an "accidental", and a “no fail quality" to it. Is this a metaphor for being in the world? The white border- I remember this a feature of another larger work using marbled paper, this intrigues me and is also slightly disturbing to my aesthetic. My mind wanders into free associations of bookmarks, one sided borders, is it just to make room for the date? Layers- another feature of other collages I have seen, things hidden, but easily revealed by the action of another.

I'm aware that I don't really give credence to the marbled quality, I ignore it- dismissed- not intentional, therefore less worthy of my attention. Then I look at the lined patterns of black making a pathway through and across the drawing- these I also feel like dismissing as just patterns, I'm aware that I'm looking with interest for discord, high energy, challenge- this is where my eye wants to go and stay. The silver paper is boring for me at the moment- I wander into associations of children's birthday parties, wrapping presents, the wrapping being ripped and discarded- it is also a product of mass production- the economic imperative of buying goods to make things look nicer- "Why do people wrap stuff?" Then I look inside and I'm interested. The balance feels precarious, are the "boulders balanced on each other, are they floating without substance? The energy is ambiguous, I feel whimsy? delicateness? a toppling? an eye looking down at the top- a kind of "foo is here" look to this image at the top of the pile and I love the white spaces in and around. There is room to move and room to tumble, a sense of the possibility of falling, as in a dream.
Jan’s thoughts about Loris’ drawing “Stitched Up” L311: Reduction and method referents

Jan’s first consideration was to look for patterns recognizable from Loris’ previous artwork, patterns Jan knows; and which she questions to see if they are “pattern (s) of lived experiencing outside and beyond art making?” She notices marbled paper and wonders if it is left over from past work. Marbled paper has both an "accidental" and "no fail quality" to it. Are these ideas a metaphor? She finds the white border, remembered as a feature of another work using marbled paper, intriguing and slightly aesthetically disturbing. It leads to associations with past work. She thinks of layers, as things hidden, but easily revealed by the action of another.

She ignores the marbled paper and the black crosshatching because they are “just patterns”. She finds the silver paper boring, and notes her associations of children’s parties, wrapping ripped and discarded, a product of mass production, and of buying goods to make things look nicer. She looks inside and is interested. The balance feels precarious. She wonders are the “boulders balanced on each other or are they floating without substance?” The energy is ambiguous, whimsical, delicate, a toppling, an eye looking down – a kind of "foo is here" image at the top. She loves the white spaces in and around which allow room to move and tumble, with a dreamlike possibility of falling.

This record shows in detail Jan’s thought process in scrutinizing the drawing in a recursive action between observations and associations. The associations range from her own life experience to possible metaphoric links with the learner’s life, to the learner’s past work, to aspects that interest her personally.
notes she is looking for discord, high energy, and challenge, and that this sometimes has her overlook important aspects.

*Jan’s thoughts while drawing art reply “Reply to Stitched Up” JVR3111*

![Image](image1.png)

**Figure F.59 – Reply to Stitched Up JVR3111 340x314mm cut out paper shape**

I will attempt to draw and talk, then recapture my talking in this text. I am sitting in my office- I see black and reddish paper, think shapes, think cut outs, think mobiles. This is the quality of Alexander Calder. I have to think about the falling, and the toppling; mobiles are secure, this isn't. As I am cutting I think I can mirror the drawn line pathway in a cut shape- this makes sense of re-presenting something for Loris’ interest that I dismissed? I think I am acknowledging something that is present in the image. Not of particular interest to me. I know I can attach things on to the top of this, as she has done, but in three dimensions. I think I could connect the mobile pieces with fine white cotton. I dismiss this, because cotton is not readily available. I connect with my own pattern of making do - a lack of commitment to
EXACTLY the right way. I think this is a personal failing, and certainly a failing in terms of art.

I am also aware that my intention in this exercise is to foreground my thinking. I wonder how much this is changing what I might have done otherwise? Can't possibly know the answer to this- I also haven't done a description- I have just used the intrasubjective and transformed this through image.

I know how this visual art response might look now. Before I had little overall plan- black spiral, attachments all sitting on a white ground. My energy is heightened- I feel my shoulders hunch and a frustration that I cannot type as fast as I think. The finished product didn't look as I expected. Things happened. I feel an ahha sort of response. If I do that, it in some way mirrors what has already been done? I like the little bit sticking out, the fold, an invitation like one offered to me, but different. So the mirroring is not just in what is on the page but how it is on (or in this case off) the page.

Thoughts after reading the title: I re-connect to my earlier fleeting thought about using the cotton, to mirror the "stitched" in the title. I wish I had done that. I respond to the title quite differently. To the image, I respond with a slightly more sobering feeling.

Jan's thoughts while drawing art reply “Reply to Stitched Up” JVR3111:

Reduction and method refersents

Jan dispensed with the description phase of the creative art method and used instead reflective observation before drawing. She drew and recorded her thoughts by simultaneously talking and drawing. She wondered how much the recording changed her actions. The comparison is unknowable, but the strategy seems to work quite effectively. Maybe an alternative to the
tedious description is possible.

She saw black and reddish paper, and thought of shapes, cut outs, and mobiles. She thought that mobiles are secure and this isn't. She thought of mirroring the drawn line pathway in a cut shape to represent something in the image that she had dismissed as uninteresting to her. She thought of attaching things in three dimensions, and then of connecting the mobile with fine white cotton, but dismissed the idea because there was no cotton available. She connected with her own pattern of making do. She noticed the heightened energy that comes with knowing how the reply might look and experienced a sense of insight into the way something can mirror what has already been done? She reread the title, and connected to her earlier thought about using cotton, to mirror "stitched" in the title. She noticed she responded differently to title and image.

The record showed the same pattern of moving between the original art and its characteristics, the self and the other, and the reply artwork, that balances all considerations in a mirroring of aspects of the original. The influence of title upon the respondent raised the question of whether or not to use titles, or whether to read the title at the end of drawing instead of before making the reply, for the research period. When a title is available it clearly contributes information that helps to orient the respondent, especially in the absence of any verbal discussion about content.

Loris’ thoughts about Jan’s art reply JVR 3111

I first looked at Jan’s reply, disliked it, wanted to avoid it, quickly folding it away. My ‘ heart dropped’, my throat constricted and it was
several days before I looked at it again. Jan had given me her next original at the same time. I liked this drawing and kept looking at it for the pleasure of its colours and textures, in the mistaken belief that it was another reply drawing JVR3111. I felt calm and grounded. I liked the shift away from my original L311 that it gave me. I thought this response justified my preference when I still believed that both were replies to my work.

When Jan told me that only the first work was her reply to me, I revisited it. It captures the disliked distancing elements of my drawing L311. It is decorative, flat, cut and dried, expressionless except for its humour, which is “cute”. It reminds me of the “red devil” of the marbling, even though the art work obscured this figure. Gradually the emotion subsided and I moved away from the original and the reply statements. I reflected upon the emotional responses to each drawing. I thought that they both pointed to the same message for me, though in quite different ways. The actual reply drawing extracted the elements that I disliked from my drawing and in bringing them together in such an unadulterated way forced me to recognize what they are. Jan’s second original, when I believed it to be a reply, made me feel expanded and open so that I did not require the hiding facade. I thought my next drawing might be an explosion of anger at this hiding and its effects. I take the learning of this exchange to relate to the facade that I put on. It is self protective, without depth, not showing anything. Yet the desire to be a part, to relate, is strong. I have always sought harmonious open relationships, easy access, in both directions. Why the contradiction, the hiding? Then I realize the source of the need for camouflage!
Loris’ thoughts about Jan’s art reply JVR 3111: Reduction and method referents

Loris experienced bodily fear symptoms, and a profound dislike of the art reply. It captures the disliked distancing elements of drawing L311. It is decorative, flat, cut and dried, expressionless except for its humour, which is “cute”. It reminds her of the “red devil” of her marbling. The learning of this dialogue is related to a behavioural facade. It is self protective, without depth, not showing anything. Yet the desire to relate is strong. Why the contradiction, the hiding? Then the source of the need for camouflage clarified.

This dialogue illustrates both the power of art to provoke emotions and its potency in supporting emotional reconnection.

Loris’ thoughts while drawing “Forest” L321

Figure F.60 – Forest L321 420x595mm soft pastel, silver paper
I have no doubt about this drawing. It is to be in black. I start with this colour in mind and across the bottom of the vertical page draw a zig-zag band made up of small lines like Florentine embroidery. I cannot sustain the precision and start to move more freely, less carefully. I build the piece upwards on the page by repeating these bands across the page. The peaks moving up the page remind me of pine trees in a forest. I make patches of dark shadow and light between the trees. I place long, thin slivers of silver vertically in a few places. I like this effect and I have a sense of “rightness” about the drawing manifested through a conviction in my guts, and gathering energy. I do the drawing in a few minutes. As I develop the drawing, I become progressively aware that in the middle of the dark wood is an inhuman savagery. This is an issue from series 1, though different. Series 1 has freed me to express it and it becomes easier to do so. I am pleased, however, that this location and its implications cannot be seen by the witness. I do not talk of this. It is “the kind of secret one wraps in a cocoon of silence or protects as one protects an injury” (Hoffman 2004). I keep it obscured.

Loris’ thoughts while drawing “Forest” L321: Reduction and method referents

Loris had no content intention when she started drawing; she followed the now familiar pattern of allowing content to emerge with and through the drawing activity. She started with certainty about colour, pattern, and aesthetics that combined to suggest the subject as she drew. A sense of “rightness” of the match between feeling and drawing, generated conviction, bodily contentment and energy. As her meaning associations became clear she noticed their pictorial obscurity with relief “that this location and the implications connected with it cannot be seen”.

F.150
The same pattern of response to drawing – no conscious intention, followed by gradual emergence through the drawing process of making marks on paper, of feeling and then meaningful connections.

*Jan’s thoughts while drawing art reply to “Forest” L321*

![Image](image.jpg)

**Figure F.61 – Reply to Forest**

JVR3211 380x575mm paper strips, tracing paper, photocopying, soft pastel, oil pastel, paint

Forests, bleak, Sweden? film set- beauty and fragility. I love this picture, it is really delicate, strong with promises of growth, shadows, strength, solidity, fine lines, thick lines, horizontal smudging, lightness and heaviness. Having said all this, I wonder what is this about, like the fog, it is mysterious yet appealing. There is depth, texture, softness and sharpness, shards of silver, slivers echoed in the fine black lines at the top of the page. I am drawn into the black forest and get the impetus for my art reply from what it might be like in there as opposed to the view from the outside. I notice the play of colour on the silver- this interplay is how I am; how I dress. I will bracket this
and begin from another perspective.

As I do this response, I feel stuck. I feel I have nothing new to contribute to this picture. I can't get into it or surround myself with the atmosphere. There is no point for questioning. I feel satisfied with the original image and can only imagine repeating it, maybe that's the way forward, to redraw it. As I redraw, I use the specks of colour as an alternative to the colour refractions from the silver. I am moved to draw coloured flecks at the base of the page. I don't know why except that I like it. They are moving into the image. This is reconfiguring the dynamics of the image in the original form. I have left the image for some time and return to it knowing it is not yet finished. I ponder over how to complete it. I'd like some silver paint but I have none; some contrast; I think of the oil sticks and will try those. Yes, they are fine, however, they change the energy of the image and I need now to find a way of calming the energy down. I am aware that I often create more energy rather than less in an image. This doesn't seem to fit my original intention—nor the original picture. It is photographic like, smooth, taken and looked at from a distance. I have put things in that I don't think belong! Much frenzied activity later I have something that feels relatively OK. That was a huge struggle, working to change the errors of the artistic step before, haphazard to say the least, but I do think the reply has promise. To focus and blur and connection to the idea of photography and a lens, being close and being distant.

Jan's thoughts while drawing art reply to “Forest” L321: Reduction and method referents

The picture appealed to Jan and she noticed and bracketed out her private meaning response to the interplay of black and colour. She felt drawn into the black forest and got the impetus for her art reply from “what it might be like in there as opposed to the
view from the outside.”

Once started however, she found she had nothing new to contribute to the picture; she cannot get inside and has no point for questioning. She decided to support her feeling of satisfaction with the picture by redrawing it. As she drew, she found the colour refractions from the silver become coloured specks at the base of the page, for no reason other than aesthetic liking. She then realized an intention to move the colour into the image, thus changing the original dynamic.

A period of reflection followed, and a brief problem of finding the “right” drawing materials was resolved. Excess energy in the picture was corrected. Drawing this picture was experienced as a struggle, working to change the errors of each previous artistic step. Finally there was an acceptable picture and an intention statement; “to focus and to blur…being close and being distant”.

The order of action was firstly the private response, then its bracketing, followed by searching for a drawing perspective for the reply, choice of materials and problem solving when the choice was found to overwhelm the picture, acceptance of the picture and retrospective confirmation of the intention of the finished drawing.

In one statement, Jan used passive language which attributes action to the specks (“they are moving into the image”). This raises a question about the power for action this respondent locates in the art work itself (aesthetic imperative).
Loris’ thoughts about Jan’s art reply “Reply to Forest” L3211

I look at this response and see a picture that I really like. I look at it often and the visual pleasure remains. It echoes the drawing elements that I used and puts them into another design. I experience a sense of connection with and acceptance of what I did in L321. I appreciate the additional touches of red (I think of blood in the forest) and green (growth) that appears at the base of one or two of the uprights, and the softening of the image behind tracing paper. I also like the round window of enlarged twigs and branches that contrasts the blurring, softening and distancing to offer alternate possibilities of enlargement and examination of minute details through expansion. I don’t translate this into narrative. I take refuge in the picture and Jan’s engagement with it though she hasn’t any idea of my content. I notice the two crossed tree trunks, I think, don’t go this way, I wonder whether the enlargement comes at the point of overlap. Overlap of what? Dense forest- what happened in that forest? I am aware of the contradiction between my liking for my drawing (L321) and for Jan’s reply and the awful reality located in the forest. This becomes a statement of acceptance by the other of my personal process- an intrasubjective response that is accompanied by profound body based shifts. I reflect that my learning through this process is to search for emotional connections through the art characteristic, especially colour. I see and respond kinaesthetically to the whole.

Loris’ thoughts about Jan’s art reply “Reply to Forest” L3211: Reduction and method referents

Loris responded positively to the reply picture; she returned to look at it often, and appreciated the connection and acceptance of the original that it offered through the rearrangement of design elements. She appreciated the added colour and the contrast of
softening and sharpening of details. She recognized that the pictorial sequence became, for her, acceptance of her personal process and she experienced “profound body based shifts” as a consequence.

The issue was one of personal psychology in relation to socio-historical fact. The art reply process was understood by Loris to have been meaningful in releasing tension and anxiety around the issue of hiding. The art work, by recognizing and reflecting back the art elements in a new arrangement was a very effective reply, because there was no attempt to move beyond her drawing rather to affirm it and introduce minimization and maximization, as ways of shifting within the drawing.
F.1.6. Jan’s journey: series 3

Table F.16 – Jan’s art sequence and Loris’ art replies: series 3

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Untitled 1</td>
<td>J311</td>
</tr>
<tr>
<td>1</td>
<td>Reply to Untitled 1</td>
<td>LVR3111</td>
</tr>
<tr>
<td>2*</td>
<td>Untitled 2</td>
<td>J321</td>
</tr>
<tr>
<td>2*</td>
<td>Reply to Untitled 2</td>
<td>LVR3211</td>
</tr>
<tr>
<td>3</td>
<td>Untitled 3</td>
<td>L331</td>
</tr>
<tr>
<td>3</td>
<td>Songlines</td>
<td>LVR3311</td>
</tr>
</tbody>
</table>

Table F.17 – Jan’s significant drawings: series 3

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Untitled 1 J311</td>
<td>Anger</td>
</tr>
<tr>
<td>Untitled 3 J331</td>
<td>Flowing with colour</td>
</tr>
</tbody>
</table>

Table F.18 – Jan’s significant replies: series 3

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reply to Untitled 1 LVR3111</td>
<td>Grounded and withstanding</td>
</tr>
<tr>
<td>Songlines LVR3311</td>
<td>Ancient wisdom</td>
</tr>
</tbody>
</table>
This drawing was a pure sensory response to feeling angry. I was furious and this anger had no clear source at the time of creating the image. Later I knew it was anger at myself and anger at the situation I had got myself in at work. I felt I was in a powerless place and colluded with those who seemed to most render me powerless. I felt angry that I didn’t tell them to “fuck off” and let me do what I do best. I drew the picture very fast, standing up at the bench in the kitchen. A face. Mine? Probably. With colours spewing, lots of turmoil, energy bursting outwards, the face distorted. It was a wonderfully right representation of a feeling state.

Jan’s thoughts while drawing “Untitled 1” J311: Reduction and method referents

Jan was angry about a relationship and her drawing was an expression of this feeling.

The content / image was quickly drawn and based upon strong feeling. There was no need to emerge feeling. The need at that moment was for expression and perhaps management.
Loris’ thoughts about Jan’s original drawing “Untitled 1” J311

Description

Jan’s drawing occupies most of the page but because it is a rounded mass the corners of the page remain white triangular spaces. The main part of the drawing consists of a face shape that ends with the forehead across the top of the page and occupies two thirds of the horizontal page. It is oriented to the left side with blue green eyes, red mouth and black eyebrows full frontal and the nose in profile. The left eye has strong black and grey lines that spread out from the pupil diagonally across the page towards the lower right corner. These lines create a curved triangular shape and have billowing circles of grey pastel curved down the right side and across one third of the bottom of the page. Similar lines and billows occupy the quadrant from the mouth but these are in the reds (scarlet, orange, vermilion, and umber) of the mouth. To the left of this and obscuring the cheek bone and most of the right eye is a grey patch that partly overlaps a yellow rectangle. Below the rectangle is a curved grey strip with four green ‘trees’ at different angles along the curved shape.

The description phase is useful in finding a reply to this difficult drawing, though a reflective period might do as well.
I just drew my response to Jan’s drawing. After describing it I looked at it occasionally during the week, thought it hard to reply to and then possibilities came to mind. There are many ways that I could reply to this drawing. I ponder which direction to take. I could respond directly to the face and the strong statements of the original either through objects or through design elements (colour, texture, lines, shapes). I think, four unsteady “trees”- four family members- a sunny sky with bending trees, against an explosion of tears, and a regurgitation of red words. I see a fragmented face. I feel strong distress- even perhaps a deliberate expansion of feeling (now I can say how awful I feel!) a torrent of tears, red vomit and bracket this out.

I could draw this face and change the elements but I reject the idea. The face seems to desperately need a calm space to deter disintegration rather than further exploration. I then think of using
the analogy of a tree standing for the individual face, matching the face. This feels right. I try to emphasize in the drawing the same colours and some reflection of the same line texture. I do not want to convey a verbal message because I don't know which one is appropriate? If anything, I am saying, you are firmly grounded even though you feel awful, battered, pushed beyond limits at the moment, you will endure. This is a strong drawing. I try to convey matching strength in my reply, though grounded strength in contrast to the fragmented, distressed explosion.

I hope the gap between original and reply is not too great.

Loris' thoughts about Jan's original drawing “Untitled 1” J311: Reduction and method referents

The description was a useful way to find a reply to this “hard” drawing, though Loris continued to question whether a reflective period would do as well. Loris thought of various ways to reply and then settled for a statement that used colour, texture, lines, shapes and strength from the original.

Because she felt that the face seemed to need a calm space to deter disintegration rather than further exploration, she selected the analogy of a tree from the content of the original and developed it as an alternative to the original face. She was saying, “you are firmly grounded even though you feel awful, battered, pushed beyond limits at the moment, you will endure”. She knew this was distant from the original mood and hoped the gap was not too great.

Jan's thoughts about Loris’ drawing “Reply To Untitled 1” LVR3111

My first response was how in the hell does this match my image! Then I put your reply away for a while. Your image felt like a positive
spin on something I had created and I didn’t like that, initially. I thought there is nothing positive about me or the place where I work. On returning to your picture several days later when my anger had subsided, I felt quite different. The image reconfigures my colours into a tree not a face. The tree has a whole set of connotations for me- mostly about wisdom, age, seeing the past and withstanding the ravages of time. This tree is in an empty landscape but flourishes. I can immediately think of parallels in my lived experience and wonder if I am flourishing! Certainly my work place felt empty and I felt empty inside for the most part, but here was this wonderful tree able to grow in this environment, wow! What I really like is the way the colours represented in my image have been restructured and made fresh. In my picture they represented feelings/thoughts, some very angry, with the potential to override all the others. In your picture they all form a harmonious and integrated symbol. I like this idea. It gives me material to work with, to use all the feelings that somehow spill out of my being toward a constructive remaking of myself. Since the image response is open, I find it a pleasurable task to work it out for myself. It’s like a puzzle, but one I am fully aware of constructing for myself, along with an answer. But not by myself. I am aware the other, must be one who is trusted to be able to be both present to my offerings and also wise in responding. Some time later, as I re-read, I am aware that this art reply you gave me was very significant– perhaps the most significant offering in terms of a therapeutic outcome. I felt like you were teaching me something and I was ready to learn.

Jan’s thoughts about Loris’ drawing “Reply To Untitled 1” LVR3111:

Reduction and method referents

Jan’s initial thoughts about the reply were to reject because the gap between original and reply was so great. Once her anger had subsided, she accepted the
reply and eventually considered it very significant. She realized she could construct the tree drawing into a harmonious and integrated symbol, battered, in an arid landscape but growing. She liked the idea of using all the feelings that spill out toward a constructive remaking of herself. She appreciated the way her colours had been restructured and made fresh. She found the ambiguity of the image allowed her to work out the answer for herself though her awareness of having a trusted other “present to my offerings and wise in responding” meant she was not alone. She felt she was being taught something that she was ready to learn.

The time lapse between rejection of the image as unconnected and the realization of its appropriateness and then its significance, illustrated the need to maintain a bridgeable gap between original and reply. Loris had been aware during the reply drawing of the possibility of too great a gap, but the length of working together had forged a relationship and trust that encouraged Jan to revisit the reply after a time, and to find it meaningful. The stage of the work allowed this liberty in the reply drawing.
This image came from Loris’ tree - the reply to my first picture. This reply had a profound impact and I wanted to begin to incorporate it into my somewhat fractured life at the moment. Tree becomes landscape, set behind a large transparent black box, something like, although not quite, a prism where the light shifts, refracts and changes the direction of the colours. It has a kind of disturbed flow. This picture is very much a combination of my first as well as second images, although I am not aware of this at the time of doing the image. I was only aware of the influence of your tree picture. The picture was done at home, like the first one, at the kitchen bench. Not so fast as the first one, but still executed quite quickly.

Later reflections: Speed is important, when I make pictures. This tells me a lot about energy inside. This picture, like my second one has two steps in time. The colours and the fine black lines were, in both images, done first. As an afterthought, the black was put in the second, cut out and stuck on, and in the third, drawn on afterwards. There was a time space between - thoughts something like “well it’s
Loris’ thoughts on Jan's drawing “Untitled 3” J331

Description

I see a pattern of coloured lines and textured surfaces that at first seemed confused and broken up. On the right side the lines are downward sloping scribbled lines from the corner inwards, coloured blue, green, red and purple. Pink wavy horizontal lines move through the middle and left hand sections at differing distances apart, but mostly about two inches. Shapes suggesting land masses and promontories sit surrounded by blue/green channels. There is a wide band of red across the bottom that curls up the side. Both sides are worked in oil pastel with the centre section in soft pastel. A central vertical line in black divides the shapes into two halves and fissure lines appear at the base. This central area is brown on the right and grey on the left. A black outlined, transparent cube is placed across two thirds of the page. When I configured the black cube I was able to see what was behind the cube without it being fragmented by the lines. It then appeared to be a landscape, with some disjointed and fractured parts and some fissure lines. The parts were made up of many small areas each with its pattern of lines and colour.
I am searching for a reply statement. This seemed initially a difficult drawing to reply to. Then the idea of showing the landscape without the fragmentation occurred to me. I felt it would do. My intention was to reveal the strength, the endurance, and the connectedness of the landscape, to simplify the distracting fragmentation and reduce it to elemental meaning. I then thought of the “fissures”, the colouring of the “ground”, the “water” and the lines in the upper left as the underlying structures of the land - the basic strength on which the rest is constructed and drew them using similar colours, and emphasizing the connecting lines of the original. I changed confusing lines to connecting ones. I was instantly drawn to the title “Songlines”, as this made sense of my feeling about the ancient structural wisdom and strength of the basic story. At the last minute I added pink and red in roughly the same places as in the original, as the analogy to the original seemed incomplete without these touches. When I looked at the finished drawing I was caught by the shape of the fissures that were revealed in the centre of the drawing. I had no intention of making them into a figure but somehow they had assumed the
appearance of a chalk outline of a prehistoric figure drawn in ancient cliffs. The finished drawing struck me as more successful and appropriate than I had thought it was going to be, and I hoped that my judgment was not confounded by the flow of activity I experienced. I hope that Jan can make something of this.

_Loris’ thoughts while drawing art reply “Songlines” LVR3311: Reduction and method referents_

Reply difficulty evaporated when Loris thought of showing the landscape without fragmentation. She wanted to reveal the strength, the endurance, and the connectedness of the land, to simplify the distracting fragmentation and reduce it to elemental substance. Elements in the original, fissures, water, colour, line were connected to show to underlying strength by reducing confusion. The title “Songlines” was chosen to focus ancient structural wisdom. A final action adjusted the colours to those of the original. The finished drawing seemed more successful and appropriate than she had expected, and she reviewed this in the light of her experience of the flow of the activity and referred the intention back to Jan.

Reply difficulty evaporated with a reply idea. This suggests that this drawing proceeded from an idea rather than that the drawing grew out of its action as on other occasions. Simplification to reveal underlying structure is an idea this colleague has used previously. The title, Songlines, influenced the recipient. Titles seem to influence viewer construction.

_Jan’s thoughts about Loris’ art reply “Songlines” LVR3311_

I am struck by the fact that there is no black in your response. My image emerged from your tree picture. The drawing seemed a more
subdued image than the others of this series, but as I compare mine to your response I see so much that remains fractured, particularly by the black box. I like the absence of black in your image. An aside pops into my mind as I write. During the week I became aware while doing another picture, that black is the unknown, at least that’s one of its names.

As I look at your image, I see something of a quieter version of my own landscape. It reminds me of the ancient images carved into the English landscape. You have used my colours, blended them more and also used the mix of oil and soft pastels. Yours seems gentler, more magic- my traces of black seem to be re-formed into lines of a whole. I read these as songlines, roadways, paths across the terrain. They seem like well worn paths, ageless these are, and the title evokes a connectedness with the land- like your earlier picture of the tree, that is most comforting to me. As I write this I wonder if ground/groundedness is your theme.

The meeting of the white and the oil pastel is wonderfully subtle. Yours is an easy picture to be with, far easier than mine. I enjoy this ease- it has no current message for me other than this is something to relish, deserving of contemplation.

General Comments: I search for both connections and differences at the same time. These two together give me the places to start to build a picture of my response to your response. I am absolutely aware that I am making the meaning. This must be so, as, if I believe the intersubjective response has the meaning I refuse to engage with it. This connects to a life theme of mine that is about the discomfort of being told what to do and how to do it. Returning to the connectedness. This, I think, comes from restatement of colours, forms, energy, texture, use of space, or a general mirroring of any of
these. It is the space created between what is the same and what is similar that allows the response to form. This is the space of not yet knowing (knowing something but not enough; knowing that there is more). I am reminded of Kelly’s Repgrid (1955) as I write this. I want /need to be able to work at knowing. Stuff that is too easy doesn’t seem worthwhile! In order to make it mine it must have a significant other in the transaction.

The process is:

1. An offer put out;

2. I work to understand what that might be (and often there are several possibilities that I describe to myself);

3. I take one, that seems the most useful or needed for the present and bring this into my own meaning making processes. This is like a temporary ending to an episode of a story begun with my picture.

Jan’s thoughts about Loris’ art reply “Songlines” LVR3311

Jan’s image emerged from the earlier tree response LVR3111. She noted a search for connections through similarities and differences in her attempt to build her meaning response to the reply art. She was aware she is making the meaning; if she believes the response has an imposed meaning she refuses to engage with it. She wants to be able to work at her own knowing. She saw connections with her colours, materials, shapes, and differences in the lack of black box fragmentation. “Traces of black (the unknown) seem to be re-formed into lines of a whole”. And she liked the quiet ease of this version of her landscape, traversed by ancient paths, deeply connected to the land. She was influenced by the reply

F.168
title. Her thinking then went to Loris' own meanings.

Jan summarized her own process thus:

1. An offer is made;

2. I work to understand what might be in it (often I describe several possibilities to myself. She looks for connections and differences);

3. I take the one that seems the most useful/needed, for the present and bring this into my own meaning making processes. This is like a temporary ending to an episode of a story begun with my picture.
### Table F.19 – Loris’ art sequence and Jan’s art replies: series 4

<table>
<thead>
<tr>
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<th>Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1*</td>
<td>Barbed Wire Thorns</td>
<td>L411</td>
</tr>
<tr>
<td>1*</td>
<td>Reply to Barbed Wire Thorns</td>
<td>JVR4111</td>
</tr>
<tr>
<td>2</td>
<td>The Cat in the Head</td>
<td>L421</td>
</tr>
<tr>
<td>2</td>
<td>Reply to The Cat in the Head</td>
<td>JVR4211</td>
</tr>
<tr>
<td>3</td>
<td>Roads (no) where?</td>
<td>L431</td>
</tr>
<tr>
<td>3</td>
<td>Untitled</td>
<td>L432</td>
</tr>
<tr>
<td>3</td>
<td>Reply to Roads (no) where? and Untitled</td>
<td>JVR4311</td>
</tr>
</tbody>
</table>

### Table F.20 – Loris’ significant drawings: series 4

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cat in the Head</td>
<td>Strong feeling about a known event</td>
</tr>
<tr>
<td>Roads (no) where?</td>
<td>Anger and frustration</td>
</tr>
</tbody>
</table>

### Table F.21 – Loris’ significant replies: series 4

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reply to Roads (no) where?</td>
<td>Integration</td>
</tr>
</tbody>
</table>

*Loris’ thoughts before drawing “The Cat in the Head” L421*

Yesterday I had my cat, Rosa, put down.

I went to the vet aware this could be the moment of decision, so when the vet raised the question, I agreed, because I was aware any alternative action was going to be costly of time, money, and pain. This felt OK until later that day when I began to think of the positive aspects. I missed the presence in doorways, and around the place. The
conversations we held, with her huge, lionine paws in mine, the comfort of an animal presence. The direct contact that is possible with an animal, is like the direct, open contact with a baby, not so available with an adult.

I began to question the decision and wonder whether she could have survived and grown strong again, and to wish that I had not made the final decision so quickly and so based upon my convenience. I felt a strong sense of loss and sadness. My emotions became strong and sharp and I experienced feelings in my guts. I feel isolated; no one will understand this profound and intense reaction to the death of a cat. To many people it is a minor and largely irrelevant event, even a social joke. To me, at this moment it has created an emotional clarity and demand with which I must deal. Feeling is heightened, grounded in my guts. I need to talk things through. I will talk to myself through this writing.

I ponder the contrast between the pragmatic materialism of my initial action and the strength of my grief afterwards. I now feel a considerable loss. I wish I had saved Rosa. Writing has somewhat settled me by allowing me to examine events and feelings. I will now draw.

Over the following days the pain and sense of loss continued, though writing and drawing have eased the extreme edge of it. This intense emotion, was so demanding that it felt like an altered state of being, which required that I deal with it until it was fully described. This experience is of a different order to all other cycles. I know the details of my distress, and only after writing it in words can I draw. This time I draw to finalize the issue not have it emerge.
Loris’ thoughts before drawing “The Cat in the Head” LA21: Reduction and method referents

The euthanasia of a pet cat and ambivalence surrounding the decision caused heightened distress to Loris. The experience was written in words before drawing. This is different to the experience of all other drawing cycles.

The details of distress were known, there was no need to access feeling (it was strong and present) and needed to be settled through description in words. Drawing served to confirm and close the narrative, not emerge the feelings.

Loris’ thoughts while drawing “The Cat in the Head” LA21

Figure F.66 –The Cat in the Head LA21 380x355mm paint, soft pastel

I find the drawing gathering in my mind while writing and thinking. It is black. It has circular lines. It is a tortoise shell cat asleep, but its overall outline is brain like. It has two hemispheres and each hemisphere is also an eye. The eyes see inside the head to the cat and what it represents. They are also part of the cat’s markings.
The feelings are intense and known and writing has been useful for expression. The process we are investigating generally achieves emergence from the unknown, often needing a drawing or movement sequence when the issue is unknown or only partially known, denied or masked. In this case, I was in a state of raised awareness and clarity about the issue. All I needed to do was to find time to record my thoughts. The writing helped to still their speed, to hold them and reduce the strength of feeling. After writing, the drawing served to confirm and free me. I remembered Dorothy’s narrative drawings (see chapter 7), which she used to recapitulate verbal work, and then close off an issue. I think this is because of the known quality of this experience and the unknown of those previous ones. The known simply required recording, whereas the unknown first needs emergence of feeling. I was theoretically aware I was using cognitive behavioural therapy (CBT) ideas to challenge my thoughts and assemble them in a manageable way. The experience pattern of the cat episode did not occur in the same way as did emerging of the unknown.

Could someone, less experienced use it alone? Can clients be shown how? I still feel that I have lost a good friend but I no longer experience the emotional intensity of the loss. Responding to the activity demands of the following few days I find the feelings fading until I am again my daily self again. How does this sequence relate to grief? Perhaps the intensity is based, not on the openness of connection, but on my active part in the death and the uncertainties and speed of decision?

I read the above and cannot connect any longer with the strong feelings described there. I read an article about the death of a father, (Bochner, Dec 1997) that said: “two worlds within me collided, and I was stunned to learn how tame the academic world is in comparison
to the wilderness of lived experience’. My dichotomy is not academia / lived experience, but two levels of lived experience, that of the everyday acting self and the feeling self. Mostly, the acting self has the stage and strong emotion that I experienced around Rosa’s death only occurs rarely.

I think about the theoretical and methodological implications of this experience in relation to the use of art as an expressive tool in personal development and therapy. I am struck by the fact that in this experience I did not need to access feeling (it was so strong and present that I needed to write it in words) and draw it after writing. In this case, drawing served the purpose of confirming the narrative, not emerging the feelings.

*Loris’ thoughts while drawing “The Cat in the Head”* LA21: Reduction and method referents

The multilevel thinking and experiencing of this research into a method of using creative art for personal learning was obvious. It involved an awareness sequence that ranges across feeling, thinking, image, language, narrative and the research process itself.

That this cycle was different from all those that preceded it was noticed and reflected upon. “The process we are investigating generally achieves emergence from the unknown, often needing a drawing or movement sequence if the issue is unknown or partially known, denied or masked. In this case, I was in a state of raised awareness and clarity about the issue. All I needed to do was to find time to record my thoughts. The writing helped to still their speed, to hold them and reduce the strength of feeling. After writing, the drawing served “to confirm and free” me. The known simply required recording, whereas the
Jan’s thoughts while drawing art reply “Reply to the Cat in the Head” L4211

This cat picture L421 was strong content for me. Loris had a picture of a cat and the vet’s bill on the back of it. I found it really difficult to know what to do with it. I must have done ten pictures varying from wanting to make it better, wanting to fix up, wanting to mask it over, wanting all sorts of things, none of which were comfortable for me until I just drew the cat’s face (JVR 4211).

Jan found the original content emotionally strong and difficult to respond to. She rejected many attempts until she simply acknowledged the cat’s face.

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12 Data from JLW review p.21.
Loris’ response to Jan’s reply to “The Cat In The Head” L421

Jan had cut out a cat’s head in paper and scribbled across it with right-handed diagonal movements in green, blue, black, red and yellow oil pastel. Black paint was splodged across the shape in two blotches, one just under the left ear to the right ear and one across the middle of the face with a circular movement around the nose. The face has yellow eyes, which are horizontal slits. I receive this drawing in silence. I am apprehensive that Jan may have felt that she should DO something with my drawing. My insides tense and hold back. And then I look at her drawing, and relief floods over me. Jan has seen and understood what I drew, and has drawn a response that says to me, “I see”. She has not said do this, do that, it will be O.K. I feel relieved and recognized. We share some talk of the experience that further supports acceptance.

Loris’ response to Jan’s reply to “The Cat In The Head” L421: Reduction and method referents

The companion had cut out a cat’s face and coloured it. The traveller’s record shows that she supported her initial looking at the art reply from her companion by describing it to herself.

Loris was apprehensive until she saw the dialogue drawing, and described it, at which point she felt relief that the companion had resisted doing anything other than indicating her acceptance of the experience, a visual statement of “I see!”.
I am in touch with an infrequent dissatisfaction with the outcomes of a lifetime of effort in all aspects of my endeavours—family, profession(s), artistic, and struggle to come to terms with the implications of a thought that “much effort come to nothing”. There are thoughts about whose judgment and the differences between the process and content of living. Despite trying to find something more “comforting” than a struggle with nihilism, I could not find anything and started to paint, immersed in those feelings.

I have no idea about form, pattern, object or any aspect of art except colour. I mix blue and black, pick up a wide brush and apply long streaks with varied density across a page. I have no conscious reason for making these marks. The act of painting catches me and once again I connect with how good the experience of engagement in the art activity feels, although I know that I would not do it without having a collegial purpose. I am drawn to some textures in the lines and draw, with water colour pencil, and then with fine felt tipped pen.
around and along the lines. I made small tendrils in different colours, all harmonizing (purple, teal, indigo) except the smallest, at the top of the page, which was in red.

I have no conscious reason for the tendrils and their placement and colours, beyond aesthetic considerations. I am now building up a picture of shapes and colours that work artistically. I felt my mood lift; I know that the thoughts were irrational and contrary to my beliefs. I’m more content with the fullness of my experiences than the dismal thoughts above indicate, and I don’t need external recognition to confirm this.

I finished this picture but feel personally unfinished.

_Loris’ thoughts while drawing “Untitled” L432_

Figure F.69 – _Untitled_ L432 355x280mm water colour paint, oil pastel, felt pen

I am angry with myself for being “pathetic” and adjusting to it. Suddenly, I pick up a brush and on another page make angry red marks that have no form or intention. I hate this red. It is the same vermillion as in my very first drawing in series 1. Is this still the same
issue? My first hope is to structure the red marks into something artistic and expressive of anger. I try a circular movement with flares coming from the centre. I try colour variation by adding orange. I use oil pastel to try to rescue the shape as it becomes a blob. I finally let go and accept that this was a formless angry surge. But the flares were deflected, suggesting a jester’s hat. I have deflected its intensity, made a joke of it – relying on another’s judgement for life guidance, and freedom to experience and integrate strong feelings. Normally I would start again and try to bring the “successful” parts of the first attempt into a new statement, in the face of clarified intention. I have no time to do a repeat piece. These two paintings, L431 and L432, belong together. They are a pair and the question is how to reconcile this sense of dissatisfaction and anger.

Loris’ thoughts while drawing “Roads (no) where?” L431: Reduction and method referents

The drawing commenced with awareness of feelings, thoughts and colour, without content. The content was determined by the movement of hand, brush and pencils. Textures occurred and were built up using aesthetics as a guide and the pleasure of painting as motivation. The companion’s presence was recognized as vital for this painting. A second drawing was made, and linked with the first.

Noteworthy here is the way in which art aesthetics guided the emergence of meanings without consciousness of content, until this came through from the drawings.
Loris’ thoughts about Jan’s art reply to “Roads (No) Where?” LA31 and “Untitled” LA32

Figures F.70 and F.71 – Reply to Roads (No) Where? and Untitled [closed] and [open] JVR4311 290x200mm [open] soft pastel, paint, felt pen, raffia

Jan’s reply was a picture, rolled into a half circle scroll with the top and bottom edges flapped down straight across the half circle. This lifts a small space of one centimetre through which one views a blue band, along the length, red crumpled paper, red/blue smudges, and tendrils similar to mine. The blue band is about one inch wide with smudged edges, a central spine, and subtle touches of orange and grey. The ink- blue tendrils on a pink and blue smudged background move diagonally away from the central blue at the middle point of the band. The scrunched piece of paper resembles a rose in the same red as my anger painting, and is placed at one third of the blue band. There are red smudges above and below the red paper. I like it rolled up the way it is, and believe that the form of the presentation is
integral to meanings I construct. I can look at the whole from above and see curled paper in a half round scroll, and look through the slot opening from the ends where I get an altered view of the picture that shows around the inside of the paper scroll in the area of the “flower”.

The half circled scroll is held closed by raffia wound round it four times and tied. I received this drawing and felt a strong urge to cry. A sense of acceptance and relief swept over me. Jan had found a way to reconcile my two drawings using the strength of the red and the watery subtlety of the blue. I looked inside the drawing, resisting the act of undoing and flattening. I like the altered view.

Loris’ thoughts about Jan’s art reply to “Roads (No) Where?” L431 and “Untitled” L432: Reduction and method referents

The reply drawing was received with a sense of acceptance and relief.

The companion had found a way to reconcile the two original drawings using the strength of the red and the watery subtlety of the blue. The rolled up scroll offered a much appreciated, altered view, which integrated feelings of loss and anger.
F.1.8. Jan’s journey: series 4

Table F.22 – Jan’s art sequence and Loris’ art replies: series 4

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<th>Cycle</th>
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<th>Code</th>
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</thead>
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<tr>
<td>1</td>
<td>Not 2 Egg Anythings</td>
<td>J411</td>
</tr>
<tr>
<td>1</td>
<td>Eggs what?</td>
<td>LVR4111</td>
</tr>
<tr>
<td>2</td>
<td>Untitled</td>
<td>J421</td>
</tr>
<tr>
<td>2</td>
<td>Reply to Untitled</td>
<td>LVR4211</td>
</tr>
<tr>
<td>3</td>
<td>A Safe Place?</td>
<td>L431</td>
</tr>
<tr>
<td>3</td>
<td>Reply to A Safe Place</td>
<td>LVR4311</td>
</tr>
</tbody>
</table>

Table F.23 – Jan’s significant drawings: series 4

<table>
<thead>
<tr>
<th>Original Drawing</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not 2 Eggs Anythings J411</td>
<td>Witnessed</td>
</tr>
<tr>
<td>A Safe Place? J431</td>
<td>Is it?</td>
</tr>
</tbody>
</table>

Table F.24 – Jan’s significant replies: series 4

<table>
<thead>
<tr>
<th>Drawing Reply</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eggs what? LVR4111</td>
<td>Yes</td>
</tr>
<tr>
<td>Reply to A Safe Place LVR4311</td>
<td>There’s more than meets the eye</td>
</tr>
</tbody>
</table>
Jan’s thoughts while drawing “Not 2 Egg Anythings” J411

This is a specific story retold in image. I was doing a workshop with a colleague, and it tells of my experience of being squashed into a small place, jammed against a black wall, kept in my place. He seemed to be bigger and more dominant throughout this workshop and the experience was a struggle for me. I like this person a great deal, but was beginning to hate working with him. I felt competitive and dissatisfied with my input. He seemed to be adored by the participants and perhaps I felt jealous. I also thought I knew more and in greater detail and was angry at my compliance with being pushed into a small place. I created this image during the workshop while he was holding forth— and I titled it thus to obscure the content. We spoke about our experience of this workshop sometime later.
Jan’s thoughts while drawing “Not 2 Egg Anythings” J411: Reduction and method referents

The drawing was an image of a disturbing relationship experience, which raised a number of concerns for Jan. It was made during the ongoing disturbing experience while she was in a heightened emotional state and it probably served to start the coping process which later led to discussion between the people involved in the originating incident.

This dialogue was another example of the quieting of emotional disturbance rather than the emergence of feeling.

Loris’ thoughts about Jan’s Drawing J411

Jan’s drawing was of two faces, one round with glasses and no hair, one with spiky red hair, to the left and slightly obscured by the other. The faces are separated by a heavy grey-black pole that slants between them. Both have red lips, clearly delineated. The surrounding colours are yellow, orange, blue and bluegreen. It is humorous, lighthearted, but seriously meaningful. The title, “Not two egg anythings” provokes guesses. What? Two eggheads? I question the negation, and think about what was being avoided here.

Loris’ thoughts about Jan’s Drawing J411: Reduction and method referents

Loris used brief, written phenomenological description to help her “see” this drawing. The title and the negation within it provoked questions in her mind, which outside a research context could be asked in words.

This is another example of the need for words as well as art dialogue for more complete relationship and therapeutic effectiveness.
I decide to print from glass to obtain the texture I want for the reply, I put out the main colours of the background in a radiating circular pattern and take three prints. The third is the one that I use, because it is more subtle and textured. The radiating pattern is an imagined view of Jan’s painting from a different angle to the one that she has drawn. Basically, I have cut through Jan’s orientation to show a view at right angles. I put the colours representing the two figures and then the pole that is a centrally placed black-grey circle, in this drawing. I wonder if one figure is Jan and the other? I know when this is finished and prevent myself from muddying it because I want a light, humorous contact, with the same colours in a more flexible, changed relationship. I am aware of the accidental suggestion of a mouth and nose in the print and clarify this by circling the colours so that it could be taken as one face, that is, the original two integrated, instead of
locked together in a circle. I am keen however, not to push this face so I keep it vague and ambiguous enough to catch projections. The black pole has emerged in the print as eye-like, so I enhance this suggestion slightly.

**Loris’ thoughts while drawing art reply “Eggs What?” LVR4111:** Method referents

Loris chose an altered (horizontal section) view of Jan’s picture for her drawing reply, using the same colours as in the original. She wanted a light, humorous contact, in a more flexible, changed relationship. She used chance occurrences in the drawing when these seemed aesthetically or subjectively acceptable.

**Jan’s thoughts about Loris’ art reply “Eggs What?” LVR4111**

This reply (LVR4111) made a difference. I thought what has Loris done to play with ideas here? She has given me some increased possibilities. I often title things, so one of titles that came to mind when I saw the pair of drawings together was, ‘I’m a martyr’. As soon as I saw it, I sensed a religious connotation. I know that wasn’t Loris’ intention at all, and that was OK. Had the intention been deliberate, I would have been really pissed off. There is a visual connection with Jesus’ blood and thorns and that kind of stuff. I go into my interpretation of this image, and I think “Oh, yes, there are aspects of my relationship with X, and with other people that are about martyring, about letting things happen, about “taking it”. I felt that was interesting. The reply connected with me. I was enabled to link my own story to it. The other part had to do with the fact that I’ve got two people in here, with a big division in the middle. Two people separate. I thought “oh, yes, this reply is about me”. It is all about one person. Loris had integrated two faces into one image where the
elements are more coherent and meaningful. Then I did a Gestalt interrogation and talked with each part of these aspects of myself. That’s a powerful exercise coming from the question of what’s different in the reply. Those were the two most powerful responses I had to that picture. To what extent am I subjecting her interpretation of my original experience? I know I approach with an intention to make something of it.

*Jan’s thoughts about Loris’ art reply “Eggs What?” LVR4111: Reduction and method referents*

The art reply gave Jan some increased response possibilities for understanding her situation. She found the reply enabled her to link her own story to the new image, because there was no deliberate meaning intention. (A later note by Loris expresses amazement at Jan’s view of the reply drawing. Jan noted her dislike of meanings deliberately created in a reply, which she did not find here).

The differences between original drawing and reply drawing gave rise to the construction of meanings about martyrdom and taking personal responsibility for her own experience.

Prompted by the art reply Jan used a Gestalt technique to question the two parts of the original image. The linking of two different approaches – art and Gestalt – may need to be taught to a client or student. Similarly, CBT techniques can also be used with art to further understanding, following and adding to emotional reconnection or cognitive grounding.
Jan's thoughts while drawing “A Safe Place?” J431

This image is about home and family– a place that is generally safe for me, however there is a question mark here– I have been feeling that this is the place to which I retreat, as an escape, when the going gets tough on the “outside”. A place where I don’t have to be anything other than I feel like being at the time. The question mark is there because I sometimes think I am avoiding things in this retreat to a safe place. Right now that’s what I am thinking. It’s pretty crowded in here sometimes, and sometimes it is simply cosy– it depends!

Jan's thoughts while drawing “A Safe Place?” J431: Reduction and method referents

The image of home and family offers an escape that is sometimes cozy and sometimes crowded, and raises the question, for Jan, of avoidance by retreat to a place where she can be as she feels.

The drawing was initiated as an art response to a
I received Jan’s drawing. It is a complex drawing, with dense and complex shapes and colours. Through these colours and forms, three faces are obvious – two humans and one dog, placed roughly in a triangular relationship on the page, with the humans on the left, one above the other and the dog on the right. I look at the drawing briefly, several times through one day. I am attracted to the faces and to a strange, bud like shape that thrusts up from the bottom of the page, in a right slanting movement between the faces. The faces are the focus and I think that they represent children and with the dog suggest Jan’s home. Having thought this, I put the idea aside. The thrusting shape attracts my attention because it is so dissonant and different from the rest of the picture. I decide to emerge faces and shape from the background by fading the background and emphasizing the faces. I plan to open the bud up to question what it contains. I do this by photocopying the drawing through several tone reductions and by rubbing out the thrusting area in order to redraw and colour within the same space. I select three copies to suggest progressive movement through the series. I draw the shape opening
up progressively to reveal what may be inside, and colour it with the same colours as the original. Is this where the question mark of the title lies? I rub the faces clear of dark lines and shading. Progressive reduction and rubbing reveals eyes and mouths. I assemble the drawings in a series and hold them together, book-like- along the left hand page margin. For full effect, the whole requires page turning, to incorporate the fading and gradual emerging of faces and the opening of the thrusting shape, into a visual sequence. While making this response, I think of late nineteenth and early twentieth century children’s toys which showed movement by rapid turning of drums on which had been placed single still images, each slightly different from its neighbour. When turned at a fast speed they together create an impression of action.

*Loris’ thoughts while drawing art reply “Reply to a Safe Place?” LVR4311: Reduction and method referents*

Focusing attention yielded an understanding of home with children and a dog, which Loris bracketed out. Taking the approach of looking for differences and dissonances she is attracted to two ideas; one to emerge the indistinct faces into a clear statement and the other to open the bud -like shape to see if either or both could reveal answers to the question mark in the title.

Guidance for reply actions came from the visual restatement of the original, through the principle of clarifying obscurities, questioning differences and echoing original colours, with an intention to raise open-ended questions.
**Jan’s thoughts about Loris’ art reply “Reply to a Safe Place” LVR4311**

I like the idea of de-constructing this safe place. Your art reply series left me considering who and what was safe. Taking out parts of the images was a bit like taking out parts of the family and re-considering my relationship to each person separately. Was each one safe and in what way? Did I need the crowd to be safe? And what about the dog? Is safe synonymous with family, the collective noun? I was amused that the animal appeared in your responses when it wasn’t consciously in my first image. I particularly like the last image of yours—there was something essential about that one!

**Jan’s thoughts about Loris’ art reply “Reply to a Safe Place” LVR4311:**

**Reduction and method referents**

Jan liked the deconstruction of the safe place and found the questions that arose from pictorial alterations provoked useful and interesting thoughts for her.

Jan thought the final picture in the reply series was an essential statement. This opinion about the abstract reply, which consisted of a series of diagonal lines of colour in the same shades and patterns as those used in the original, all contained in a black frame, raises the question of whether this reply would have been sufficient alone? It would however, reduce comparisons between safety and people, dog and group, which Jan noted as important, and which linked with earlier pictures in the multiple picture response. Using only the final essential statement, would emphasize colour continuity as more effective than form or content. Connected is the question of whether there is a time and place for distance from the original to be acceptable, possibly after trust in the companion has been securely established. As it
stands, the reply consisting of several individual pictures linked in a direction of change, permitted several constructions to be made by Jan.
F.2. Meaning categories and key concepts of companion and learner actions, all series with coding identification

F.2.1. Collegial action as learner and companion

Tables 9.1 to 9.6 below show the categories and concepts generated. Words in the same colour in the meaning categories stack have been judged to share category membership, and a single word is given as a meta-indication of each group of components in the key concept groups.

F.2.2. Loris as learner: Loris’ thoughts about her own drawing

Table F.25 – Loris as learner: Loris’ thoughts about her own drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
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<tbody>
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<td>Drawing process</td>
</tr>
<tr>
<td>Emotion, Feeling, Feeling and colour</td>
<td>Emotional process</td>
</tr>
<tr>
<td>Rightness, Reflection, Thoughts, Focusing, Awareness, Meaning</td>
<td>Cognitive process</td>
</tr>
<tr>
<td>Aesthetics, Colour, Materials, Movement</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>Relationship, Motivation, Influence</td>
<td>Relationship</td>
</tr>
<tr>
<td>Words, Title, Time, Subject</td>
<td>Structures</td>
</tr>
</tbody>
</table>

Drawing sequence

The constantly repeated drawing characteristic was the commencement without content intention. Movement of arm and hand often determined the first lines.
The drawing commenced with awareness of feelings, thoughts and colour, without content. The content was determined by the movement of hand, brush and pencil LTWD: L432. No intention except the experience of hand movements determined this picture, until the emergence of content, which was psychologically grounding in its ambiguous allusions to earth as well as to the sea depths of the previous picture LTWD: L132. The work (often) started with feelings not shapes, and shapes developed out of chance art happenings LTWD: L121.

Aesthetic qualities (shape, colour, line) that thus developed, guided the pictorial outcome, which was influenced by feelings that emerged and were recursively fed back into the drawing process LTWD: L121. Movement between feeling and art actions created a picture that was named and (partially) understood only at its completion LTWD: L121.

The learner wondered about what emerged in these drawings. The content and form of drawing seems to come from tuning in to feelings and these may or may not have clearly understandable meanings. However, meanings do emerge if the feelings are allowed to develop art form, and given attention and time LTWD: L221.

Sensitivity to art aspects, and the meanings associated with these characteristics, deepened and shifted understanding, along a pathway that moved from awareness of a felt sense, focused through the drawing activity, through imagery construction, to personal history in verbal language LTWG: L131.

The drawing of picture L421 was sequenced differently from most others that preceded it. The difference was noticed and reflected upon LTWD: L421.
When strong emotion is already present before drawing, the feeling requires expression and perhaps words.

The euthanasia of a pet cat and ambivalence surrounding the decision caused heightened distress to Loris. The experience was written in words before drawing LTBD: L421

In this case, Loris was in a state of raised awareness and clarity about the issue. All that was to find time to record thoughts. The writing helped to still their speed, to hold and reduce the strength of feeling. After writing, the drawing served to confirm and free. The known simply required recording, and describing whereas the unknown needed emergence first LTWD: L421.

Intention

Drawing intention had no objective subject content, rather it was based on allowing arm-hand movements to determine the line, in the development of abstract art.

The drawing commenced with awareness of feelings, thoughts and colour, without content. Content was determined by the movement of hand, brush and pencils LTWD : L432. Sometimes process aims were noted, such as linking complexities and contradictions into one piece, without predetermining content or direction LTWD: L151.

Without any, final, conscious intention, black pastel (connected with “Bare Bones”) was used in movements governed by hand anatomy LTWD: L211.

Stylised red butterflies were added for the pleasure of the colour and the repeated wrist rotation movement used in making the marks LTWD: L211. Loris wondered what to draw and decided that anything would do.
Something significant always eventuates LTWD: L311. She had two preferences, one, to focus on process and make something meaningful and two to avoid a narrative statement LTWD: L311.

On another occasion, following some very emotional work Loris wanted warmth and peace - a rest from strong feelings and an expansiveness to support the words, “I’ve got there” LTWD: L231. This was expressed by a yellow glow that suffused the whole paper, with the warm orange and cooler green blended into a subtle merging of colours LTWD: L231. She noticed a wish to do a drawing with some artistic merit, and then realized this work does not demand art skill, just the courage to make marks on paper; it is a “flow of consciousness” through pictures LTWD: L311.

Process

Processing involved bringing the feelings and thoughts exposed by the artwork into language and constructed narrative LTWD: L141-5. Psychological issues were beginning to clarify for this learner by cycle five and were processed alone. In a different learning situation processing would be supported by verbal discussion between therapist (or teacher) and client (or student) LTWD: L141-5. Movement, feeling and colour interacted. Without any, final, conscious intention, black pastel (connected with “Bare Bones”) was used in movements governed by hand anatomy. Feelings lightened and burgundy colour was added, using wrist rotation, for the pleasure of the movement LTWD: L211. The process we were investigating generally achieves emergence from the unknown, through a drawing or movement sequence, if the issue is unknown, partially known, denied or masked LTWD: L421.
Body

Body movement (hands, arms) was frequently used as a drawing initiator.

Drawing commenced by allowing arm-hand movements to determine the line LTWD: L111. No intention except the experience of hand movements determined this picture, until the emergence of content. LTWD: L132. The content was determined by the movement of hand, brush and pencil LTWD: L432. Stylized red butterflies were added for the pleasure of the colour and the repeated wrist rotation movement used in making the marks LTWD: L211.

Finally a conviction of rightness, a sense of knowing that what she was doing was O.K. was experienced, with a release of energy LTWD: L311.

The issue of how much to show emerged, associated with body based feelings of tension LTWD: L311.

Emotion

Strong emotion was often present before, during or after the drawing.

Drawing started without content awareness, and emerged as strong, angry, raw, and confronting LTWD: L141-5.

The resulting picture was not liked and a feeling of anger with the smoothness developed; the inability to break through to a submerged, half aware feeling was noted LTWD: L111.

Emotion (anger) and feelings (frustration and disappointment) provoked by the drawing action resonated for some days afterwards, and led to thoughts about control and the masking of strong feelings by smooth perfection LTWD: L111. This was followed by several more benign drawings in retreat.
from the force of the first LTWD: L141-5. One emotionally strong drawing was followed by several more benign drawings in retreat from the force of the first LTWD: L141-5.

The issue of how much to show emerged, associated with body based feelings of tension LTWD: L311. She was aware of fear that Jan may find some things unacceptable LTWD: L311.

**Feeling**

The visual and feeling responses that occurred with the first drawing actions interacted with each other LTWD: L111. Dissatisfaction with the drawing, led to personal questions of self-deception about drawing capacity and art making confidence LTWD: L111.

Focusing on a felt sense that arose from and was accompanied by the “flow” of activity engagement with the drawing was an important learning step.

This freed rapid drawing that, in turn, released more feeling LTWD: L141-5. The focusing effect of activity engagement heightened task commitment LTWD: L111.

Several entries tell of the emergence of different feelings from slight to strong.

In one drawing “the “awfulness” of the vermillion red was still resonating from the previous exchange and the need to explore this was acknowledged LTWD: L121. In another when a panel that led on a life journey from left to right was finished, the colour and humour were so strongly present that Loris laughed aloud and her mood lightened. Much of the piece is unfamiliar, different, trivial and kitsch. Not profound, but great fun LTWD: L151.
One drawing L141 could not be looked at for some days because it was felt to be so savage and horrifying.

**Rightness**

In another, finally a conviction of rightness, a sense of knowing that what she was doing was O.K. was experienced, with a release of energy LTWD: L311.

Drawing actions and decisions were often described as intentions that felt “right.”

**Reflection**

Reflection occurred during drawing, and after drawing.

Drawing and personal reflection began together, and the drawing quickly gave rise to uncomfortable feelings and thoughts LTWD: L111.

The five drawings were done in a rapid sequence following reflection for some days provoked by a review of the preceding drawings. Reflection allowed Loris to notice disliked elements and a feeling of familiarity LTWD: L141-5.

**Thoughts**

Ideas of hiding, being out of sight, of controlled revelation, through kitsch, superficial, decorative presentation, came to mind. Some thoughts about managing and using this aspect usefully followed LTWD: L311.

**Focusing**

The focusing effect of activity engagement heightened task commitment LTWD: L111.
Awareness

Awareness of the thinking accompanying the drawing, and emerging from the drawing activity, is an important aspect in creating personal learning from this method LTWG: L131.

Meaning

(Metaphorical) meaning, has emerged from aesthetic qualities and methods of drawing LTWD: L121. This was obvious through every cycle. The drawing suggested movement, dynamic shifts and changes, clarification and new statements LTAJAR: JVR1211.

Aesthetics

The aesthetic qualities of visual art and their interactive relationships with feeling and meaning were the basis of the method’s success in offering a significant learning experience.

Drawing was made by allowing the actions of making, guided by aesthetic choices, to direct the pictorial outcome, based on expression of feeling LTWD: L121.

Colour awareness was an important aspect of the making LTWD: L111. A last minute rescue attempt on the drawing led to the addition of a red ball, which is immediately disliked because of its colour LTWD: L111.

Colour

Colour had associated feeling and meaning. Colour awareness was an important aspect of the art making LTWD: L111. The “awfulness” of the vermillion red was still resonating from the previous exchange and the need to explore this was acknowledged but the colour when used in the next drawing was diluted and removed
from the picture LTWD: L121. Increased artistic satisfaction developed, despite lack of pastels of the desired lucid colours LTWG: L131.

Both colleagues on this journey strongly related emotional meaning to colours and experienced position shifts in visual images as altering the metaphorical connection to life constructions LTWD: L221.

Colour was a pervading interest and value for this learner.

Materials

Drawing started with the creation of a number of marbled pieces and no idea of how they would be used LTWD: L151. These pages were selected on the basis of colour, internal pattern structure, and harmonious flow between pages. They were joined and cut to shape edges and overlaps, making a whole LTWD: L151. In another drawing black pastel was used to make shapes connected with the drawing “Bare Bones” LTWD: L211.

Movement

Movement of hand and arm was often described as the starting point of drawing action. This was often coupled with colour and emerging feeling.

Drawing commenced by allowing arm-hand movements to determine the line LTWD: L111.

A typical entry says, “No name-waiting” was made by allowing the actions of making, guided by aesthetic choices, to direct the pictorial outcome, based on the expression of feelings LTWD: L121.

No intention except the experience of hand movements determined this picture, until the emergence of content, which was psychologically grounding in its
inclusion of ambiguous allusions to earth as well as to the sea depths of the previous picture LTWD: L132. Stylized red butterflies were added for the pleasure of the colour and the repeated wrist rotation movement used in making the marks LTWD: L211

Relationship

There was endorsement of the role of the other and curiosity and fear in anticipation of the next exchange and reply LTWD: L141-5.

Motivation

Commitment to the colleague motivated the work LTWD: L121.

This commitment went well beyond academic research responsibility.

It is unlikely that the work would be done without the other’s presence; it seems to require a companion presence for motivation LTWD: L121.

Influence

Influence or resonance through the art dialogue was seen within Loris’ work, between colleagues from reply to the next original.

First, there was continuity of influence of the previous exchange in the background to this second drawing, in the red colour and its obliteration LTWD: L121.

Secondly, recognition was given to the companion’s influence in the use of black LTWD: L121. This drawing was informed by aspects of the previous reply – colour and form suggesting sea imagery LTWG: L131.
Words

Verbal language was seen to be useful in two different drawing stages.

Psychological issues were beginning to clarify and in a different learning/therapeutic setting would be supported by verbal discussion between therapist and client LTWD: L141-5. Later, artistic paralysis was breached by writing before drawing LTWD: L141-5.

Many entries note the advantage for personal learning of using words to further process the reconnections created by art dialogue.

Here again there is possibility for useful verbal discussion, had that been available to us LTWD: L211. Art does not take the place of words. It seems to act as a conduit for feeling, accessed through the art actions, and written in words, which were preserved in journal records during drawing and on receiving the art reply. Verbalization, in therapy would occur within the intersubjective relationship, as an important element of personal learning LTWD: L221.

Title

Naming the picture was a step in the construction of personal narrative from drawing.

Naming the picture, knowing what the drawing is, was the final action LTWD: L121.

Recursive movement between feeling and art actions created a picture that was named and (partially) understood only at its completion LTWD: L121.
Parts of the picture were named and became imagery in the personal story LTWG: L131. Loris was reminded of art deco decoration, and thought about a backdrop for a “Pantomime” LTWD: L151.

Time

Drawing speed, fast and slow, processing time and time for learner reconstruction are all relevant aspects.

Rapid drawing resulted in a flight of ancient birds, which were liked by Loris, and sea with which there was some artistic dissatisfaction (thin and decorative) LTWG: L131.

F.2.3. Jan as companion: Jan’s thoughts about Loris’ drawing and Jan’s thoughts about her own drawing reply

Table F.26 – Jan as companion: Jan’s thoughts about Loris’ drawing and Jan’s thoughts about her own reply drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Method Process, Description, Intention, Reflection, Observation, Difference, Questioning</td>
<td>Method process</td>
</tr>
<tr>
<td>Aesthetics, colour, structure, shape, pattern, materials</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>Intrapersonal self-awareness, interest, interpersonal resonance</td>
<td>Relationship</td>
</tr>
<tr>
<td>Reply drawing, Title</td>
<td>Reply drawing</td>
</tr>
</tbody>
</table>

Method Process

Jan thought of adding more constructions but stopped
when she realized that the point of this process is to be authentic not clever JTWDAR: JVR2111.

The record showed the pattern of moving between the original art and its characteristics, the self and the other, and the reply artwork, that balances all considerations in a mirroring of aspects of the original JTWDAR: JVR3111.

The order of action was firstly the private response, then its bracketing, followed by searching for a drawing perspective for the reply, choice of materials and problem solving when the choice was found to overwhelm the picture. Finally there was acceptance of the picture and retrospective confirmation of the intention of the finished drawing JTWDAR: JVR.3211.

Description

As the description phase is experienced as boring, could phenomenological distancing be achieved in a different way? JTWDAR: JVR1211. A boring (descriptive) process will not be continued, especially one that is so time consuming. There is also the question of time, in most application situations, for such a lengthy process JTWDAR: JVR1211.

A very brief description and a few key words quickly led Jan to her drawing. There is no record about the effectiveness of this viewing JTALD: L211.

Soon, for Jan detailed thoughts while drawing, took the place of formal preliminary description, and suggested that Jan had already started using an objective observation stance during initial viewing and detailed awareness during drawing, instead of formal description JTALD: L211.

Jan dispensed with the description phase of the
creative art method and used instead reflective observation before drawing. She drew and recorded her thoughts by simultaneously talking and drawing. She wondered how much the recording changed her actions. The comparison is unknowable, but the strategy seems to work quite effectively. Maybe an alternative to the tedious description is possible JTWDAR: JVR3111.

Intention

There is no conscious knowing what the drawing will be JTWDAR: JVR1211. It is guided by a purpose structured from the original artwork JTWDAR: JVR1211. Jan “wanted to open up the circular form, take the boundary of soft pastel, open it and make it into a black line to re-form the black shape at the top”. She placed it at the base. She “played with the lines”. She noticed “there’s something about the spiral, where the blue wash is the strongest”. She planned “to mirror that, so the blue pastel spiralling form goes somewhere”, because “there’s a longing for it to reach something special” JTWDAR: JVR1211.

An intention was present, in the respondent, at the start of the art reply to open up the structure of the original by changing the location of elements, and to invoke a question for the colleague about the destination of the spiral. Finally, at the end of the drawing, the purpose is known, “I have created a narrative through time and space - given movement and plot to the image” JTWDAR: JVR1211.

She commenced her reply with a plan for a drawing based upon four quadrants of different visual patterns reflecting different ideas of “the black” JTWDAR: JVR1311-3.

Jan then thought about change, movement, flexibility,
and tore her next image up into horizontal strips, reassembling them into something novel, interesting and aesthetically satisfying. She felt satisfied with this third reply image although the nature of this satisfaction was unknown to her. She thought of movement through a storybook where each page has its own aesthetic coherence but at the same time the collective creates something more than the sum of the pages JTWDAR: JVR1311-3.

The following were five sequenced replies to a significant cycle of drawings about hiding and showing fear. Jan’s reply to Hidden Horrors holds the ideas of fragmentation through not knowing the learner’s narrative, as well as the idea that the reply might show a shift from being hidden to being seen, in the red line moving out of the black JTWDAR: JVR1411. She then moved the swirls into the blue (although a different blue) and played with the idea of swirls becoming whirlwinds, to obliterate or cover the black—a movement outwards from stillness JTWDAR: JVR1421. Finally, she adopted the idea of the tree in a different season—Spring or Summer—to contrast with the original bare branches. She played with movement as a metaphor for a possible next stage in the learner’s story JTWDAR: JVR1441. Her reply JVR1441 played with ideas based on movement of colour into form, and deconstruction of the squares JTWDAR: JVR1441. Jan’s playful reply JVR1431 offered another perspective on transparency—looking in and through the colour JTWDAR: JVR1431. And finally, a black on white response JVR1451 to the black original—just the skeleton of the original. The bones are fading into nothingness JTWDAR: JVR1451.

In image, JVR1511 Jan was playing with the layering of all the snippets she knew from Loris’ images, to show
a Big Picture, though not the whole picture. The image is of sedimented layers with 'bits of history, to piece together a story of past that supports the story of now. It has a ladder in the centre - a way through the layers”. It speaks of what is known and unknown. She has an awareness of a collaborative journey; though she cannot inhabit the other’s world, she can be present to the bits offered and respond from where she stands JTWDAR: JVR1511.

With this reply JVR1511 the companion introduced an experiential, phenomenological process understanding, which incorporated ideas of time and of knowing and not knowing story details.

As usual, Jan started with no idea what the finished image might look like, she wanted to change the relationship of the elements by connecting the red and black, and rebalancing the forces, to make them more equal. She changed the position of the two elements from distinctly separate, to much closer, and introduced direction. The black emerged from the red stripes, and she added a source- the black opaque area- from which these lines might have come or to which they might go. There was a clear order to the construction of the image, each subsequent part emerging from the one that went before. She stopped when she realized that authenticity is the important guide JTWDAR: JVR2111.

Jan’s main impression of picture L221 was white on white, and frames. Her intention was to create a visual question, though she does not know what this question was. She located frames on the cut out eyes and mouth; and recognized her own material in this decision JTWDAR: JVR2211.

She found the picture L231 very difficult to respond
to, perhaps because the image was so even. She could not distinguish a figure or ground and felt as though she had no room to move. She revisited earlier pictures for ideas and then created a figure. She called the reply “Here and There” and felt it to be about her difficulty with the original picture. She used the same colours and materials, to link with the original JTWDAR: JVR.2311.

Jan’s first consideration was to look for patterns recognizable from Loris’ previous artwork, patterns Jan knows, and which she questions to see if they are “pattern(s) of lived experiencing outside and beyond art making?” She notices marbled paper and wonders if it is left over from past work. Marbled paper has both an “accidental” and “no fail quality” to it. Are these ideas a metaphor? She found the white border, remembered as a feature of another work using marbled paper, intriguing and slightly aesthetically disturbing. She thought of layers, of things hidden, but easily revealed by the action of another JTALD: L311.

She felt drawn into the black forest of L321 and got the impetus for her art reply from “what it might be like in there as opposed to the view from the outside” JTWDAR: JVR.3211. Once started however, she found she had nothing new to contribute to the picture, L321; she cannot get inside and has no point for questioning. She decided to support her feeling of satisfaction with the picture by redrawing it. As she drew, she found the colour refractions from the silver become coloured specks at the base of the page, for no reason other than aesthetic liking. She then realized an intention to move the colour into the image, thus changing the original dynamic JTWDAR: JVR.3211.
Reflection

Reflection on the drawing has given Jan a strong, clear view of the original. Her reply involves finding first an intention, then a process that includes elements of line, colour, position, texture and drawing speed, varied to support the intention. The intention here is spoken of as “trying to exaggerate, to open out, to combine and to make a restatement”, to indicate action possibilities JTWDAR: JVR1111.

Observation

On first viewing, this picture reminded Jan of the “dominion warship”, a spider like image. The black felt wild, passionate and expansive, but unknown JTWDAR: JVR2111.

Jan saw black and reddish paper, and thought of shapes, cut outs, and mobiles. She thought that mobiles are secure and this isn't. She thought of mirroring the drawn line pathway in a cut shape to represent something in the image that she had dismissed as uninteresting to her. She thought of attaching things in three dimensions, and then of connecting the mobile with fine white cotton, but dismissed the idea because there was no cotton available JTWDAR: JVR3111.

Difference

The companion’s search for, and interest in visual difference as a point of entry into dialogue is clear JTALD: L111.

Questioning

The companion had no questions about the main part of picture L111. Its harmony, softness and completeness
provoked no questions for her. The red figure was seen as different and thus did interest her. She looked for things unknown or not fully known, and felt drawn to them JTALD: L111.

The balance in L311 felt precarious. Jan wondered whether the "boulders balanced on each other or are floating without substance?" The energy is ambiguous, whimsical, delicate, a toppling, an eye looking down—a kind of "foo is here" image at the top. She loved the white spaces in and around which allow room to move and tumble, with a dreamlike possibility of falling JTALD: L311.

This record shows in detail Jan’s thought process in scrutinizing the drawing, L311. in a recursive action between observations and association. The associations range from her own life experience to possible metaphoric links with the learner’s life, to the learner’s past work, and back to aspects that interest her personally. She notes she is looking for discord, high energy, and challenge, and that this sometimes has her overlook other important aspects JTALD: L311.

Title

Art reply, JVR1421, was influenced as much by the title as by the image JTWDAR: JVR1421.

Jan reread the title, and connected to her earlier thought about using cotton, to mirror "stitched" in the title. She noticed she responded differently to title and image JTWDAR: JVR3111.

The influence of title upon the respondent raised the question of whether or not to use titles, or whether to read the title at the end of drawing instead of before making the reply, for the research period. When
a title is available it clearly contributes information that helps to orient the respondent, especially in the absence of any verbal discussion about content JTWDAR: JVR3111 (repeat entry). This is primarily a research issue.

Aesthetics, colour, structure, shape, pattern, materials

There is personal commitment to the reply process ("I need to be in the red to begin to integrate the aesthetic and the messy together. That’s really what’s coming out for me- the aesthetic. I don’t know where it’s coming from") JTWDAR: JVR1111.

The choice of materials is important. This is “felt” by the respondent in relation to the original drawing. “The red needs paint” JTWDAR: JVR1111. Her aim is to contrast roughness with elegance. This must be done fast, so it’s not quite presentable. The chosen “scratchy bits of (red, orange, and pink) paint” will support the intention. A variation of line and position is introduced in which the red colour is finely drawn in soft pastel and taken into the centre, followed by the introduction of the other colours (blue, purple, black). The need to bring in some of the “other aesthetic” and the other colours is described as creating a presence, inside the drawing, of both original elements. Some of the reply curves are noticed to be similar to those of the original JTWDAR: JVR1111

This is further developed according to the companion’s aesthetic judgment and her visual questioning of the traveller through the art (“the eye is sent out to get or see something”, “the spiral connection between where it’s coming from and where it’s going to”) JTWDAR: JVR1211. On another occasion She noted dissatisfaction that she could not replicate the
original colours JTWDAR: JVR1441.

Jan noticed the beautiful burgundy colour used in L211, and was concerned she did not have a similar red. She commented that reproducing the colleague’s colours is very important because using her own colours invests the image with her feelings and meanings JTWDAR: JVR2111. Her method of dealing with this problem was to place stripes of colour on the white page in various mixes of blue and red to suggest the original colour. The perceived importance of the colour was the starting point JTWDAR: JVR2111.

Intrapersonal, self-awareness, interest

Jan recursively checked her reply plan against her personal life stance, to confirm that the reply plan was appropriate for the colleague, despite the personal resonance that it had for her JTALD: L111.

In this search she checked her awareness of her own behavioural preferences against the colleague’s drawing statement before accepting her idea of making her art reply about opening and exploring the red figure for possibilities of another way of being JTALD: L111.

Two replies were felt to have more personal material than was appropriate for an intersubjective art response so were discarded JTWDAR: JVR1311-3.

A realization that some forms and elements were related more to her issues than to those of the learner led her to discard her first and second drawings JTWDAR: JVR1311-3.

The companion recognized her own interest in the idea of horizons and strips, which she used in this reply JTWDAR: JVR1411.
Jan responded to both parts of the image (the delicate tree lines and the coloured squares) with equal interest JTWDAR: JVR1441.

The companion enjoyed being with this image JTWDAR: JVR1431.

Jan ignored the marbled paper and the black crosshatching because they are “just patterns”. She found the silver paper boring, and noted her associations to children’s parties, wrapping ripped and discarded, a product of mass production, and of buying goods to make things look nicer. She looked inside and was interested JTALD: L311.

Jan connected with her own pattern of making do JTWDAR: JVR3111.

The picture appealed to Jan and she noticed and bracketed out her private meaning response to the interplay of black and colour JTWDAR: JVR.3211.

Jan noticed the heightened energy that comes with knowing how the reply might look and experienced a sense of insight into the way something can mirror what has already been done JTWDAR: JVR3111.

In one statement, Jan used passive language that attributed action to the specks (“they are moving into the image”) JTWDAR: JVR3211.

This raised a question about the power for action this respondent locates in the art work itself (aesthetic imperative).

Jan found the original content emotionally strong and difficult to respond to. She rejected many attempts until she simply acknowledged the cat’s face JTWDAR: JVR4211.
Interpersonal resonance

Jan was also aware of feeling fragmented because she knew only a little of the learner’s narrative and felt the need to be guarded about assumptions made JTW: JVR1411.

Jan recognised her interest in the idea of horizons and strips. She also perceived the shift from Hidden Horrors and noted the similarity of material JTW: JVR1411.

Jan’s reply involved artwork recreations close to her material. She acknowledged and monitored this throughout the drawing to prevent projection in the reply JTW: JVR2211.

Reply drawing

The need to resist “making the drawing beautiful” is mentioned JTW: JVR1111.

Later the companion noticed her own sadness about the loss of the energy of the black original, and wondered how useful was this reply JTW: JVR1451.

A period of reflection followed, and a brief problem of finding the “right” drawing materials was resolved. Excess energy in the picture was corrected. Drawing this picture was experienced as a struggle, working to change the errors of each previous artistic step. Finally there was an acceptable picture and an intention statement; “to focus and to blur..being close and being distant” JTW: JVR3211.
F.2.4. Loris as learner: Loris’ thoughts about Jan’s reply drawing

Table F.27 – Loris as learner: Loris’ thoughts about Jan’s reply drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connection, Disconnection</td>
<td>Construction</td>
</tr>
<tr>
<td>Discomfort, Feeling</td>
<td>Emotional process</td>
</tr>
<tr>
<td>Awareness, Resonance, Meaning</td>
<td>Cognitive process</td>
</tr>
<tr>
<td>Communication, Comparison</td>
<td>Relationship</td>
</tr>
<tr>
<td>Words</td>
<td>Words</td>
</tr>
</tbody>
</table>

Connection (liking)

Loris responded positively to the reply picture; she returned to look at it often, and appreciated the connection and acceptance of the original that it offered through the rearrangement of design elements LTAJAR: JVR3211. On another occasion, she perceived the respondent’s art reply to have detected a major issue in her drawing and recognized the need to work on this LTAJAR: JVR1111. She liked a reply and felt drawn to a location in the reply picture where two blues merged to create a watery depth, with touches of colour caught in small spaces above this, and an area of black, open scribble LTAJAR: JVR1211.

Different responses were recorded to three replies one drawing cycle. The first is not liked.

Two replies (JVR1312, 1313) to “Gaia” are experienced as much more successful especially JVR1313 which is an aesthetically beautiful reply. The torn paper edge becomes a white-capped wave, and the multiple
statements made by turning the strips in different patterns creates a sense of completion in the colleague – a return to the depths. The translucent greens and blues are found especially attractive, and the connection with the movement patterns used in the original drawing 1, are clear. Response JVR1313 is called “transmuting” by the recipient LTAJAR: JVR1312-3.

The three replies of the third cycle in series 1, illustrated an unsuccessful reply in which the companion’s issues dominated, a reply where the answer connected but was limited by the rectangular forms (a changed element) and a reply which is beautiful, transmuting in its form and colour. These two characteristics, with movement, are connected harmoniously with the original LTAJAR: JVR1311-3.

Loris appreciated the added colour and the contrast of softening and sharpening of details of JVR3211. She recognized that the pictorial sequence became, for her, acceptance of her personal process and she experienced “profound body based shifts” as a consequence LTAJAR: JVR3211. Another art reply also conveyed acceptance. The companion had cut out a cat’s face and coloured it. The learner’s record showed that she supported her initial looking at the art reply from her companion by describing it to herself LTAJAR: JVR4211.

Loris responded positively to the final general reply and poem in series 1. She was happy with this ending LTAJAR: JVR1511.

A general statement made an appropriate and acceptable concluding reply LTAJAR: JVR1511.
Disconnection (disliking)

The strong whirlwind direction of this reply was experienced as problematic, though the strength of the statement was appreciated LTAJAR: JVR1211.

Loris did not accept the first drawing reply, JVR1311. It restated her drawing but omitted many liked details. Amplified black overwhelmed her statement and its placement on the page was divisive. The reply notes the fulcrum of the movement of change in the form of a circle but the circle is too static and separate to be seen as a good link with her feelings. However, the colours and shapes make the form of her work very clear LTAJAR: JVR1311-3.

Loris experienced bodily fear symptoms, and a profound dislike of the art reply. It captured the disliked distancing elements of drawing L311. It is decorative, flat, cut and dried, expressionless except for its humour, which is “cute”. It reminded her of the “red devil” of her marbling LTAJAR: JVR3111.

Discomfort

Loris felt uncomfortable about the red used in the reply because “It’s too raw, too bloody” LTAJAR: JVR1111.

Feeling

The main feeling response to this reply was gratitude for witnessing with acceptance, and pleasure in movement out of the original. She is both glad and sorry that the skeleton disguise has been effective LTAJAR: JVR2111. On another occasion, the reply drawing was received with a sense of acceptance and relief LTAJAR: JVR4311.
Loris was apprehensive until she saw the dialogue drawing, and described it, at which point she felt relief that the companion had resisted doing anything other than indicating her acceptance of the experience, a visual statement of “I see!” LTAJAR: JVR4211.

Awareness

At first, awareness was fleeting and fragmented LTAJAR: JVR1111.

Later, the emerging personal issue continued to be recognized as present LTAJAR: JVR1211.

Resonance

Loris’ response to the art replies was dominated by the emotional resonance of the Hidden Horrors drawing. The series was a pulling back, a disguising, of the shock and strength of that response LTAJAR: JVR1411-5.

Meaning

Both colleagues on this journey strongly relate emotional meaning to colours and experience position shifts in visual images as altering the metaphorical connection to life constructions LTAJAR: JVR2111

The drawing suggested movement, dynamic shifts and changes, clarification and new statements LTAJAR: JVR1211.

Loris thought this expression of feeling preceded verbal language and narrative construction and noted that she could work without translating and interpreting feelings to the level of communicable story LTAJAR: JVR1211.
The most significant aspect of this reply for Loris is as a gift from Jan. Loris wants to remain with the closure of her original drawing and rest without moving out - yet LTAJAR: JVR2311.

The reply JVR2311 and Loris’ response suggests that perhaps not all replies need to move anywhere; one could simply reflect the original, to say “Yes, I see”. The use of the same colours was very important in making the reply image acceptable LTAJAR: JVR2311.

In one reply, the gentleness has gone and a strong question is posed about eyes and mouth. Loris thought eyes and mouth were parts of newly released aspects of self and wants to allow whatever emerges to happen without pushing LTAJAR: JVR2211. The learning of this dialogue is related to a behavioural facade. It is self protective, without depth, not showing anything. Yet the desire to relate is strong. Why the contradiction, the hiding? Then the source of the need for camouflage clarified LTAJAR: JVR3111.

The issue was one of personal psychology in relation to socio-historical fact. The art reply process was understood by Loris to have been meaningful in releasing tension and anxiety around the issue of hiding. The art work, by recognizing and reflecting back the art elements in a new arrangement was a very effective reply, because there was no attempt to move beyond her drawing rather to affirm it and introduce minimization and maximization, as ways of shifting within the drawing LTAJAR: JVR3211.

She appreciated the added colour and the contrast of softening and sharpening of details. She recognized that the pictorial sequence became, for her, acceptance of her personal process and she experienced “profound body based shifts” as a consequence LTAJAR:
Communication

Loris saw this reply as much stronger and busier than her original. Her experience was of something not yet clear, emerging. The reply, though seeming not to meet her experience affirmed it by questioning which allowed her to confirm the original feelings LTAJAR: JVR2211.

There appears to be communication without verbal language, based on reading the visual cues of the original art and the reply art, by each of the colleagues LTAJAR: JVR1111.

Comparison

Comparison between self and other is a sign of relationship.

Loris noted the contrast between the scribble in the reply and in her original and realized that "my scribble has an imposed order, whilst Jan’s is not so organized and therefore has more possibilities for exploration" LTAJAR: JVR1211.

Words

The art reply has raised a psychological issue that could be dealt with openly using words, in any application of the art dialogue LTAJAR: JVR1111. Adding verbal language and direct conversation would enhance understanding of the meaning and relevance to
Art does not take the place of words. It seemed to act as a conduit for feeling, accessed through the art actions, and twice preceded drawing. Feelings and thoughts were written in words, preserved in journal records during drawing and on receiving the art reply. The verbalization, which in this research was through personal notes and journals, in therapy or teaching would occur within the intersubjective relationship.

F.2.5. Jan as learner: Jan’s thoughts about her own drawing

Table F.28 – Jan as learner: Jan’s thoughts about her own drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intention, Process</td>
<td>Drawing process</td>
</tr>
<tr>
<td>Feeling</td>
<td>Emotional process</td>
</tr>
<tr>
<td>Meaning</td>
<td>Cognitive process</td>
</tr>
<tr>
<td>Aesthetics, Colour</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>Relationship</td>
<td>Relationship</td>
</tr>
<tr>
<td>Words</td>
<td>Structures</td>
</tr>
</tbody>
</table>

**Intention**

Jan’s drawing intention ranged from none to quite specific subject and action. On one occasion she had no drawing intention. She drew frames and then inserted familiar themes into them JTWD: J111. On another, having achieved a level of knowing about her use of grey, black and colour, she constructed the drawing with the intention of further exploring her
understanding of the black JTWD: J141. She made her series of six drawings and poems together as a way to explore a relationship JTWD: J211. And again, Jan’s deliberate intention to construct a drawing to further explore colours shows her sensitivity to colour and her capacity to attribute metaphorical meaning to colour. This capacity is probably shared by others to a greater or lesser extent JTWD: J141.

The drawing was an image of a disturbing relationship experience, which raised a number of concerns for Jan. It was made during the ongoing disturbing experience while she was in a heightened emotional state and it probably served to start the coping process which later led to discussion with the person involved in the original incident JTWD: J411 (repeat entry).

**Drawing Process**

Jan has favourite drawing forms and known themes to present JTWD: J111. The content / image was quickly drawn and based upon strong feeling. There was no need to emerge feeling. The need at that moment was for expression JTWD: J311.

**Feeling**

Jan was angry about a relationship and her drawing was an expression of this feeling JTWD: J311.

**Meaning**

She recognized meanings about being seen and not heard, and about borrowing to look good. She wondered what lies behind the controlled façade JTWD: J111.

The boxes show bits of the story of Jan life as she now understands it. Shadows denote the things (about
being seen but not heard, about controlling emotions and keeping them boxed in, and about having a powerful father) that she feels are holding her back. She thinks the image tells a lot JTWD: J121.

The image is a further abstraction of the first one. It is a naïve story of good guys and bad guys. It is easier to deal with than the first, having fewer messy bits and no complexities. But, while it is easier to deal with, it is not realistic JTWD: J122.

Jan wondered what is beyond or inside the black, what does the black hold in, conceal, keep safe? She finds the art making relaxing and has no urgency for answers JTWD: J131 (repeat entry).

She selected ordinary, everyday, black things, that are seen (shoes) and unseen (underwear) to make images about the meaning of the black. The actions connected her with hiding and being seen. The meaning of the black is a series moving from seduction to fear, through concealment of both JTWD: J161 (repeat entry).

Having drawn a large black egg, with an opening, and white frame surrounds, resting in soft, crosshatched grey, Jan experienced the black as a safe place to rest. This realization established safety for her in both colour and black, and offered choices JTWD: J171.

The egg is empty. She is moving away from the black and its energy. She watches and waits in ease and comfort for what will follow JTWD: J171.

Jan felt she had worked through the meaning of the black to identify existential patterns the black held for her. "Black holds the fear and the seduction of not knowing. Black is energetic and when I find my energy it is in response to things not right, rather than a response to joy or well being. Black – the not
known is a place out of which my creativity springs.

Black is also a boundary place – a safe place where I need not become too intimately connected”

She suggested another series because she had a relationship issue she wanted to explore (Jan’s recollections at the end of series 1).

The image of home and family offers an escape that is sometimes cosy and sometimes crowded, and raises the question, for Jan, of avoidance by retreat to a place where she can be as she feels JTWD: J431.

Aesthetics

The art language has offered the colleagues a powerful communication tool that has supported effective communication, without requiring detailed narrative. It is impossible to know what more the opportunity to work with the other, using language and narrative, would have made to personal understanding. The colleagues professed themselves content. However, an application (teaching or therapy) would require extension of processing JTWD: J171 (repeat entry).

Colour

She appreciated the way her colours had been restructured and made fresh JTALAR: L3111. She wondered what is beyond or inside the black, what does the black hold in, conceal, keep safe? She finds the art making relaxing and has no urgency for answers JTWD: J131 (repeat entry).
Relationship

She felt quite safe in the shared journey, but wondered about future safety when public exposure occurs JTWD: J171.

The entry above under Aesthetics could also be placed here under Relationship.

Words

Jan’s self-processing of her psychological issue has reached the stage of knowing the questions that she is interested in exploring. Our research contract was based on the agreement that we each would manage this processing aspect alone. Students or clients would probably need varying amounts of verbal processing JTWD: J131.

Verbal discussion at this point might have enhanced the development of meaning but in this context had to rest with individual capacity to process personal learning alone JTWD: J161.
F.2.6. Loris as companion: Loris’ thoughts about Jan’s drawing and Loris’ thoughts about her own drawing reply

Table F.29 – Loris as companion: Loris’ thoughts about Jan’s drawing and Loris’ thoughts about her own drawing reply (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Process, Description, Intention,</td>
<td>Method process</td>
</tr>
<tr>
<td>Observation, Difference, Title</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>Aesthetics, Colour</td>
<td>Relationship</td>
</tr>
<tr>
<td>Resonance</td>
<td>Reply drawing</td>
</tr>
<tr>
<td>Reply drawing</td>
<td></td>
</tr>
</tbody>
</table>

Process

Comparison between colleagues offers a contrast in art reply experience. Loris has no prior experience of the art dialogue. She uses her psychotherapy experience to guide her to look for ways of matching and pacing the elements of the original drawing, avoiding content engagement. She tries three replies, asking process questions to avoid unknown narrative content LTWDAR: LVR1111.

Description

She did the required phenomenological description and looked again at the picture LTWDAR: LVR1111.

Loris tried, in her description, to give an overall impression statement of the drawing first, including location on the page, colour, forms and shapes. Then, she went back and described every element in detail, including the materials, the method of applying them, the design elements and their relationships. She
noted, that these points must be developed further.
She kept the description phase objective and avoided interpretation. She noted separately all subjective impressions and feeling responses that arose during this phase and screened them out of her description, keeping them for phase two LTAD: J122 and J123.

Difficulty was experienced with the length of time required for phenomenological description, and this was seen as inappropriate for clinical application. Personal dislike of the task reduced as engagement with it developed. Questions arose about the description phase to do with what is required for the objective viewing purpose and how the description phase could be streamlined LTAD: J122 and J123.

Description and the identification of key words and images preceded the art reply drawing, with the usual reluctance. However, Loris acknowledged that the tedious, objective viewing and writing enabled her to devise and draw an art reply easily LTWDAR: LVR1111.

The phases of description and key words and images were briefly undertaken. They still serve the purpose of objective observation LTWDAR: LVR1411.

The difficulty of responding to these six drawings prompted Loris to undertake descriptions of each picture, but before concluding these she drew one response to all six drawings collectively, that she confirmed as “right” to give Jan, by completing the description, and finding justification for a red area which she had spontaneously (?) included in the reply drawing, by consciously noting a red area in one of Jan’s drawings LTAJD: J211.

The description was a useful way to find a reply to this “hard” drawing, though Loris continued to
question whether a reflective period would do as well. Loris thought of various ways to reply and then settled for a statement that used colour, texture, lines, shapes and strength from the original LTAJD: J311.

Intention

This is the first art reply Loris has ever made and she started with the awareness of not knowing how to do it and the need to test out different possibilities. Her aim was to try ways of meeting and pacing the original drawing to reflect back something that would be acceptable to Jan LTWDAR: LVR1111.

Loris used brief, written phenomenological description to help her “see” this drawing LTAJD: J411.

The reply intention was to show movement of black and colour in differing relationships. This reply has rearranged all the elements of the original drawing, LTWDAR: LVR1411.

Taking the approach of looking for differences and dissonances she is attracted to two ideas; one to emerge the indistinct faces into a clear statement and the other to open the bud –like shape to see if either or both could reveal answers to the question mark in the title LTWDAR: LVR4311. Focusing attention yielded an understanding of home with children and a dog, which Loris bracketed out LTWDAR: LVR4311.

Observation

She saw movement between images, flowing up the page, connected but discrete, the black base as a solid foundation becoming transparent, out of which, through heart and lips can come major, important shifts of
Title

Titles exercised an influence on the response. The title and the negation within it provoked questions in her mind, which outside a research context could be asked in words LTAJD: J411.

Colour

A final action adjusted the colours to those of the original LTAJD: J331

Resonance

The power of the process continued to be present in awareness and the companion made a general response drawing with black integrated with reflective silver and small intense touches of colour. The central image was a circular shape, holding complex patterns of black and silver – a bud, a container holding something precious? She offered this as a gift to Jan in the hope that it fitted with the shared encounter. This image shows some similarity to Jan’s spontaneous image, J171 LTWDAR: LVR173.

Reply drawing

She drew three replies. Each used the shapes and colours of the original, and called them “Building Blocks”, “Elements” and “Integration”. She is asking questions, trying to transcend the unknown story to find the elements of structure and process without guessing narrative. She’s not very happy with any drawing but is relieved to have found something to do. She added a poem, and checked the drawing against the risk of projection LTWDAR: LVR1111.
Another reply was developed from the idea of examining the black and white structure without the chaotic colours. The stability and balance of the structure held the form together and is revealed while the colour elements can be explored from an altered position, behind the black. The third page of the reply presented the energy and movement of the original as a separate entity. Separation of the elements has exposed the form’s stability, and untangled the colours for separate reflection on colour and energy LTWDAR: LVR1111.

Loris put the colours of the silk pieces used in the dance into the drawing’s background. She now knows the importance of black for Jan and using the half opened circle of an earlier reply, scattered these forms, guided by a sense of aesthetic balance. She wrote a poem that picked up and repeated witnessed issues from Jan’s dance experience and her poem, such as felt dichotomies, wind control or surrender, fear, black and colours. Her words echoed Jan’s, and as much as possible she avoided specificity, unless she knew that it fitted because it had previously been mentioned by Jan (for example the mother reference in the last line of the poem) LTWDAR: LVR1511.

Because she felt that the face seemed to need a calm space to deter disintegration rather than further exploration, Loris selected the analogy of a tree from the content of the original and developed it as an alternative to the original face. She was saying, “you are firmly grounded even though you feel awful, battered, pushed beyond limits at the moment, you will endure”. She knew this was distant from the original mood and hoped the gap was not too great LTAJD: J311.

Reply difficulty evaporated when Loris thought of showing the landscape without fragmentation. She
wanted to reveal the strength, the endurance, and the connectedness of the land, to simplify the distracting fragmentation and reduce it to elemental substance. Elements in the original, fissures, water, colour, line were connected to show to underlying strength by reducing confusion LTAJD: J331.

**Drawing outcome**

Separation of structural elements has revealed basic stability, clarity and energy LTWDAR: LVR1111.

The finished drawing -L331- seemed more successful and appropriate than she had expected, and she reviewed this in the light of her experience of the flow of the activity and referred the intention back to Jan LTAJD: J331.

**F.2.7. Jan as learner: Jan’s thoughts about Loris’ reply drawing**

Table F.30 – Jan as learner: Jan’s thoughts about Loris’ reply drawing (meaning categories and key concepts)

<table>
<thead>
<tr>
<th>Meaning Categories</th>
<th>Key Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connection, Disconnection, Construction</td>
<td>Construction</td>
</tr>
<tr>
<td>Meaning</td>
<td>Cognitive process</td>
</tr>
<tr>
<td>Relationship</td>
<td>Relationship</td>
</tr>
</tbody>
</table>

**Connection (liking)**

Jan felt “heard” and “understood” by the existence of the solid black square on the left of the reply. It was seen as acknowledgment of the black square in the original, and felt as an empathic restatement that echoed through the reply, leading to exploration,
reflection and questioning of its placement, size, relationships and meanings. This reply drawing of three most appealed to the Jan because she felt it drew her to something fundamental about her identity JTALAR: LVR1111.

Jan loved the reply to “Inside the Black”; it enabled her to reflect upon black and colour in different relationships. She felt seen and heard and called the reply “non judgemental”, respect(ful), and not imposing JTALAR: LVR1311.

Loving a visual reply seems to mean that the reply has made a meaningful connection for the recipient. Jan referred to two aspects in her thoughts about the reply, the relationship between the colleagues (her perception of the companion’s way of being with her as learner) and the structures and characteristics of the art reply JTALAR: LVR1311 (repeat entry).

Jan’s image emerged from the earlier tree response, LVR3111. She noted a search for connections through similarities and differences in her attempt to build her meaning response to the reply art. She was aware she was making the meaning; if she believed the response had an imposed meaning she would refuse to engage with it. She wanted to be able to work at her own knowing. She sees connections with her colours, materials, shapes, and differences in the lack of black box fragmentation. “Traces of black (the unknown) seem to be re-formed into lines of a whole”. And she liked the quiet ease of this version of her landscape, traversed by ancient paths, deeply connected to the land. She was influenced by the reply title. Her thinking went then to Loris’ own meanings JTALAR: L3311.

The differences between original drawing and reply.
drawing gave rise to the construction of meanings about martyrdom and taking personal responsibility for her own experience JTALAR: L4111.

She found the ambiguity of the tree image allowed her to work out the answer for herself though her awareness of having a trusted other "present to my offerings and wise in responding" which meant she was not alone. She felt she was being taught something that she was ready to learn JTALAR: L3111.

Disconnection (disliking)

Jan did not like the reply "Elements", because she thought it lectured and one colour element was wrongly assumed. However, she was able to allow the picture to warn her "that when the figure is borrowed, rather than the ground that gives form to the figure, the black becomes boring, stifled and lacking richness" JTALAR: LVR1112.

Jan’s initial thoughts about the reply to her angry face picture were to reject because the gap between original and reply was so great. Once her anger had subsided, she accepted the reply and eventually considered it very significant JTALAR: L3111. At first she disliked this picture. Then she realized she could construct the tree drawing into a harmonious and integrated symbol, battered, in an arid landscape, but growing. She liked the idea of using all the feelings that spill out, toward a constructive remaking of herself JTALAR: L3111.

Construction

Loris’ art reply is understood by Jan to offer a story about forming connections between the black and the colour as both are important parts of the whole. Jan
added a reply to Loris’ reply drawing. She used this construction to understand that the whole is ideally a balance between fear and the energy of joy, achievable by moving from the feelings associated with the black to feelings associated with colour. She thought this balance would give her a much wanted increase in proactivity and a decrease in responsivity. The art reply has been used by Jan to connect with her emotions and to clarify and shift them into a more desired and useful pattern JTALAR: LVR1411.

The personal construction of experience into meaning is the guiding principle in working meaningfully with this creative art method. Influence and change can be noticed between Inside the Black and The Still Black Circle and their reply drawings. Colour (proactivity) seems to have assumed a balance with black (fear) and energy. In this cycle the learner’s reply to the companion’s art reply extends the dialogue JTALAR: LVR1411 (repeat entry).

The reply was appreciated by the learner for its colour and the black “rocks”. Her choice is to rest with the softness of the colour; she realized she spends too much time in the black. The poem “fits her experience well”, thus the learner’s responses confirm the companion’s actions as having appropriately matched the experience JTALAR: LVR1511 (repeat entry).

Jan found an analogy between landscape and tablecloth and preferred the changed metaphor, with its action shifting subtleties JTALAR: LVR2111.

The time lapse between rejection of the image as unconnected and the realization of its appropriateness and then its significance, illustrated the need to maintain a bridgeable gap between original and reply. Loris had been aware during the reply drawing of the
possibility of too great a gap, but the length of working together had forged a relationship and trust that encouraged Jan to revisit the reply after a time, and to find it meaningful. The stage of the work allowed this liberty in the reply drawing JTALAR: LVR3111 (repeat entry).

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Jan’s image emerged from the earlier tree response LVR3111. She noted a search for connections through similarities and differences in her attempt to build her meaning response to the reply art. She was aware she was making the meaning; if she believed the companion’s response had an imposed meaning she would refuse to engage with it. She wanted to be able to work at her own knowing. She saw connections with her colours, materials, shapes, and differences in the lack of black box fragmentation. “Traces of black (the unknown) seem to have been re-formed into lines of a whole”. And she liked the quiet ease of this version of her landscape, traversed by ancient paths, deeply connected to the land. She was influenced by the reply title. Her thinking then went to Loris’ own meanings JTALAR: LVR3311.

Jan liked the deconstruction of the safe place and found the questions that arose from pictorial alterations provoked useful and interesting thoughts
for her JTALAR: LVR4311.

**Relationship**

Loving a visual reply seems to mean that the reply has made a meaningful connection for the recipient. Jan referred to two aspects in her thoughts about the reply, the relationship between the colleagues (her perception of the companion’s way of being with her as learner) and the structures and characteristics of the art reply JTALAR: LVR1311 (repeat entry).

She found the ambiguity of the image allowed her to work out the answer for herself though her awareness of having a trusted other “present to my offerings and wise in responding” meant she was not alone. She felt she was being taught something that she was ready to learn JTALAR: LVR3111 (repeat entry).

The time lapse between rejection of the image as unconnected and the realization of its appropriateness and then its significance, illustrated the need to maintain a bridgeable gap between original and reply. Loris had been aware during the reply drawing of the possibility of too great a gap, but the length of working together had forged a relationship and trust that encouraged Jan to revisit the reply after a time, and to find it meaningful. The stage of the work allowed this liberty in the reply drawing JTALAR: LVR3111 (repeat entry).

**Colour**

Black, red and blue are colours that Jan believed connected fundamental parts her identity. Echoing her colours has been effective; she felt drawn to the image, but some colour placements and her perception of a question about the meaning of the colours was
premature. She enjoyed the movement of the central image - a coherence of moving of parts, but she must understand the colours before integrating them JTALAR: LVR1113.

The personal construction of experience into meaning is the guiding principle in working meaningfully with this creative art method. Influence and change can be noticed between Inside the Black and The Still Black Circle and their reply drawings. Colour (proactivity) seems to have assumed a balance with black (fear) and energy. In this cycle the learner’s reply to the companion’s art reply extended the dialogue JTALAR: LVR1411 (repeat entry).

The reply was appreciated by the learner for its colour and the black “rocks”. Her choice is to rest with the softness of the colour; she realized she spends too much time in the black. The poem “fits her experience well”, thus the learner’s responses confirm the companion’s actions as having appropriately matched the experience JTALAR: LVR1511 (repeat entry).

Meaning

The three responses were, firstly spontaneous, secondly and thirdly moral and advice based, respectively. Finding words for the meaning of her experiences was most effectively empowered when the reply images were ambiguous. By contrast, Jan found the words of the poem too precise and a detail inaccuracy distracted her. Perhaps this is too soon in the series to use words. There were constraints on the images. The most successful actions here were the use of similar colours, and shape repetition. It is too early for this learner, to invoke placement changes that hint of meanings JTALAR: L1111-3.
Jan found the power of the black structure strong, raw, overwhelming, and dominating. The base had greater clarity than the upper section, which felt softer and smudged. She liked both aspects and concluded she would like greater clarity at her base. She also liked the contrast of a cruder and stronger base with a more refined top section. This led her to make compositional statements to herself through which she can create life metaphors that relate to the meaning of the black JTALAR: LVR1221 (repeat entry).

Jan recalled and accepted the perspective that intersubjective dialogue is primarily about re-structuring experience through emotional rather than conceptual understanding. She was attracted to the energy of the reply and thinks that energy is an important feature of her artistic style. Perhaps this was perceived by the respondent, its successful portrayal contributing to her perception of the "rightness" of the image for its purpose. Jan looked at her pictures beside the reply and made some connections JTALAR: LVR1221.
Appendix G. Review materials

G.1. Collegial end of journey written review questions

1. The experience

Reflect on the journey we have taken together in an exploration of the use of a creative art reply to an original creation, in the pursuit of personal learning.

1.1. What was the experience like for you?

1.2. Describe the experience of art creation and reply. Was there a kinaesthetic aspect (if not already mentioned)

1.3. Reflect on the four rounds of experience. How do the four cycles of meetings compare? What differences of process are you aware of through the different cycles of art interchange either in your own work or that of your colleague?

1.3.1. Series 1

1.3.2. Series 2

1.3.3. Series 3

1.3.4. Series 4

1.4. Could other ways of working have been more helpful, effective, speedy?

2. Personal learning

2.1. How did the art making and reply affect you?

2.2. What have you learnt about yourself from this journey?

2.3. What kinds of issues emerged for you? For instance, did you deal with lifelong issues or single incidents?
2.4. What remains in your life as a consequence of the work together? Has your personal understanding and functioning changed? How? What was it? What is it now?

2.5. Reflect on the four rounds of data collection. What shifts or developments of meaning are you aware of as a consequence of the work we have done together through the four different cycles of art interchange?

2.5.1. Series 1
2.5.2. Series 2
2.5.3. Series 3
2.5.4. Series 4

3. Narrative and verbal language

3.1. What difference did our not discussing verbally the narrative aspect of your experiencing make to your personal learning? Would verbalizing the specific details of the learning have enhanced it?

3.2. Now that we have finished are you prepared to describe the life narrative you were involved with during each round of art work (enough to underpin an understanding of the personal learning)?

3.3. How do you now understand the interaction of personal narrative and the art process?

4. The art process

4.1. What is your understanding now of your own art process?

4.2. What is your understanding now of the process of the art reply?

4.3. How do they work? Where does the effect lie?
5. Relationship

5.1. What relationship existed between us during the research?

5.2. Did it change over time? How? What was it at the beginning? Now?

5.3. Do you think the relationship makes a difference to the art creation/reply process? What was its effect?

5.4. Would the experience have been changed if undertaken with someone else?

6. Additionally

6.1. Anything else you think/feel about the process, which you have not yet mentioned?
G.2. Collegial research interview

[Loris and Jan select significant pictures and art replies, and arrange them in time order]

*WARREN

I’m going to ask a question and you’re both going to answer that question in some way? Right? I think that I should just try and ask the first question, which is basically if you can give a description of the experiencing which we can talk about as a reflection of this experiencing.

*JAN

I’ll go first. I’ll be responding to the question, with the difficulty that the process went for such a long time, that I find it hard to access my experiencing. What I can access is my experiencing of the images now. Each one of these images was done in a specific time over a period of three years, and each one of them contains material about an event or a series of events. Some of them were about a series of events, like these black ones (J161). The series of events happened from the beginning of my original enquiry with you and Andrew and Jean. So they were about separate things and I look at them now and I see something immediately connected, it is about relationship. And I didn’t choose them for the connection, I chose them for the memory of a kinaesthetic sort of ‘ah! ah! yes, they’re right’ experience. So gathering them together is quite an experience, I see very strong patterns and I’m happy to talk about those. So my experience of it is very much the experience of seeing them here and now. And I’m surprised by the connectiveness between them.

*WARREN

If that’s what striking you, that’s probably what you should talk about.
And in doing, that I’ll need to talk about some content. This black series was the end of an enquiry about why I always put black in my pictures, and what the black was about. It linked to clothing. I wear a lot of black and I also use colour. What’s that about? The series finished off my understanding of black. For me it’s about polarities and the experience of moving between those, with fear and seduction at either end, and that is very particularly related to relationships with others, with specific others and with general others. So I think that’s a relationship issue. And the fear is about fear of intimacy, fear of exposure, fear of disclosure, all that kind of stuff and the seduction is the business of enjoying the relationship with others and being seduced by relationships and by particular people and then journeying between all that. The book was a particular investigation of mine which I didn’t make explicit to Loris at the time. We chose not to make narrative content a part of our conversations. This was about a relationship with a particular person where there was a fear of seduction issue. I was trying to work out how to deal with my experience through images, without acting on either extreme—fear or seduction. So this is a journey which actually was helpful for me to contain it, to hold it, to understand what was going on in there, so there’s quite a connection.

Conscious of fear?

This particular picture (J411) was done at XXXXX and it is actually my experience of working with XXX which I found quite suffocating. There was a point at which I felt frustrated, as though “hitting a wall” in our relationship. I couldn’t negotiate my space and general feelings that were associated with that. I did it in the workshop at a time when I was feeling quite frustrated, not
knowing how to deal with the issue. Again, it was a way of holding my feelings, and I’ll talk about those responses later. But that was an important image. And this one (J431) I did after, a drawing that I did to facilitate my research. I had asked people to construct a safe place, and I decided to explore my construction of a safe place. It began as a black cave, with repeating patterns, and became an enclosed space. Then I started to put images and the images were impressions of people with whom I feel safe. Mostly family, but there were other people in there as well that I could identify, and then Loris did these wonderful responses (LVR4211) which I loved because what she was doing was playing around with the colour of the black. The other bit that I loved was this cute little doggy creature which emerged, without consciousness. It was clearly mine, but I had no intention, no conscious awareness of putting in a dog or a pet or an animal. So that opened up all sorts of possibilities around relationships for me too. The common theme is me in relationships, and I didn’t know that until I saw all the drawings just now.

*WARREN

So that’s really only something that’s happened since you assembled this?

*JAN

Yes. I knew the details of each one of them, but I didn’t realise the consistency of the exploration. I wasn’t aware of having manifested that. Each one of these was triggered by a particular event that was quite different and had different qualities, feelings of a different strength, qualities, and until this investigation of the process, I didn’t realize I had so many different angles on the same theme.

*WARREN

So you knew, when you were doing a picture about a different experience-
relationship, that the idea there was a structural thing going on both in them and in you which seemed like you was not what was driving you in your process.

*JAN

Yes. That was also a really important drawing (J311) and my memory of my drawing is vague, I do remember where I did it and how I felt when I did it, I was angry, and I did it a fury, on the kitchen table. I know it was work-related, and I’m assuming now relationship-related, and there’s a kind of black anger about it. Loris created an image (LVR3111) which was really a surprise to me. It bore no immediate resemblance to my image at all. These colours do have a connection, a visual, aesthetic connection, and I was thinking “What on earth has Loris done, this is crazy stuff”. I was trying to respond to it and I couldn’t. I tossed it in the corner and eventually went back to it. Then it hit me, as a chunk from heaven what she had done was reconstruct the colours and the different bits of my image, into this tree growing, which was a really positive. It felt a really positive way out for me, but at the time I got it, I couldn’t see that. So, yes, it was a quite significant response, really different to all the others, and it took a while to connect.

*WARREN

I must say that’s very interesting, because as you say there is something in these pairs where one can see the elements reorganised and in that one there was a real dissonance in that representation wasn’t immediately obvious, action.

*JAN

Yes. I didn’t try to get out of my states of anger and frustration because I couldn’t when I received the picture, because I was still feeling strongly connected to my moods. I had no space, no internal space or intention or
willingness to see what Loris was offering.

*WARREN

So that phenomena is different from these, and the process of dealing with it was different. That probably needs exploring, why don’t you do that now? If I ask you whether you actually want to express your feeling of responsiveness within this, is it the right moment to do that? [PAUSE]

*LORIS

Overall, my understanding of how to respond has developed considerably. I now feel confident about being able to enter into an art dialogue without language, whereas at first, I was very tentative, very unsure, trying to work out what I could do that would actually work for Jan. As a consequence of what Jan and I did together, I developed confidence in being able to find a good enough response. There were many “right” possibilities. It was a case of finding one for each response. The more I understood Jan’s personal forms of expression (shape, colour, form), particularly her use of black, the freer I felt to take risks in my reply. Jan’s use of black has a very particular positive meaning for her. I’m very wary about adopting a traditional interpretative approach, and I was very tentative initially, especially about the black. There is a strong wariness, for a psychologist, seeing pictures full of black, even without accepting traditional interpretation. One does not immediately think “curiosity, exploration, depth and positive meaning”, until one has understood the individual’s personal art language. As soon as I felt freed up, through knowing Jan’s art, even though I did not know her story, my responding became more confident.

*WARREN

May I say something about you, Jan. I’m gathering you came into this process with different responsibilities. You were searching for a mode, a procedure
for doing this visual responding and you felt responsible to find that. That was something you almost had to discharge in the process, and I think you were carrying that.

*JAN

No.

*WARREN

You were interested in another way?

*JAN

Mm.

*WARREN

You were participating in a way which was coming from something of your own?

*JAN

Yes, I was participating at another level. That was curiosity about the exploration of an enquiry that looked into the process. But I certainly didn’t experience what Loris was saying about responding. There were certainly times when I thought, I’ve got nothing to say? or What more is there? Have I got it right? Those sorts of dilemmas, but not with the sort of intensity that I think Loris was experiencing.

*LORIS

I think that’s because you were more practiced than I. I was intrigued, and attracted out of my art/psychology background, but I had never used a pure art conversation in psychological practice, and I felt as though there was a lot to understand about what happened in each phase (creation and witnessing). I
listened to some of our taped verbal conversations. There was quite a bit around the elements of art and how one might use these in creating a response.

*WARREN

You had certain conceptual matters that you were interested in and attending to. One of the things that you found was that when you were sure of how Jan was constructing responses you really had a sense of confidence in replying. I'm not sure what impact that has on your actual participation and that's actually what I'd like to ask you. How was the experience of being in that dialogue with Jan, for you?

*LORIS

Even when I was still tentative, because I had enough confidence in the art making, the tentativeness was usually in the reflecting on Jan’s work before I started to respond. As soon as I had looked at Jan’s piece and got an idea of how I would start to respond, I was fine. I could then take off, using the elements of the basic art process to carry me through looking at Jan’s picture, thinking about it, and getting to the point where I knew how my response would start, and making the art work. Once I got to the doing stage, I was picked up by the creative flow and it was often remarkably quick from then on. Although, sometimes it took time and repetitions to achieve a piece that felt OK.

*WARREN

........ you then knew ..... your response would be ....

*LORIS

My interest was in just being aware of what’s there in the other’s art. Particularly in the beginning, I went through the full procedure of description,
whether I wrote it or whether I just ran it through it in my mind. It opened my awareness of the painting, sometimes at once, sometimes across several days. I let it lie in my mind and then all of a sudden, after I’d gone beyond the first kind of reflection, once I caught that sense of knowing what was there, I could shift elements (aesthetics, meanings) around. I tried to do an art response, an image that was “right” particularly after the beginning of the discussions where we talked about aesthetics and how one might play with these respectfully, without imposing.

*WARREN

....... art?

*LORIS

Yes. There’s a process I know from making art making which feels very powerful, out of which I respond, which feels right. As soon as I contact this, I’m alright. When I knew what to do and how to approach it.

*WARREN

And you said until you had a sense of knowing?

*LORIS

Yes.

*WARREN

Can you make that a bit clearer? Can you describe where or how or what that sense of knowing was? I’ve got a sense of what you’re saying, but I want to ask.

*LORIS

It was a sense in my body rather than in my head, though my head was
present but not interfering. Action flowed. I knew whether it was right, maybe
not the only right, but my own way of responding and OK enough to give.
This was always in my mind. I wanted to offer something to Jan, that
connected with her picture, (where she was), seeing it, reflecting on it, and
possibly about the way she might focus on her process differently, to explore,
expand, shift, using her visual language. I did not want to impose a whole new
thing, totally my own, (although it is mine because I’m processing it in a
particular individual way which would be different if somebody else did it). I
was very conscious not to predetermine or direct Jan’s actions, I felt balanced
not to impose, but to encourage.

*WARREN

So it sounds like there was an embodied sense as well as an aesthetic sense,
something which was right, which was not a resonance of something that Jan
was working with but which was also what you were resonating to, and from
yourself also ....

*LORIS

Yes, absolutely.

*JAN

Can I respond to that? I think it might be different for me. I don’t have a
sense of knowing that it was right, but I have what could be more important
for me, the sense being able to do this. With my response (JVR3211) to your
black picture (L321) I drew over two hours, working to get it right. I’d lay
things over it and I’d take them off. Then I’d add something else and then I’d
shrink it, then I’d expand it, and I had to keep working until I got an
embodied sense of ‘I can give that’. In the ‘I can give that’ I experience a
bodily tension between openness and connection to Loris’ image. So there is
both space for her and the showing of a connection from me. It’s about
sufficient room to move, and I experience it as a kind of spatial thing. You don’t want too much room to move. But you do want some room to move. So in my work, in the embodied action of creating the image, which I don’t know until it’s ready, I never have a sense of what it will be until it’s complete. A lot of times, like with the cat response ((JVR4211), I did seven drawings before I felt I had one I could give, one which had the right amount of work in it. So I’m still saying it’s not knowing, I don’t know, and I was quite worried about my cat response until she got it. I had the feeling, “Have I done this right?” I think so. And I felt OK about not knowing.

*WARREN

You say in either of the processes, both have embodied, felt sensing, but the timing is different. You’re extracting something and exploring it in the same process.

*JAN

Yes.

*WARREN

Even when you think it’s finished, you wouldn’t necessarily know exactly what it is you’re feeling. But you’ve got a sense of rightness and spaciousness for and from the other, this is another thing.

*LORIS

I think it’s possibly, that in using the words ‘rightness’ and ‘knowing’, I’ve given you the impression that I know everything about my response before I do it. I don’t. After looking at the originating art work, I only know what would be an OK direction to go in.
*WARREN

No. My sense of what was different was only that, as you described it, I thought what you were saying was that you didn’t actually do the pieces until you had a sense in yourself of rightness in your own knowing of how you would actually go about it; the rightness was prior to the activity.

*LORIS

Yes, that’s true. But rightness relates to starting only. The art process takes over and then carries me, suggesting changes and modifications along the way. Occasionally I made several responses until I got it the way I wanted it. I didn’t always know in advance, what the end point would be, but I knew when I reached it. There’s a sort of interaction between the intention to reply in a way that will work as a response to the original, and guidance that comes through the experience of doing. At the start, I don’t feel right or knowing about the end point, only about where to begin— the direction to go in. Then the rightness or OK ness to finish comes out of the art work as I make it. Until I make a flowing connection through doing, I’m anxious and tentative about many aspects. The art then becomes the guide, new thoughts come in as a consequence of aesthetic chances.

*JAN

My process is a bit different to that. If I have too much of a sense of rightness before I start, it means, and I’m happy doing this, that I’ve not bracketed properly. It’s almost like I go through all that I know and while some of it’s an attempt to bracket out and read only what’s there, it doesn’t work that well. I have very quick images of things that I put in and I know the story. That’s a dangerous place for me to be in my responses. It’s actually that I do get a sense of where to start, and the rightness of that, but it’s almost with an abstraction of form or colour or something, not just a known image. If I start with a known image I’m in trouble, so I tend to start much more, without too
much of a sense of rightness about where I’m going.

*WARREN

I’d like to shift things a little because I want to ask you about the question of what, in a response, either of you were responding to? Also what made a difference, and what was impracticable, for Jan? And let me just interpolate there, that you said that when you see it, it has quite similar aspects in these pairs.

*JAN

Yes, I agree. The one that springs to my mind is this one (J411). It’s quite recent, whereas some of the memories I have to dip into regarding the book (series 2) are too far away. It was quite easy to respond to, unlike the tree (LVR 3111) where I had difficulty responding to Loris’ reply for two reasons. One was that when I did the drawing, J411 I was in the experience, but I’d left that behind. I wasn’t feeling like that anymore when I received the response. I could actually distance myself and see both my picture and the reply more clearly. Whereas with this tree one (LVR3111), I wasn’t able to do that, because I was still disturbed. This other one (J411) and the reply (LVR4111) made a difference because she’s given me some possibilities for my approach.

I need to talk about my procedures for viewing a response, which is always that, unless I’m in a heightened state of anger, to view the reply with the question “what can it tell me?” So I go into the reply, with an intention to learn. I look for something. That’s really critical, because I reckon I would not find something if I didn’t go in with this intention. The effect lies in the construction I develop and the relationship between me and my intentions that things happen. So I go in with the intention of asking “What has she done? What’s similar and what’s different from my original? What has Loris done to play with ideas, and I often title things, so one of titles that came to
mind when I saw that pair together was ‘I’m a martyr’. There is a visual connection with Jesus’ blood and thorns and all that kind of stuff. So I go into my interpretation, if you like, of this image, and I think, “Oh, yes, there are aspects of my relationship with XXX, with other people, that are about martyring, about letting things happen. “I’ll take it”, so I felt, “that’s interesting”. So that reply connected with me. As soon as I saw it, there was that religious connotation. I know that wasn’t Loris’ intention at all, and that was OK, because if the intention had been deliberate, I would have been really pissed off. As it was, I was enabled to connect my own story to it. The other part had to do with the fact that I’ve got two people in here, with a big division in the middle. Two people separate. I thought “Oh, yes, this reply is all about me, this is all about one person. Loris had actually integrated it into one image where the elements are more coherent and meaningful. Then I do a Gestalt interrogation. I actually go in and dialogue with each part of these aspects of myself. That’s quite a powerful exercise emanating from the question of what’s different in the reply. Those were the two most powerful responses I had to that picture. To what extent is this my subjecting her interpretation of that experience? So that’s kind of the process that I go through, all stemming from an intention to make something of it.

*WARREN

Gestalt ...... Is there anything else which has been introduced which has......?

*JAN

I think there are different qualities, textures and colours, which I noted. But I can ignore those because while it’s possible for me to go into, it wasn’t sufficiently powerful for me to stay. I suspect, if I had someone doing processing work with me, I’d state it more and I’d probably go deeper into the material, but the slightness of these differences and my lack of time, directs me to what’s most strongly felt. There’s a sense for me of a different
imaging here, a different stream and all those have resonances for me, ways of being in a situation that I could choose.

*WARREN

I’m just wondering how you make the connection with content ....

*JAN

Oh, at the content level? What I was saying earlier was, if I see this ....... with ..... , then I have a look at the content, which here is me being really pissed off about a relationship in the moment of that workshop. Specifically, “who’s taking your space, and who’s being dominant and who is not”. Then the question of whether I am allowing this to happen and if I am allowing what’s happened to happen, what is that about? Do I want to make choices about not allowing it to happen? How can I deal with that in the real world to avoid the behavioural sequence I did make some choices, and one was to talk to XXX about my experiences in the workshop, which was a good thing to do.

*WARREN

Now, as the continuing experience of you working subjectively with this material, what I really wanted to know was the experience of the exchange of art materials. As you told the story, you already had fairly strong content in there, so what I’m checking is, when you approach this reply, it sounds as if you’re looking for something about a content that you were carrying.

*JAN

Yes, yes.

*WARREN

And so the response is informed by the experience which you know about
and which you are having.

*JAN

Very much so in that case.

*WARREN

I just want to ask you something because I have a strong sense there is something in this drawing which is ......

*JAN

I just felt like a martyr.

*WARREN

When I asked you the question, “Do you think there was anything introduced in this drawing?” somehow or other you went into the content. You actually pointed to this, so I wanted to clarify whether it was that somehow the degree to which you agree, in other words was there a visual cue?

*JAN

I think there was, because I titled it, and the title came from that bit here, and was also very near to the experience. If I’d done another drawing and got that, then I’d title it differently, and I’d see something different, I mean I’m seeing it very much in “Well, what can I learn in respect to this image?” I’m not saying what can it tell me generally about who I am? That’s a practicality, I haven’t got time to do that, it’s too big a journey and too unknown a journey for me to do by myself.
I just want you to establish because somehow or other it seems you pointed out the notion of a dialogue. I was struck by the fact that you said you approached this with discretion, what is there in it for you to learn? That’s what you said, and so what seems to have happened from your description is that, although you were asking that question, the question came from your understanding of where you were then; there was something to which you attended very rapidly, in this representation?

Yes.

So I’m thinking that there is actually a connection, when you look intentionally you respond to something. So I want to ask Loris what she was actually doing with this representation?

What struck me immediately was the barrier between people and a powerful feeling in the drawing itself. I went through that process I described earlier on, just looking, and all of a sudden I got a sense of “I wonder what it would look like if I draw it horizontally?” and that’s what I drew. I drew it to see what it looked like, but I had enough of a sense that this was an OK way to go to find out. I used a technique of putting paint on glass and then printing the image on paper, which is why I got some reversals of the colour position. (If I had had time I would have redone the picture with the colour position to matching Jan’s). The picture I finally used was from the last print, about the third or fourth. The first two were far too gross, and I used that one because,
the paint had blurred, shifted and softened. I saw two elements had been created and I thought it might be OK to leave them. These were the more lyrical, rather more humorous and flexible overall, which contrasts with Jan’s original (which was heavier, stronger, more indelible, still with humour). I hadn’t intended this. But when I saw it coming out in the art work I thought it was OK, so I left it. I looked at it and I wasn’t happy with the round black blob that was the cross section of the barrier. I worked on it for a while, and what emerged, without intention was the possibility that this could be seen as an eye. I thought that was fine and left it there. The other, the circle and the red was away of getting the red of the original into my picture. All the colours are as close as I could get them. Jan’s yellow is a little bit more chrome than mine, but it’s as close as the material permitted. I felt that my picture wasn’t contained well enough, (Jan’s is really tightly circular) so, I picked up a brush, turned it upside down (I didn’t want a brush stroke) and used the end of the handle dipped in red to circle the picture within its border, trying to bring the picture together in reference to the circularity in Jan’s picture.

I had very little time, I was feeling rather pressured, because I was due to leave home to meet Jan. Had I not known that I must pick up the painting and take it with me I might have worked more on it, but time prevented this. I thought it’s OK, at least it’s OK enough for me to offer it to Jan.

*WARREN*

As you described it, it sounds as if you were working first on a notion of the horizontal section. Apart from that you were saying that you were working with the elements of Jan’s picture. You also said you had a strong sense of the two persons, in the original. So am I right in saying that you were working with that strong sense of feeling, but you were also trying to find a way of using the elements to create this section? As you think about it now, what was the strongest sense of what it was that you were doing there?
I was trying to reply openly and speculatively to Jan, hoping that what I did would be acceptable to her. I hold my breath till she receives it and gives a gesture of acceptance, and I think OK, this was acceptable. What she gets out of it is her choice. It could be anything from having her art language recognised, questioning what is happening from a different perspective, a different angle on this picture, how it would fit what Jan was conscious of, and even what she only half suspected. I do not know the verbal story. Once I start to work with my initial idea, then, I begin to think, prompted by the art process that I experience, art happenings within it and my thoughts such as, what if this barrier became an eye which could see that the colours might integrate into a whole rather than a divided action? I can’t say any more there’s something about trying potential actions that might offer behavioural alternatives.

So the ‘what if’ wasn’t entirely developed, but it was present.

I think there are multilayers in a response. The single, over-riding, intention was to reply to Jan’s art, using art language– hers and mine. I hope to do this sensitively in a way that “sees” her art, meets her original and adds to it in some way, not perhaps as she expects. By connecting to the art language, it seeks to speak to the feeling underpinning her drawing. She can translate this into whatever is meaningful for her. I often try for ambiguity so that there are many possibilities. Keeping the colours was in my mind as very important, because that was a major element in Jan’s drawing. I understood it as showing strong feeling.
*WARREN

So is it correct that, although you were aware of some of the dynamic feeling in Jan’s drawing, you were actually looking for another perspectival view?

*LORIS

Yes. Keeping the colours was in my mind as very important, because that was a major element in Jan’s drawing. I understood it as showing strong feeling.

*WARREN

That seems like the important part of the experiencing. You had a ‘what if’ idea, what if I find another perspective on this, that’s an informing idea. Talking about the issue of bracketing in regard to awareness and non-awareness of dynamic content, as against visual content, and suggesting that one of the things impacting here was a sense of this barrier and two faces and something between them, and that has been bracketed into the sense of the eye and maybe the red. There may be some material where the visuals are so clearly just visual, that you don’t have any sense of dynamic content, that what you’re actually responding to and with is within the visual material. Maybe there is a continuum of explicitness versus just visualness, which may impact on and influence the issue of bracketing or non-bracketing in their responsiveness to the materials. We probably would need to deal with some of the other materials to get more insight on that.

*JAN

Yes. I didn’t know what that material was about, but I did sense, and I had a very strong response to it, it was about European forests, and death, winter and I really struggled to get rid of it. There’s an ambiguity about the visual content there, whereas, with mine (J411) there’s ambiguity about the meaning
but there are clearly two faces in the barrier, so there’s a different struggle. With the responding, when you’ve got something that’s really clear content (I had that with the cat and it was the same with my two faces), I knew what it was. It was very explicit, and so I dealt with the response differently to the way that I dealt with this one (L321).

*LORIS

The outcome for me was different, though I think it’s probably a different class of material. When I got that reply from you I was really, moved and endorsed by the fact that what you had done was to recognise what was there, and not suggest action, change. Really important change came from you simply saying “I see”. I was really apprehensive doing that painting and bringing it into the conversation. Revealing was a huge risk. I deliberately kept it ambiguous, to manage the revelation.

*WARREN

The content, visual content and the emotional content are really important challenges to the respondent. To actually work with the sense of content, both visual and affective, to struggle with what is appropriate or even helpful, or to bracket them out, like you’re either bracketing it in or you’re struggling to bracket it out, really influences your responsiveness. The impact of the material on your awareness of its content, and possible, feeling and possible meaning becomes a critical issue in responding.

*JAN

Oh, and with this cat one (L421), because Loris had a picture of a cat here and then the vet’s bill on the back of it, which was just such strong content for me, I found it really. really difficult to know what to do with it. I must have done ten of these and they varied from wanting to make it better, wanting to fix up, wanting to mask over, wanting all sorts of things, none of
which were comfortable for me until I, well, just did it (JVR 4211).

*LORIS

Well both of those responses were absolutely, emotionally spot on for me, and there’s a similarity in your two responses, Jan, because I can sense in each of these a statement “I see and accept the showing”.

*JAN

My feeling was what more can I do? And at the end there was nothing, and it was OK, well that’s what is there for me, and that’s it.

*LORIS

And it’s not only a response. It’s actually, for me, the most appropriate response. I was very upset about my cat’s death so I took another risk with a picture that had powerful feeling. In both cases you did something which reflected and acknowledged the experience. Each was absolutely right, because the real risk was showing you, and not that I couldn’t deal with the issues.

*WARREN

This discussion is very much about the heart of inter-subjectivity? What is the material? What is in it? And what is its impact on the other? What is the search that the other has to actually process this internally in some way and then give something back which is both appropriate, yet personally relevant and talks back to the other, like this is the inter-subjective response in a sort of microcosm but at a visual level.

*LORIS

Yes. I’m very interested in the fact that this is a visual conversation. We didn’t give a verbal, content description of our thoughts. Attention to the visual
reply was OK enough, would you agree Jan? I can’t think of a different/better reply. The unspoken content was nevertheless perceivable, and I felt really supported and able to move myself on from the place that I’d been in, as a consequence of that reply I got.

*WARREN

You say something about the experience of receiving the reply ....

*LORIS

I guess the answer has got to relate to those two pictures there because they’re the ones where the replies which I received were so profound that I felt I could move on. I’d been apprehensive about putting that one out (L321), less so with that (L421), as a consequence of Jan’s response to the first one.

*WARREN

Apprehensive about?

*LORIS

Revealing, revealing really powerful strong emotion, about the strongest emotion that I was aware of at that particular time of my life. About issues that I find difficult to discuss, a situation which has had psychological consequences throughout my life.

*WARREN

OK, so you took a risk in visual representation of a very significant experience, and what you got back was some recognition and affirmation which you felt was, you said, confirming.

*LORIS

Yes, profoundly....

G.25
*WARREN

So that’s about the emotional risk in the dialogue, isn’t it?

*LORIS

Yes. I took a risk and the answer was very significant. If I had received an answer that attempted to shift me, the sort of thing I was doing there (J411), I think it would have been less effective. I thought it was OK to do that for Jan there (J411) because the humour of her drawing suggested to me that I could take a risk with reorientation rather than reflection. However, I made the art language vague and ambiguous, so my statement could be taken as reflection, if Jan wanted it that way.

*WARREN

But I would think that Jan took the same emotional risk with that material (J411) as in this material (L321). So, I don’t know whether you carried that sense of emotional risk at the time, or whether you’re just discussing this now.

*LORIS

Yes!

*WARREN

You did?

*LORIS

Yes!

*WARREN

And you?
*JAN

A bit with this one (J411), up until then I didn’t feel like I was taking a risk, because I haven’t given names to the content.

*WARREN

OK, ..... 

*JAN

With this one (J161) I’ve got two words which are very powerful, and very powerfully evocative for people, so I really was putting myself on the line there. With the last series we had made a decision to be more expressive about the content anyway, so I felt like there was a an agreement to take the risk..

*WARREN

OK. That’s also probably important, I think, in the understanding of what was happening experimentally. You increased the focus on content to a level of riskiness of disclosure, so the way in which you participated in it was actually more open. That decision must also have impacted on it.

*LORIS

Yes, I think it did, but it was enabled by what had gone before.

*WARREN

Yes.

*LORIS

The decision was not only a research decision, it was a decision that we felt safe about, because of the way we had experienced the previous
conversations.

*WARREN

That’s also an important impact on developing the procedure enquiries.

*LORIS

Yes.

*JAN

Yes.

[END]
G.3. Collegial end of research written review questions

- What is your view of the reassembled journey, from your intrasubjective position, and from your position as journey companion?

- How do you see this process now?

- What are your most important learnings from the collegial journey?

- How well do the meaning categories and key concepts of the analysis fit your recall of your experience?

- What do you now think about the art dialogue process?
Appendix H. Client materials

H.1. Client interview questions

These questions constitute a guide only. Answers can be given in any way that follows naturally from a description of experience. Answers may be explored and expanded.

On reflection what do you remember as significant about our time working together?

(If art not mentioned) Does any other aspect come to mind?

What did the drawing contribute to your understanding?

Please describe this process in as much detail as you can.

How did the drawing work for you?

To which aspects did you pay attention?

Are you aware of feelings which emerged from the drawing?

What meanings emerged for you?

How did you respond to the visual art replies?

Please compare drawing with talking in therapeutic learning.

Did our relationship have any bearing on the drawings you did?

Is there anything else you would like to say about the experience of drawing in the therapeutic context?
H.2. Letters and replies

H.2.1. Research participation letter of invitation

Dear (Tessa, Dorothy, Edith),

Considerable time has past since we worked together. I hope that all is going well for you and that you are continuing to achieve your goals.

I am writing to you because I am currently engaged in researching the use of creative art in therapy. You may remember that this approach was part of what you and I did together briefly. I am wondering whether you would be interested and prepared to talk to me about your recall of the experience of using art in your therapy?

This would take the form of one interview of perhaps an hour, talking about your experiences. This would be based upon whatever you want to tell me, and could include your questions to me at the same time. Basically would you be prepared to have a conversation with me on this issue? Before you answer, you may wish to consider whether this is appropriate for you, particularly should you wish to continue therapeutic work together in the future. Please feel free to make whatever answer best suits your present situation.

If, after consideration, your answer is yes, please sign and return the enclosed Informed Consent form to indicate your agreement to participate. The form explains the research and its conditions.

I look forward to hearing from you, whatever you decision might be.

Kind regards,

Loris Alexander
H.2.2. Materials check (letter and telephone conversation)

Letter to clients, Dorothy and Edith, and their replies, regarding their confirmation of material included in this thesis. Tessa’s acceptance was verbally obtained before her departure overseas and rechecked by phone when letter went to Dot and Edith.

H.2.3. Request letter

Dear Dorothy / Edith (two separate letters), Tessa (by phone)

I am nearing the end of my work on a doctoral thesis, in which you kindly agreed to allow me to include material from your therapy and an interview about it, that we recorded together. You had a copy of the interview and agreed to its accuracy, some time ago, All this may seem very much in the past. I hope as you read, it will become fresh and clear again.

I’m sending you a copy of what I would like to include in my writing. You will see that it is not the full transcript of our interview, and that I have edited it slightly, for purposes of reader communication. I hope I have faithfully represented you and your experience. Would you please let me know if what I have written is acceptable to you, and whether there are changes you would like me to make.

My kindest regards,

Loris
H.2.4. Replies

*Dorothy*

Dear Loris,

I received “my” part of your thesis yesterday and read it last night. I think you have done a splendid job! I do wish you well with it.

Love

Dorothy

*Edith*

Dear Loris,

It was great to replay our work in my mind and return to some of the insights you helped me reach. I no longer feel afraid of expressing feelings. Your writing is absolutely wonderful. Thank you, for all your help and creative support that helped me to find the words to define the issues.

Love,

Edith

*Tessa*

“Yes, that’s fine. I absolutely agree.”
Appendix I. Therapist/teacher materials

I.1. Questions

<table>
<thead>
<tr>
<th>Peer Meeting</th>
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<tbody>
<tr>
<td>A Visual art, intersubjective response To A Visual Art Expression</td>
</tr>
<tr>
<td>1. Please look at the presented piece and write a description of it.</td>
</tr>
<tr>
<td>2. Write down key words and images.</td>
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<tr>
<td>3. Indwell the art work until you are satisfied that you have made connections with meanings in the piece.</td>
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<tr>
<td>4. Using materials available, create a reply to the work of the original creator.</td>
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<tr>
<td>5. Note down the thoughts that went through your mind while you were constructing your reply.</td>
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</tbody>
</table>
I.2. Feedback

I presented my drawing, “Openings” to the group and invited description, key words and images, a creative intersubjective, and thoughts during its making. This would give me a comparison to what Jan and I were doing.

I had made that drawing following a sequence where a drawing “Hidden Horrors” led me to a surprising and profoundly passionate exploration of an issue. “Openings” had drawn itself without any conscious thinking out in advance. I knew what marks, colours, shapes had to be drawn and I executed the picture in about five minutes, having a sense of certainty throughout the drawing phase. The meaning started to filter through as I drew and when I reflected, after drawing. It was an important drawing for me.

I was struck by what people said and did in their responses to this picture, including that which I did as an observer of my own drawing. From the experience of receiving the replies I reaffirm that effective response to the originator seems to lie in accurate reflection of the key aesthetic elements of the work. When this is “spot on” it has an emotional outcome of relief, clarity, emotional connection. This I experienced from therapist 1’s poem reply, particularly from the word “Meltdown”, used as a title. It functions suggestively and metaphorically to capture the feeling of his poem and of my picture. Though I had never thought of that word in relation to this drawing, when I heard it I was struck by its rightness and experienced a strongly sensed connection in my guts. It confirmed the freeing up of a lifetime pattern.

Other responses varied in their location along a continuum from personal to the viewer (and acknowledged) through to reflections on elements of the creative work. Some made feeling interpretations, such as sadness-optimism, blockedness-escape, chaos-containment, space-flow. There is a strong tendency for therapists to make suggestions like “look at this; free this; enclose this; explore this”. All touched aspects of the experience and in this
sense each response offered ideas, thoughts, confirmations, support and encouragement. One is tempted to say that with this class of response anything can help. But some responses are more “spot on” than others, and this quality of “rightness” makes the most profoundly helpful connection, and seems to come from accurate and sensitive observation and reflection of the art.

I wonder how the “rightness” of response can be best achieved. The answer seems to lie partly in keeping accurately to the elements of the original artwork in making the creative reply. The question of how the respondent knows and judges which of the key elements to emphasize still remains. In terms of response effectiveness this capacity is critical.