

HOME IS WHERE THE ART IS

ABOUT THE AUTHOR

Doris Banowsky Arrington, Ed.D., ATR-BC, is a licensed clinical psychologist and professor and chair of the Art Therapy Psychology Department at the Notre Dame de Namur University of California. This department awards master's degrees in both art therapy and marital and family therapy. Dr. Arrington has authored or supervised 35 funded art therapy grants. She has produced and edited 25 videos of the life histories of presidents and pioneers in art therapy for the American Art Therapy Association, Inc. (AATA) in addition to authoring six manuals and a number of articles and chapters on an art therapy approach to family therapy. Dr. Arrington, a member of the editorial board of *The Arts in Psychotherapy*, is the recipient of the Honorary Life Member award from the Northern California Art Therapy Association, the Distinguished Service Award from AATA, and the Outstanding Educator Award from the University of San Francisco. Currently, she is a member of a medical team that works in Kiev, Ukraine serving children and advising state and private shelters and orphanages. Her clinical and research areas of interest include family influences on basic visual constructs and symbolic schemas in both Western and Eastern cultures. Dr. Arrington is married with three sons and seven grandchildren.

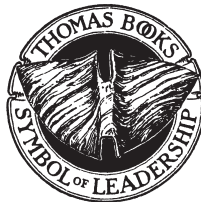
HOME IS WHERE THE ART IS

An Art Therapy Approach to Family Therapy

By

DORIS BANOWSKY ARRINGTON, Ed.D., ATR-BC

*Art Therapy Psychology Department
Notre Dame de Namur University of California
Belmont, California*



CHARLES C THOMAS • PUBLISHER, LTD.
Springfield • Illinois • U.S.A.

Published and Distributed Throughout the World by

CHARLES C THOMAS • PUBLISHER, LTD.
2600 South First Street
Springfield, Illinois 62704

This book is protected by copyright. No part of
it may be reproduced in any manner without
written permission from the publisher.

©2001 by CHARLES C THOMAS • PUBLISHER, LTD.

ISBN 0-398-07160-8 (hard)
ISBN 0-398-07161-6 (paper)

Library of Congress Catalog Card Number: 00-066658

*With THOMAS BOOKS careful attention is given to all details of manufacturing
and design. it is the Publisher's desire to present books that are satisfactory as to their
physical qualities and artistic possibilities and appropriate for their particular use.
THOMAS BOOKS will be true to those laws of quality that assure a good name
and good will.*

Printed in the United States of America
SR-R-3

Library of Congress Cataloging-in-Publication Data

Arrington, Doris Banowsky.

Home is where the art is : an art therapy approach to family therapy / by Doris Banowsky
Arrington.

p. cm.

Includes bibliographical references and index.

ISBN 0-398-07160-8 – ISBN 0-398-07161-6 (pbk.)

1. Art therapy. 2. Family psychotherapy. I. Title.

RC489.A7 A73 2001
616.89'1656–dc21

00-066658

This book is dedicated to my family of origin, who fostered both creativity and courage; to my nuclear family, who created an environment of love and support; and my extended family with whom I continue to share ultimate concerns.

Special thanks goes to Amanda, Chris, Connor, Courtney, Rett, Ryan, and Wesley.

PREFACE

Family is never far away from therapy. When you work with children you work with family issues. When you work with adults you work with relationship issues. Image is never far away from either child or adult. My son, Chris, a school psychologist and an art therapist, reminds me often, “You can’t work with kids without using art and most hurting adults have a little kid in there somewhere.”

My original training was as an artist and art educator, and later as an art therapist. Still later, my training as a psychologist was in Jungian depth psychology and family therapy. This book, entitled *Home Is Where the Art Is—An Art Therapy Approach to Family Therapy*, reflects my three decades of clinical practice with children and their families, and adults and their families. During two of those decades, I have taught family art therapy and directed an art therapy psychology program that awards master’s degrees in art therapy and marital and family therapy. With family therapists currently licensed in 50 states, more and more families or family members are being treated from a family systems approach. Communication, clearly not always verbal, is a major component in the success or failure of family relationships, not only in the nuclear family, but also over many generations. Therapists, using whatever means necessary to help family members communicate and repair, often turn to art. Written for students and professionals this book integrates the two approaches, art therapy and family systems.

- Art, in any age and in any country, is humanity’s first model for sharing experiences and communicating meaning.
- Art therapy is a therapeutic treatment that incorporates the process of the client creating or selecting images, reflecting on the art, and interacting with a trained professional for assessment, communication, stress reduction, and intervention. The art process, the art product, and reflection on both are used to identify inner and outer attitudes, behaviors, dreams, experiences, feelings, and thoughts. It is often the treatment of choice for the young, the old, and all those in between who are unable to put their inner feelings in words.

- Family therapy, regardless of ethnicity or culture, is a systemic model of relationships. Its goal is to investigate the family system, repair areas that keep it from working, reinforce areas that do work, and reduce stress between members in the system or between a member and the system.
- Family art therapy combines “thinking systems” and “seeing systems,” the two concepts of family therapy and art therapy.

Although much has been written on art therapy and much, much more literature exists on family therapy, few integrate the two theoretical approaches (Arrington, 1991; Kwiatkowska, 1975, 1978; Landgarten, 1981, 1987; Riley & Malchodi, 1994). Perhaps this is because a healing agent that introduces art making with its patterns and enactments as a modality for solving issues in, between, and about relationship is, in itself, a cognitive, behavioral, and intuitive paradox. If this is the case, then mental health professionals, of whatever theoretical orientation, might find it interesting to explore additional methods of applying cognitive behavioral paradoxical strategies in the therapeutic “process of reality construction, maintenance and change” (Sluzki, 1998, p. 417). In the case of introducing art, image-making, and creating for communication and relaxation, the brief, spontaneous, and even fun strategies enrich family therapy. They represent an unobtrusive offer to relate to and communicate with others (Gunter, 2000).

The structure of the book reflects my personal approach to art. My art media are painting and combining found objects. The structure of this book is also painterly, combining found objects. The overall theme of family can quickly be seen within it, but this theme is overlaid with art, archetypal patterns and meanings, and symbolic enactments. It is also interfaced with personality development, and in this “era of the brain,” with neurobiological research.

The introduction begins with a brief epitome of Randy and his Dad and Stepmother. It continues by addressing the questions of what is art and art therapy. Chapter 1, “Family Art Therapy,” looks at the marriage of art and family therapy, the clients, the goals, and art in family art therapy. It looks at the significance of how relaxation and “flow” are part and parcel of the creative process. It explores an integrative theoretical approach that incorporates three key perspectives of family art therapy: the historical, the interactional, and the existential perspectives. These three theoretical perspectives are expanded in a family art-based assessment with Sandy S. and her family.

Chapter 2 begins with the question: What is a family? It continues with a discussion of basic family functions and reparation of family problems, and looks at why marriages fail. Once again, we meet Randy, as his symbolic search for home leads through multiple divorces and remarriages. The chap-

ter briefly addresses early development of family therapy and family art therapy. Another question, why integrate art and family therapy, is answered with an illustration of an attempted family art-based assessment with Gary and his family. The chapter concludes with a search for information about Anne, an individual who is also a family member.

Chapter 3 introduces the reader to the “Cycle of Love” and the family influences in personality development, seen in personality theorists and theories (e.g., Freud, Jung, attachment and object relations, Erikson, and Piaget). Stories about Michelle, Elizabeth, Tucker and Carl provide theoretical examples.

Since more and more family therapy practice includes violence associated with the unfilled basic human needs of nourishment and nurturing, Chapter 4, “The Cycle of Violence,” begins with a discussion of violence and its effect on early childhood environments. The chapter explores broken trust in families where there is a lack of nourishment and nurturing. It includes stories about the homeless Chad and Bethanne, the shifted and reshifted Randy, and Nancy’s horrific family experience.

Chapter 5 continues the theme of violence within families: Cathy and Sam experiencing painful failure as parents, and Andre, Barry and Clay, children witnessing domestic violence. The chapter ends with Anne revealing psychological violence in her life experiences.

Chapter 6, “The Cycle of Healing,” includes a discussion of resilience illustrated by a variety of stories from an integration of family and art therapy. Stories about Sharri, Mary, Humberto, Jenny, Sallie, Ron, and Neal and Michael, Nancy, Anne and Randy complete the cycle of healing.

Appendix A is filled with the practical “how to’s” of family art therapy, from general instructions on the gathering of materials, the basics of preparation, and clean up to where to go for information on professional ethics. Eight family art-based assessments are described.

Appendix B includes “how to” interventions. It begins with the “Life Cycle Log” and wordtapping and includes other techniques and interventions used with individuals in families, families, and family subsystems. “My Lifetime” was initiated by art therapist Jayne Rhyne (*Gestalt Art Therapy*, 1973). “The Value Garden” is an extension of a value clarification technique that I learned as a teacher (Simon, Howe & Kirschenbaum, 1972). The “Genogram” is a broadly used family therapy technique initiated by Bowen (1976). The rest of the techniques come from my own clinical and teaching experiences with input from clients, friends, peers, and students. I have included specific credits in the technique instructions.

Appendix C includes key terms and concepts of a select group of family therapy theorists. These include Satir, Bowen, Minuchin, Haley and Gottman.

INTRODUCTION

Just as in writing, when letters form words, and words form sentences that convey meaning, in visual art, color, lines, forms, movement, space, tones, and textures become part of a syntax, a visual syntax that represents preverbal and repressed memories encoded in early childhood. “This content is more likely to appear in symbolic images than it is in verbal form,” says Lusebrink (1990, p. 127). Hence, words do not get in the way; instead, “images seem to shudder with life-giving energy” Gadon (1989, p. 324). For some, such as Andrew Wyeth, a renowned twentieth-century American painter, just doing art is healing; for others, a sponsor, an officiant, a therapist is needed to help them focus on their special needs, culture, and experiences (Kwiatkowski, 1978).

Remembering his pain after the death of his father, Wyeth writes:

I think in my life the real turning point—when the emotion thing really became the most important—was the death of my father. The first tempera I did after that is called “Winter 1946.” It’s a boy running, almost tumbling down a hill across a strong winter light, with his hand flung wide and a black shadow racing behind him, and bits of snow, and my feeling of being disconnected from everything. It was me, at a loss—that hand drifting in the air was my free soul, groping. Over on the other side of that hill was where my father was killed, and I was sick I’d never painted him. The hill finally became a portrait of him. I spent the whole winter on the painting—it was just the one way I could free this horrible feeling that was in me—and yet there was a great excitement. For the first time in my life, I was painting with a real reason to do it (cited in Corn, 1973, p. 58). (See Figure 1, Winter 1946 by Andrew Wyeth.)

WHAT IS ART?

Picasso asks, “What is not art?” Art is a Latin word defined as skill in performance, acquired by experience, study, or observation. With a describable



Figure 1. *Winter 1946*, by Andrew Wyeth.

form and achieved with competence, it is thought of as an embellishment of ordinary living that reflects emotion, intellect, and spirit (*Webster's New World Dictionary*, 1966).

Pre-scientific, universal, and intrinsic, visual art has pumped life and meaning through the veins of humanity, communicating, commemorating, exploring, obscuring, and transforming. It is and has always been accessible to all ages in all cultures, interfacing with the human soul, in the worship of the powerful and almighty creator, awesome parents, and fearful creatures. Then and now, the arts identify symbols of clan, gods, kin, nature, and trades. They peak interest, raise concerns, and identify subjects of adoration.

People of all ages and cultures use art as a language and a healing balm for psychological and physical pain. Art and image descend into the unconscious, stirring memories, empowering spiritual values, and healing loss. They engage the mind, body, and spirit of men, women, and children, opening each of us to “the life of soul” (Jung, 1966/1972, pp. 38–40). At no stage in the development of civilization has humanity been able to exist without art expression in the form of image and ceremony, or its outward form of social and conventional behavior.

Art engages human speakers who adapt natural things to their own use and hidden meanings: human speakers who develop skills and aesthetic tastes

to create images and myths that interface with dance, drama, and rhythm. It is those images and myths that reflect not only the attitudes of the times in which we live, but instill in us courage to defeat our enemies, courage to motivate others and ourselves for success in other tasks of life, and courage to repair broken hearts and minds. One has only to remember the funeral processions of Princess Diana and Mother Teresa, watched by billions, to comprehend how archetypal rituals, with mysterious meanings, arouse, inform, heal, and sustain countries, communities, families, and individuals.

Why Therapy? Why Art Therapy?

No one comes to psychotherapy because he or she is feeling good. People come with symptoms, deeply immersed in psychic and somatic pain. They come because there has been an act or fact of losing, especially unintentional parting with someone or something of value. They come because they have lost human and spiritual connection, personal identity, opportunity, support, and soul (Gilligan, 1995).

The R. family sat in the counseling office that was complete with toys, a family of anatomically correct dolls, sand tray figures, Smurfs[®], games, and a variety of art materials. From the outside, the small family unit appeared like any other small nuclear family. Randy, age five and a half, slumped in his chair, eyes clued to Dad. Dad, glum, looked from wife to son, to therapist, and then back again. Stepmother, eyes wide open, mouth pulled tight, sat looking like a deer caught in the headlights. She was ready to bolt.

Through an intake interview (a variety of written and oral questions), a genogram (a three-generational family tree [Bowen, 1978]; Appendix B-C), and a Family Art-based Assessment (Appendix A), I sought to discover the cast of characters in this family (Satir, 1972) and an answer to my internalized question, what had brought them to this place at this time? Dad, but mostly Stepmother, contributed information. Three months earlier, Randy had come to live with them. During that time the family life had become more and more painful. Randy's behavior had become unacceptable and punishment was not helping. Acting out at school, he fought and cursed other children, but when he was at home, and his Dad was away, he isolated himself in his room. A recent call from school that focused on Randy's behavior precipitated Stepmother calling for a counseling appointment.

While I talked with the adults, I sensed the tension that settled on and around the small boy whose feet dangled above the floor. Seeking to release the tension and engage Randy in the assessment process, I asked if he would like to look around the room. While his parents and I continued talking, he slid out of his chair and walked from one group of toys to another. Picking up

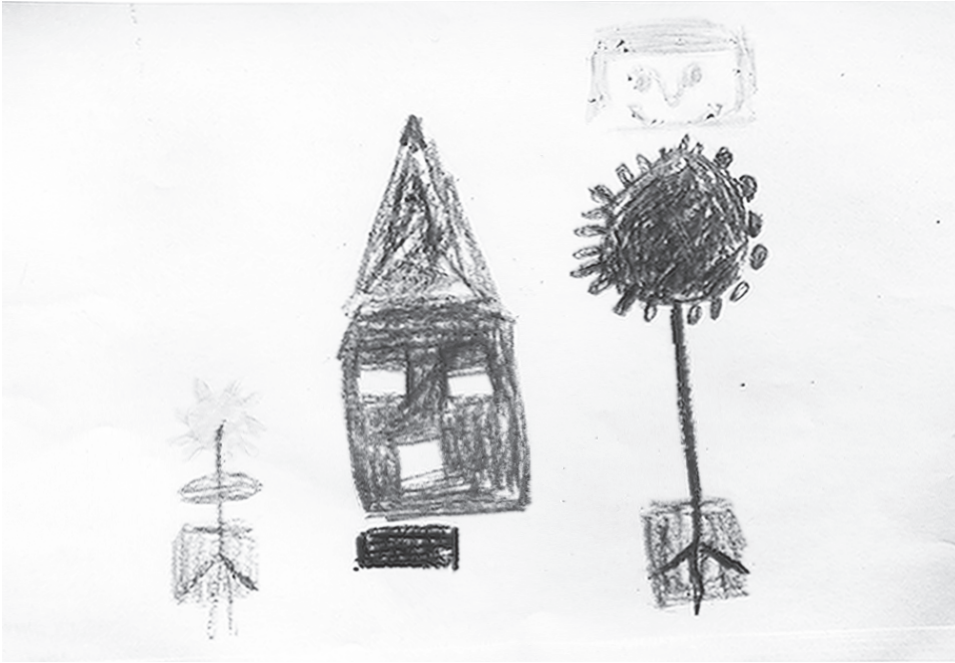


Figure 2. *Let's go home*, by Randy.

a puppet, he looked at it and then put it down. He buried a male figure in the sand tray and then he settled in front of the art table. Engaging him, I said simply, "Randy, would you like to draw?"

Randy picked up a red crayon and drew a house with windows and a door (Figure 2). He drew a small flower on the left side of the house and a large one with encapsulated (enclosed) roots on the right. In place of the sun, he put a smiling face. Like other children throughout the world whose moms, dads, brothers, sisters, and grannies (their significant attachments) have vanished from their daily lives, Randy was confused and grieving. I wondered what he was thinking. As I look back, I wonder if it wasn't "Why am I always wrong? I didn't do anything. Although I love Dad, I didn't ask him to bring me here." I am sure Randy was thinking about his home. But where was home? Where was his mom? Where was his brother? Was his brother safe with his stepfather? Why wasn't he at his grandmother's? She had a big house and he liked living with her. Finished with the painting, he turned and quietly said, "I want to go home."

What is home? For most people, home is a place of safety where one lives with loved ones called family. It is a comfortable dwelling place in one's

native land. It is a place where one's heart feels warm and safe. Home is a place where one belongs.

In order for Randy, his dad, and his stepmother to communicate, to blend, to merge, to become a family that could live together in a home where each felt he or she belonged, they needed to be heard and treated fairly, with affection and concern. But young children are powerless. Adults around them provide the environment or the voice with which they both can participate. Often this requires professional help outside of the family. For families in all cultures, with children like Randy, family therapy from an art therapy approach is often the treatment of choice.

ACKNOWLEDGMENTS

This book could not have been written without the innovative art therapy work with families begun fifty years ago by Hanna Kwiatkowska. Trained in art, art therapy, and psychology, Ms. Kwiatkowska in the 1950s worked at the National Institute of Mental Health. During that time she identified the power art had in transforming families and family members and authored *Family Therapy and Evaluation through Art*, published in 1978 by Charles C Thomas. In the late 1970s, Ms Kwiatkowska came to Northern California to lecture about her work. The Art Therapy Program at the College of Notre Dame was just beginning and I was fortunate enough to talk to her about Family Art Therapy and its future. I am sure she could never have for seen how her approach would take hold and grow. For over 20 years, family art therapy has been used and broadened, not only at the College of Notre Dame, but also in colleges and universities throughout the United States.

I am grateful to my professional family at the California Notre Dame University (CNDU) and in the American Art Therapy Association; Drs. Frances Anderson and Carolee Stabno, who scaled tall buildings, red penciled chapters and performed other miracles; Dr. Valerie Appleton, Barbara Danielsen, Cay Drachnik, Elizabeth Ratcliffe, and Dr. Betty Jo Troeger, who over the twenty years that I have taught Family Art Therapy throughout the United States have helped me formulate this book; and Dr. Vince Fitzgerald, CND, who encouraged me from the beginning to write from the perspective of real people and their lives not just about the theory that helped improve their quality of life. While writing this book, colleague and friend Dr. Judy Rubin asked me if I liked what I was writing. As I now finish this book, it is pretty obvious that what I liked most was reporting on the stories of families and individuals in them that were influenced for healing in some way by the art they created.

Thanks go to members of my office staff, Dolores Kopesec, Loren Breithoff, and Jonathan Johnson, who consistently attended to projects and pressures while providing unlimited personal support. Jonathan's positive attitude and professional skills as a graphic designer and "high techer" were indispen-

sable. Over the years graduate students at CNDU, Florida State University, Illinois State University and others across the country to whom I have taught family art therapy have been wonderful and generous with their contributions.

I am grateful to my co-family art therapy faculty members at CNDU, Drs. Arnell Etherington and Richard Carolan, who contributed both to this Family Art Therapy approach and to the environment that has made teaching at CNDU truly a privilege and a pleasure and to Sr. Roseanne Murphy who continues to be our art therapy guardian angel. Nancy Gallenti's wise and loving words kept me close to my thesis that creating art and image exercises the brain relaxes the mind and, after reflection, heals the soul. Dr. Peter Yorgin, one of my Ukrainian team-mates, and his beautiful wife Lisa, scanned, adjusted and cropped over one hundred photographs. Over and over, friends and family have generously given time, energy, and support.

I sincerely thank the following authors, publishers, and agents for permission to reprint their copyrighted materials: Frances Anderson; Foster W. Cline; Helen Landgarten; William Smith; Rachael Cherry, Elsevier Science Ltd. and *The Arts in Psychotherapy*; Open Court Publishing Company, a division of Carus Publishing Co., Peru, Illinois; *From The Inward Journey* by Margaret Fringe Keyes, 1983; John Gottman; Judith Rubin; Taylor & Frances; Charles C Thomas Publishers; John Wiley & Sons; Andrew Wyeth; and the North Carolina Museum of Art.

I deeply appreciate and honor the clients who have shared their struggles and images, and the following family members who wanted to share their story and art. These include Randy, Nancy, and Anne, Cathy and Sam, Sharri, Mary, Humberto, Jenny, Sallie, Ron, Michelle, Tucker, Carl, Mandy, Michael, Chris, JR, Walker, Sandi and her family, Beverly Stone and her case of Gary and his family, William Smith and his case of Neal, Michael and their mom, and Rachael Cherry, who works with children from violent homes.

I particularly want to thank Marsha Calhoun, who was always there when I needed help crossing my t's and dotting my i's.

It is an honor for this book to be published by Charles C Thomas, a publisher involved from the beginning in the establishment of the field of art therapy and family art therapy. I am grateful to Michael Thomas at Charles C Thomas Publisher for his belief and support in this book and in me. His warm and immediate responses were always a welcome relief.

Throughout the writing process, my husband, Bob, worked to keep a balance in our nuclear family by continually filling my time with family and family events. Thank you.

CONTENTS

	<i>Page</i>
<i>Preface</i>	vii
<i>Introduction</i>	xi
<i>Chapter</i>	
1. FAMILY ART THERAPY	3
The Marriage of Art and Family Therapy	3
The Art in Family Art Therapy	6
Three Key Perspectives of Family Art Therapy	8
Family Portraits and Murals	10
From the Historical Perspective—Family History	10
From the Interactional Perspective	23
From the Existential Perspective	24
Reflection of the Therapist	26
2. FAMILY AS HUMAN STRUCTURE	29
What is a Family?	29
Basic Family Functions	30
Randy R. Searches for Home	33
Family Therapy	36
An Attempted Family Art-Based Assessment with Gary and His Family	39
Anne: A Girl and Her Secret	47
3. THE CYCLE OF LOVE	50
Family Influences in Personality Development	51
Emotional Needs	52
Psychological Influences on Personality Development	56
Attachment and Object Relations	65
Behavioral Science Development	69
Visual Construct Development	71

4. THE CYCLE OF VIOLENCE	75
Violence	75
Violence Associated with Basic Needs of Malnourishment and Malnurturance	78
Chad and Bethanne, Homeless but not Helpless	80
Randy R. Searches for Home	87
Family Art Evaluation (FAE)—The R Family—A Family Art-Based Assessment	90
Gottman's Model for Positive Affect Between Couples	112
Nancy Experiences the Horror of Horrors	113
5. AND THE CYCLE GOES ON AND ON	117
Cathy and Sam and Painful Parental Failure	119
Self Portraits to be Exchanged with the Partner—Cathy and Sam—A Family Art-Based Assessment	123
How Am I Supposed to Pay Attention in School?	132
Anne: Trust Built on Creative Expression	133
6. THE CYCLE OF HEALING	140
Resilience	142
A Cascade of Stories from an Art Therapy Approach to Family Therapy	143
A Return to Nancy when Art Releases Her Pain	172
A Return to Anne, Who Reveals, Reunites, and Recovers Her Life	174
A Return to Randy R.—Home Is Where the Art Is	177
Conclusion	180
Special Notation	181
<i>Appendix A: Family Art-Based Assessments</i>	185
<i>Appendix B: The Life Cycle Log and Other Interventions used in Family Art Therapy</i>	200
<i>Appendix C: Key Assumptions, Concepts, and Terms of Family Systems Theory</i>	218
<i>References</i>	239
<i>Name Index</i>	251
<i>Subject Index</i>	255

ILLUSTRATIONS

	<i>Page</i>
1. <i>Winter</i> by Andrew Wyeth, 1946	.xii
2. <i>Let's Go Home</i> by Randy	.xiv
3. <i>The Hills</i> by Dad	.13
4. <i>Fishing under the Rainbow</i> by Mom	.13
5. <i>The Mountain Place</i> by Brother	.14
6. <i>Rainbow House</i> by Sandy	.14
7. <i>Family Portrait</i> by Dad	.16
8. <i>Family Portrait</i> by Mom	.16
9. <i>Family Portrait</i> by Brother	.17
10. <i>Family Portrait</i> by Sandy	.17
11. <i>The Smith Family Creation</i>	.18
12. <i>My Family</i> by Sandy, age 6	.22
13. <i>Me</i> , by Randy, age 5	.35
14. <i>Free picture</i> by Mom	.41
15. <i>Free picture</i> by Gary	.41
16. <i>Free picture</i> by Dad	.41
17. <i>My family</i> by Gary	.43
18. <i>Dog that needs a haircut</i> by Gary	.43
19. <i>Smiling Depression</i> by Anne	.48
20. <i>Pensive</i> by Anne	.48
21. <i>Michelle as Belle</i> , illustration by Amanda	.55
22. <i>First Cave</i> by Elizabeth	.65
23. <i>Family Forms</i> by Elizabeth	.66
24. <i>Family Forms with Lighthouse</i> by Elizabeth	.66
25. <i>Testing Tucker</i> , illustration by Amanda	.68
26. <i>Examples of Basic Visual Construct Development</i>	.72
27. <i>Examples of Visual Ego Development</i>	.74
28. <i>Crazy Time</i> by Chad and Bethanne's family	.82
29. <i>Space Dog</i> by Chad and Bethanne's family (plasticene)	.83
30. <i>House-Tree-Person</i> by Chad, age 10	.84

31. <i>Dad</i> by Chad, age 11	84
32. <i>Memories of Mom</i> by Chad (Polaroid Collage)	86
33. <i>The R. Family Lifetime</i>	89
34. <i>The Office Plant</i> by Dad	91
35. <i>The Horse</i> by Stepmother	91
36. <i>A House</i> by Randy	92
37. <i>The Family in Sweats</i> by Dad	93
38. <i>The Family Going Out</i> by Stepmother	93
39. <i>Family members and Rob the Turtle</i> by Randy	94
40. <i>The Heart and the Balloon on a Curvy Road to Somewhere</i> by the R. Family	95
41. <i>The Roller Coaster Ride</i> by Dad	96
42. <i>The Pot at the End of the Walkway</i> by Stepmother	96
43. <i>A House</i> by Randy	97
44. <i>The House and a Fuzzy Sun</i> by Randy	99
45. <i>The House and a Rainbow Tree</i> by Randy	100
46. <i>Families Need Homes</i> by Randy	101
47. <i>The House and the Hill</i> by Randy	102
48. <i>The House and the Snow-Topped Mountains</i> by Randy	103
49. <i>The House, the Trees, and the Flowers</i> by Randy	103
50. <i>The Smoking House</i> by Randy	104
51. <i>The Lone Ranger</i> by Randy	105
52. <i>Three Hills in the Rain</i> by Randy	106
53. <i>The Bedroom</i> by Randy	107
54. <i>The Black House</i> by Randy	108
55. <i>The Moose on the Mountains</i> by Randy	109
56. <i>Holding the World Together</i> by Randy	110
57. <i>Split House</i> by Randy	111
58. <i>A self-portrait</i> by Randy (clay)	112
59. <i>Homemade Friends</i> by Nancy	115
60. <i>Kerry's House in the Briar Patch</i> by Nancy	116
61. <i>The Priest, the Baby and the Boy</i> by Nancy	116
62. <i>A Quilting Pattern</i> by Cathy	124
63. <i>Sailing</i> by Sam	124
64. <i>The Family</i> by Cathy	125
65. <i>Skiing</i> by Sam	125
66. <i>Self-Portrait</i> by Cathy with additions by Sam	126
67. <i>Self-Portrait</i> by Sam with additions by Cathy	126
68. <i>The Way It Was</i> by Cathy (Instant collage)	129
69. <i>The Way I Wish It Had Been</i> by Cathy (Instant collage)	129
70. <i>Beat and Eat, Eat and Beat</i> by Barry	133
71. <i>My family</i> by Anne	135

72.	<i>House</i> by Anne	135
73.	<i>A Tree</i> by Anne	136
74.	<i>A Person, Female and Male Figures</i> by Anne	136
75.	<i>Me Box—the Outside and the Inside</i> by Anne	138
76.	<i>Vase</i> by Sharri	145
77.	<i>Cross</i> by Sharri	146
78.	<i>Floating on the Lake, My first memory</i> by Mary	147
79.	<i>My Homeland</i> by Humberto	148
80.	<i>The Uclid City</i> by Jenny (Russell)	151
81.	<i>Russell's Protection: The Coat of Armor</i> by Jenny	151
82.	<i>Alchemy Village</i> by Jenny	152
83.	<i>The Great Mother Goddess</i> by Jenny	152
84.	<i>My lifetime—Childhood and Adolescence</i> by Sallie	154
85.	<i>Young Adulthood</i> by Sallie	156
86.	<i>It's a Tree. Aha, I Am the Tree</i> by Sallie	157
87.	<i>Leaves and Shadows—tree sketches</i> by Sallie	158
88.	<i>Transformation—etched leaves</i> by Sallie	159
89.	<i>The Yellow Brick Road</i> by Ron	163
90.	<i>Autumn Dream</i> by Mom	167
91.	<i>San Francisco Rainbows</i> by Mom	167
92.	<i>Lost</i> by Neal	168
93.	<i>Sucsess</i> by Neal	169
94.	<i>Graveyard</i> by Neal	169
95.	<i>Star Wars Triogy</i> by Neal	170
96.	<i>Crazy Wolf</i> by Michael	170
97.	<i>Sunny Day</i> by Michael	171
98.	<i>Wonderful View</i> by Michael	171
99.	<i>MT. St Hellins!</i> by Michael	172
100.	<i>Nathan in the Arms of the Angel</i>	173
101.	<i>Fall Tree</i> by Anne	176
102.	<i>Collage</i> by Anne	177
103.	<i>It's just a house</i> by Randy	179

TABLES

	<i>Page</i>
1. Art-Based Assessment Evaluation (ABA-Eval)	45
2. The Cycle of Love: Trust and Attachment	52
3. Comparison of Theories of Personality Development	57
4. Dynamics and Structure of Personality According to Jungian Psychology	60
5. Life Cycle According to Jungian Theory	61
6. Visual Construct Continuum	73
7. Cycle of Violence: Broken Trust	79
8. Cycle of Healing: Being Valued–Treating Trauma, Stress, and Isolation	144
9. Medium Continuum	187
10. Family Art-Based Assessments	190
11. Life Cycle Log and Wordtapping	203
12. Genogram	205
13. A Comparison of Family Systems Theories	220
14. Experiential Communication Approach	224
15. Family of Origin Therapy Approach (Foo)	239
16. Structural Family Therapy Approach	232
17. Strategic Family Therapy Approach	235
18. Cognitive Behavioral Family Therapy Approach	238

GENOGRAMS

	<i>Page</i>
1. Smith Family	11
2. Gary's Family	40
3. Chad and Bethanne's Family	81
4. Randy R's Family	88
5. Cathy and Sam's Family	121
6. Neal and Michael's Family	165

The vignettes and stories used in this book are based on actual families and individuals in families with whom I have worked, supervised their treatment, or hold in the highest regard for the way they have lived their lives. These stories illustrate theoretical and clinical issues of family art therapy and sometimes to make the point, several cases are integrated. Except where an adult has requested, all names and circumstances have been changed to protect confidentiality. This is true of the illustrations as well. Some have been redrawn from lighter drawings, in hopes of allowing the reader to concentrate on the basics of visual language rather than the diversity of artistic complexity.

SPIRIT

As a woman in the roles of family art therapist, artist, administrator, psychologist, professor, wife, mother, grandmother, and lifelong family member, I have heuristically found that those ultimate concerns that guide and motivate my life, that help me to be with myself and others, relate to what I call SPIRIT. SPIRIT is acquired from both nature and nurturance, my genetic gifts and the nurturance that was provided or not provided in my early and ongoing environments filled with significant others known as family.

- The S in SPIRIT stands for *security*, the security I received or did not receive from my family of origin. The security I have or have not mastered in my abilities and skills. The security I have or do not have to live and to risk in love, work, and being.
- The P in SPIRIT stands for *purpose*, my individual and collective purpose in living; what I want to do with my life; my motivation at this time, in this place.
- The first I in SPIRIT represents personal *identity*. We ask ourselves, What is my identity? Does my history, my profession, or my family define me? Am I known because of where I come from or because I am intelligent, creative, wealthy, strange, caring? One radio commentator is known as “her son’s mom.” What are you known as?
- The R in SPIRIT stands for *relationships*. Relationships, primary and extended, form the center of SPIRIT: my center. As an individual, I am always in relationship, whether at work or in love. I am also in relationship with my image of and belief in a Supreme Being or higher force. I form and am formed by my relationships.
- The second I in SPIRIT stands for *images*. Every day I choose images to represent me: images of clothing, housing, and transportation, images that construct and display my faith, my gratifications, and my dreams. The images I consciously or unconsciously choose communicate my inner thoughts and feelings. The images in agencies, associa-

institutions with which I choose to associate define my purpose, form my identity, and expand my relationships.

- Finally, the T in SPIRIT stands for how, over *time* and through experiences, as I age and become more experienced, sophisticated, foolish, or wise, my security, purpose, identity, relationships, and images are all *tempered* in one direction or another, positively or negatively. We have all heard the story of the person who found the barn half full of manure and whined, feeling cheated and victimized, while the next person immediately started looking for the pony.

Human beings live along an innate and learned SPIRIT-filled continuum. A work in process, it ranges from negative to positive, always forming, adapting, defining and responding to experience and relationships. With age, choices fall between the two extremes, bitter or better, and we are wise to query: What direction am I going?

HOME IS WHERE THE ART IS

Chapter 1

FAMILY ART THERAPY

FAMILY IS THE FRAMEWORK for human structure. Art and image are the canvas for its expression. “Family art therapy as the primary mode of treatment is certainly the most challenging and rewarding application of art techniques with families. However, it also demands a solid background in family therapy and extensive psychotherapeutic experience in addition to art therapy training,” Hanna Kwiatkowska (1978, p. 137).

If someone wanted to know more about herself, she would focus on her internal thoughts and feelings and her external behavior. If she wanted to understand why she related to other people as she did, those with whom she lived and worked, she would focus on how her personality was shaped in the family and in the environment in which she was born and raised. It might help if she knew how her parents were raised, and how their parents were raised, and then their parents. Family, an ever-expanding circle of individuals in influential relationships, is the center of human development.

Therapy requires knowing both how and who to treat. It involves verbal and non-verbal language, needed both to acquire and process theoretical knowledge, and to gather information necessary for treatment. This book begins by looking at the “degree of fit and congruence” between family therapy and art therapy (Liddle, 1982). Family functions and dysfunctions will be explored as well as human language, encoding, and expression using words and images.

THE MARRIAGE OF ART AND FAMILY THERAPY

Family dynamics, communication and functions are the core component of family therapy (Connell, Mitten, & Whitaker, 1993). They shape and

reshape the past, present, and future of families and individuals in families. Image is the core component of art therapy. It is born of the creative process, shaped and reshaped for expression, communication, and meditation. When the two disciplines, family therapy and art therapy, are integrated into family art therapy, they do so sharing theoretical frameworks of personality development, family systems, and the art therapy process and product of non-verbal communication and reflection.

Nichols and Everett (1986) propose an integrative family systems theory that is a “good fit” for incorporating art therapy. It is a model integrating major theories of family systems, including among others those of Bowen (1978), Minuchin (1974), Haley (1973), and Satir (1972), in historical, interactional, and existential perspectives. Nichols and Everett’s model refers to a system’s origins, and functions developmentally. They propose that the *historical* perspective “views the individual or the family developmentally in relation to what has happened in the past to some member or members or directly to the family as a whole. The therapist is looking for a review of historical situations and data that create an emotional milieu that helps to connect the current context of the family with its living history.” (p. 83)

Interactionally, the Nichols and Everett integrative model is “concerned with what a system looks like and how it behaves” (p. 117). It is both reciprocal and continual with its environment and in its informational feedback processes.

The Nichols and Everett *existential* perspective involves “being adequately responsive and sufficiently differentiated from the family at the same time so as to be able to carry out related tasks of being empathic with family members while consciously playing roles and conducting tasks appropriate to the therapeutic needs of the clients” (p. 84). This includes helping family members become responsible for their own lives, purposes, and potential.

Because major theories of family systems have been discussed thoroughly by their original authors as mentioned above, and in other texts (Becvar & Becvar, 1993; Goldenberg & Goldenberg, 1998), this book will provide only a brief overview of the theories and the interconnective patterns, concepts, goals, and terms shared between those theorists (Appendix C). In addition, a brief review of Gottman’s (1998) theory of cognitive behavioral family therapy emphasizing the importance of repairing family relationships will be included, with a recommendation to consult the original source.

Humans and their family structures are works in process. Therefore, when a therapist works with a child, the therapist works with family issues. When he or she works with an adult, relational issues are interdependent with the ultimate concerns of love and work. Be they growth-oriented or problem-focused, the client’s troublesome behaviors, concerns, and tensions have roots in family issues of attachment, communication, development, homeostasis

and structure. These troublesome behaviors and tensions break, hurt, and destroy individuals and families. They may manifest in one or all of the following: negative behaviors toward family members and significant others; lack of responsibility; violent and self-serving behavior and; chemical abuse as well as normal and extraordinary life problems. Families and their influences, often identifiable in the client's art product are never, as some therapists may fear (Tomm, 1984), invisible. In cases of human emotional trauma, such as abandonment or physical or verbal abuse, basic trust within the human family is broken, and, like anything else that is broken, it must be repaired or replaced or eventually it will be discarded. When an individual suffers physical trauma, such as bodily injury due to accident or illness, the psyche is also wounded and must be repaired if the person is to continue to grow and develop. Further, when a family member suffers physical or psychological trauma, the entire family is psychically wounded.

The Client

Condensing and simplifying to make the point, the family's world view and interactional patterns regulate the behavior of its members. Therefore, family therapists treat individuals in a family or whole families from a systems perspective. That perspective includes professional knowledge of family structure, boundaries, interpsychic processes, and the influence of the therapist. Family art therapy treats similar clients from the same systemic model, with similar knowledge, but in addition it includes information gained in the clients' non-verbal communication, and seen in both their creative process and product. Family art therapists treat individuals within the family, subsystems of the family, or the whole family who are willing to use art media and image for communication, problem-solving, relaxation, self-soothing, self-observation, and reparation.

The Goals

Family art therapy goals are to provide time, materials, and a safe environment where therapeutic art procedures (spontaneous image-making, selecting of art media and materials, and when appropriate, verbal reflecting in response to questions specifically designed for this particular family or these individuals within their family and their culture) facilitate favorable personality changes and patterns. In such an environment, clients use the universal language of art and image for expression, in the process of relaxing, remembering, and recounting stressful or distressing experiences. The therapist, with the assignment of guiding and empowering, acts as a sponsor

observing the clients' processes and, through questions and observations, paces their reflections. She brings into awareness interactions, or the lack of interactions, among family members, and between family members and the art materials, the therapist, and the therapy itself. The therapist assists the clients' reflection through her expert knowledge of creative expression, archetypal themes, and personal symbols that help or hinder each family member from finding acceptance, forgiveness regarding their past experiences, meaning in their present behaviors, and hope in their dreams of the future. Through visual expression of feelings and experiences, family art therapy facilitates not just surface changes, but second order changes, changes that affect both conscious and unconscious behavior.

THE ART IN FAMILY ART THERAPY

The art in family art therapy, both product and process, is a vehicle for communication. The experience of making art and the image itself allow all individuals in the creative process to be both "seen and heard," building trust in the therapy, the therapist, and in the participants' own sense of self. Spontaneous or directed art-making, with limited censorship, allows the communication of inner thoughts and feelings. Whether the art is symbolic or abstract, it is expression. From the beginning of time, as shown by the discovery of the Earth Mother of Willendorf and the Lascaux cave drawings, art-making has provided an ancient and universal language (Arrien, 1992, 1993; Arrington, Eslinger & Virshup, 1975; Ault, 1989; Campbell, 1972; Cirlot, 1962; Cornell, 1994; Gadon, 1989; Hammer, 1958/1967; Koplewicz & Goodman, 1999; Kris & Kurz, 1979; McMurray, 1988; Politsky, 1994; Shlain, 1998). The language is motivated by *play*, *desire* to soothe or to enrich the individual's environment, or *need* to communicate inner experiences and sacred feelings (Arrington, 1998; Bloomington, 1998; Dissanayke, 1992).

Images reflect collective and individual social experience, as well as inner realities and fantasies. The creative process and the art product link individual to family, family to culture, and culture to ageless humanity and collective divinity. Over the life span of humankind, themes and images have given insight into this symbolic and creative language. Since the beginning of time, humans have explored, focused, and depicted symbols of creation and the center of their world. They have created portable and wearable art with magic powers in the forms of treasures, totems, and sacred animals. They have created images of monsters as negative powers, and gods and goddesses as authority figures, benefactors, and heroes and heroines. They have depicted symbols of love relationships and sacred marriages, and they have hon-