

Masters of Arts Therapy
Whitecliffe College of Arts & Design

July 2006

On the Wings of a Dream



By Marion Allen-Gordon

Acknowledgements

To Mum and Dad, who courageously gave up a life in Auckland for their calling, to live in the Urewera and become part of an educational bicultural community of Te Whaiti Nui A Toi with Tuhoe from 1959-1967. To all who lived there who remain whanau for life.

To the vision of Tuhoe for the future: “In the Valley of Toi the spirit of Ohu moves both Pakeha and Maori to co-operate” in all areas of life (Taylor, 1950, p.6). “The future of Maori does not depend upon material things alone...by hard work and good fellowship in the spirit of Ohu, let us help one another to bring a better kind of life” (ibid.).

To my mentors past and present, and especially the late Digby Mathew in gestalt therapy, and Mere Boustridge in counselling; and tutors of Te Kamaka Matauranga 1990-91.

To Whitecliffe College of Arts & Design: Director of Programme, Maureen Woodcock; Supervisors Caroline Miller and Kay Scott; and Administrator, Pam Young.

To my three wonderful brothers and their families, and the friends who stick around to share the journey.

I could not have done it without you all.

Contents:

Abstract	iv
Illustrations	v
Introduction	1
Hypothesis & Rationale	1-3
Three Psychotherapeutic Theories Carl Jung, Fritz Perls & Shaun McNiff	3-11
Theory of Aesthetics in Psychology David Maclagan	11-13
Research Methodology	14-19
Data	
Selection of Dreams	
Automatism Painting Process	
Decision Making Process	
Selection of Paintings for Aesthetics Process	
The Artefact Produced	
Approaches in Applying Theories to Data	
Findings	20-47
Overview of Automatism Series	
Jung's Animus Theory	
Automatism Series of Paintings	
Aesthetic Painting Sequences	
Discussion	48-59
Conclusions	59-61
References & Bibliography	62-70
Appendix A: Two-part Arts Therapy Model for Painting from Dreams	71-73

Abstract

Paintings and Statement

Dreams of the artist were the subject of quantitative methods of content analysis (Neuman, 2003, p. 311) and qualitative methods of self-study using two approaches in painting of automatism (McNiff, 1992, p.p. 48-49) and aesthetics (Maclagan, 2001). It was hypothesised that painting from dreams promotes self-awareness and personal growth in the artist and posited that a multi-theoretical psychotherapeutic approach of Carl Jung in archetypal analysis, Fritz Perls in gestalt therapy and Shaun McNiff in art as medicine, would prove more effective than a singular stance. As a result of the painting processes, it was found that the three theorists provided a holistic formation, which can be further explained in relationship to a Maori healing model, Te Mauri O Te Tangata – The Life Force of a Human Being (Te Kamaka Matauranga, 1990-91). The cross-cultural referencing offers potential for broader accessibility in the development of a new two-part model for painting from dreams in arts therapy.

Illustrations

Cover: Section of Painting 1

Figure 1 Painting 1

Figure 2 Painting 2

Figure 3 Painting 3

Figure 4 Painting 4

Figure 5 Painting 5

Figure 6 Painting 6

Figure 7 Painting 7

Figure 8 Painting 3A – *The Three People*

Figure 9 Right section of Painting 3A

Figure 10 Painting 3B – *Interior Spaces*

Figure 11 Left and middle panel of Painting

Figure 12 Right and middle panel of Painting 3B

Figure 13 Painting 3C – *The Gift, Present*

Figure 14 Section of Painting 3C

Figure 15 Initial arrangement of Painting 5A

Figure 16 Painting 5A – *Landscape*

Figure 17 Initial arrangement of Painting 5B

Figure 18 Second arrangement explored in Painting 5B

Figure 19 Painting 5B – *Earth, Water, Wind and Fire*

Figure 20 Painting 5C – *Embodied Imprint*

Figure 21 Painting 6A – *Faces of Fear*

Figure 22 Painting 6B – *Love's Union*

Figure 23 Painting 6C – *Fears Faced*

Figure 24 Te Kamaka Matauranga 1990-91 *Te Mauri O Te Tangata – The Life Force of a Human Being*

Introduction

Dreams are the doorway to the unconscious realm, a mysterious world of both familiar and unfamiliar symbols and scenarios, in which unlikely dramas are performed and presented as elusive messages to the wakened mind. The nature, purpose and therapeutic value of dreams have been widely theorised within the field of psychology and established as a basis for arts therapy. This research, which began with fifty five of my own previously recorded dreams, is a self-study using two comparative modes of painting in response to selected dreams, through the use of automatism and formal aesthetics. Three psychotherapeutic theories are applied and compared in relation to arts therapy: the archetypal analysis of Carl Jung, the gestalt therapy of Fritz Perls and the art as medicine of Shaun McNiff. The theoretical perspective of David Maclagan in psychological aesthetics is also applied.

The arts therapeutic research methodology developed was a qualitative self-study in which quantitative methods of content analysis were initially applied. The question of relevance in relationship to the three psychotherapeutic theorists was answered through testing, to discover that, although seemingly disparate, each theory contributed significantly to understanding and facilitating the arts therapeutic process. The three theorists of Jung, Perls and McNiff combine to offer a holistic approach which provided access to the therapeutic, each from a different angle of mind, body and soul. A connection is made with Te Mauri O Te Tangata, a Maori healing concept, which may provide for greater intercultural accessibility within an Aotearoa New Zealand bicultural context, and in a multicultural society. The outcome of the research process is a new two-part model for working with dreams through painting, for use in arts therapy practice, and which references a Maori and bicultural perspective.

Hypothesis and Rationale

The hypothesis of this dissertation is that painting using symbolic images from dreams promotes self-awareness and personal growth in the artist. I also propose that a multi-theoretical approach is more effective than a singular stance in facilitating the arts

therapeutic process. There are two core questions explored: firstly, the therapeutic effectiveness of two painting approaches in the making of the artefact. These are *automatism* (McNiff, 1992, p. 45-50), painting spontaneously and directly, and *aesthetics* from the perspective of Maclagan (2001), in which visual language is privileged over an emotive response. The two painting approaches are examined in terms of their combined and independent therapeutic value. Secondly, relevance of three established psychotherapeutic theories is explored in relationship to the painting processes using dreams in arts therapy: those of *Carl Jung*, *Fritz Perls* and *Shaun McNiff*. The place of each theorist is tested to discover whether one could be considered sufficient, or whether any could be considered superfluous or irrelevant. The artefact created is in the form of a body of paintings with a supporting document, which can be used as a model for others in arts therapy.

Contemporary Jungian Psychologist, Clarissa Pinkola Estes, calls dreams “a letter from home” and suggests that we experience an average of seven dreams per night (2003, CD Track 4). Laboratory research has established that dreaming mostly occurs during REM (rapid eye movement) sleep also referred to as ‘level 5’ (Weiten, 2004, p.p. 183-4), which “is marked by irregular breathing and pulse rate. Muscle tone is extremely relaxed – so much so that bodily movements are minimal and the sleeper is virtually paralysed” (ibid. p.190). Weiten suggests this deepening and slowing of brain waves takes place four times per night for 20-23% of the sleeping period in adults. In testing the effects of sleep deprivation through frequent waking, it has been discovered that sleeping patterns change to ensure that REM (level 5) dream time is fully maintained, lessening the amount of time spent at other levels. Dreaming is, therefore, considered the most essential phase of sleep (ibid. p. 184-188) and is thought to be a highly effective means of accessing the world of the unconscious.

Weiten states: “For the most part, dreams are not taken very seriously in Western societies. Paradoxically, though, Robert Van de Castle (1994) points out that dreams have sometimes changed the world”, as many famous people and life changing events having been inspired by dreams (2004, p. 193).

Jung suggests that:

Dreams may sometimes announce certain situations long before they actually happen. This is not necessarily a miracle or a form of precognition. Many crises in our lives have a long unconscious history. We move toward them step by step, unaware of the dangers that are accumulating. But what we consciously fail to see is frequently perceived by our unconscious, which can pass the information on through dreams (1964, p. 36).

In this self-study, as the artist I have used my own dreams to explore resulting self-awareness and personal growth. I suggest that self-awareness is derived through thought connections, new symbolism, emotions and interpretations, which arise from working with the dream motifs and painting processes. Personal growth results from psychological expansions though making dream symbolism more accessible, understandable and/or acceptable, bringing about emotional integration. I posit that this also occurs through the progression of symbolic language, which promotes movement within the unconscious, which in part becomes conscious. Personal growth is evident in a greater sense of self-mastery, and in positive changes in both internal conscious states and external life events, towards personal goals and values. It is proposed that I, as artist, will have benefited though the making of the artefact, whilst developing and refining an arts therapeutic model, the methodological framework arising in response to the findings and their usefulness, and the applicability of theories and processes tested.

Three Psychotherapeutic Theories:

- **Carl Jung/Archetypal Analysis**
- **Fritz Perls/Gestalt Therapy**
- **Shaun McNiff/Art as Medicine**

In the research of painting from the symbolism in dreams, three psychology theorists are considered: *Carl Jung*, founder of Jungian psychology; *Fritz Perls*, founder of gestalt therapy; and *Shaun McNiff* who is a founding arts therapy practitioner and writer.

Carl Jung/Archetypal Analysis:

Everything in the unconscious seeks outward manifestation, and the personality too desires to evolve out of its unconscious conditions and to experience itself as a whole...I cannot employ the language of science to trace this process of growth in myself, for I cannot experience myself as a scientific problem ...Myth is more individual and expresses life more precisely than science does (Jung, 1989, p.3).

Jung (1856-1939) devoted much of his adult life to exploring the unconscious mind through the study of his own dreams, visions and fantasies, alongside of working with his patients as a psychiatrist. He both built upon and disputed Freud's theories suggesting that an individual has three levels of mind: conscious, personal unconscious and access to a collective unconscious. In applying methods of interpretation to dreams during the earlier stages of his career, Jung was particularly disturbed by the manner in which Freud attributed sexual meanings to expressions of spirituality "within a person or an artwork" (Jung, 1989, p.p. 147-149). When Jung's association with Freud ended, he developed new approaches towards his patients. "My aim became to leave things to chance. The result was that the patients would spontaneously report their dreams and fantasies to me" (1989, p.170). He would prompt their personal associations and "help the patient to understand the dream-images by themselves, without application of rules and theories" (ibid.).

Between 1912 to 1914, Jung had three prophetic or precognitive dreams related to the mass destruction of World War I, which broke out in August 1914 (Jung, 1989, 176). This promoted him to explore his own psyche in relationship "to that of mankind in general"(ibid.) leading to the discovery of archetypes and the collective unconscious. In opening himself personally to experience the unconscious, Jung found himself overwhelmed by "an incessant stream of fantasies" and "living in a constant state of tension". Fearing that he would fall into psychosis, he used yoga until calmed and then abandoned this "restraint upon the emotions and allowed the images and inner voices to speak afresh" (1989, p.p. 176-177). He states that he recorded this experience in "'high-flown language', for that corresponds to the style of the archetypes" (ibid. 177-178). Jung explains:

To the extent that I managed to translate the emotions into images, that is...to find the images which were concealed in the emotions – I was inwardly calmed and reassured. Had I left those images hidden in emotions, I might have been torn to pieces by them...I had no choice but to write everything down in the style selected by the unconscious itself...Below the threshold of consciousness, everything was seething with life (1989, p. 178).

Jung concluded that: “each person shares the collective unconscious with the entire human race” (Weiten, 2004, p. 486). “It contains the ‘whole spiritual heritage of mankind’s evolution, born anew in the brain structure of every individual” (Jung cited Weiten, 2004, p. 486). He defined archetypes as “emotionally charged images and thought forms that have universal meaning” (Weiten, 2004, p. 487). In discussing dreams he stated that:

Primitive man was much more governed by his instincts...In [the] civilizing process, we have increasingly divided our consciousness from the deeper instinctive strata of the human psyche, and even ultimately from the somatic basis of the psychic phenomenon. Fortunately, we have not lost these basic instinctive strata; they remain part of the unconscious...in the form of [symbolic] dream images (Jung, 1964, p. 36).

Jung attributed universal meaning to dream motifs, which can be used in analysing dreams and in understanding the life problems that the dreamer needs to face and transcend. He points out that dream analysis is not always an appropriate form of treatment, for example, where “digression into dream theory” could cause delusions (1986, p. 186). The symbolic content of the dream needs to be considered in conjunction with the mental state of the patient in making decisions regarding appropriateness. He suggests that practitioners:

must renounce all preconceived opinion...and try to discover what things mean for the patient...if a practitioner operates too much within fixed symbols, there is a danger of falling into a mere routine and pernicious dogmatism, and thus failing his patient (ibid.).

His studies extended beyond the unconscious and dream content into the symbols used by artists. He made extensive personal painted studies of his own mandalas from which he derived further theory including the circle as a universal symbol of self (Jung, 1964, p.p.266-285).

In the course of this dissertation the following aspects of Jung's theories and experiences are considered:

1. Jung's experiences provided forewarning of the destabilisation and tension that can be encountered in working with dream symbolism and in accessing the unconscious mind (1989, p.p. 170-199).
2. Archetypal theories of animus, the male figure within women's dreams and manifested in paintings (1964, p.p. 198-207).
3. Reference to the circle as a universal symbol for self (ibid. p.p.266-285).
4. Selected symbols of the butterfly and Medusa are explored as archetypes (Jung, 1964, p.p. 56-90).

A Jungian approach values the personal associations and meanings which arise for the artist or client whilst seeking to gain a deeper understanding through the application of established archetypal meanings.

Fritz Perls/Gestalt Therapy:

...an eagle's potential will be actualized in roaming the sky, diving down on smaller animals for food, and building nests...an elephant's potential will be actualized in size, power and clumsiness... How absurd it would be if the elephant, tired of walking the earth wanted to fly, eat rabbits and lay eggs. And the eagle wanted to have the strength and thick skin of the beast.

Leave this to human – to try to be something he is not...and open the road to unending mental torture (Perls cited Stevens, 1995, p. iv).

Perls (1893 – 1970) “was originally trained as a Freudian psychoanalyst, and some of this tradition is reflected in his emphasis on bringing unconscious feelings and unresolved

conflict into awareness. However... he believed that therapy should focus on the present rather than the past” (Ettinger, 1994, p. 626). Of dreams in therapy, Perls states:

I let the patient act out all the details of his dream. As therapists we do not imagine we know more than the patient does himself. We assume each part of the dream is a projection. Each fragment of the dream, be it person, prop, or mood, is a portion of the patient’s alienated self (Perls cited Stephenson, 1975, p. 78).

Perls developed gestalt therapy from early gestalt psychology (Wertheimer, Kohler and Koffka) which emphasises the “pattern, whole, configuration” and suggests that “the whole is different [and greater] than the sum of its parts” (Daniels, 2000, p.p. 1-2). He was influenced by a Zen Buddhism monastery experience in Japan, and by the Russian mystic, George Gurdjieff (ibid. p. 1). While Perls did not theorise a spiritual perspective, at the same time he suggests that “We experience ourselves as a unique something, whether we like to call it personality or soul or essence” (Perls, 1975, p. 192). He viewed this dimension more in terms of nature than divinity.

Jung states that archetypes are partly instinctual and also capable of reproducing “themselves in any time in any part of the world” as visitors to consciousness (Jung, 1964, p. 58). In contrast, Perls refers to this aspect as “the middle zone – the fantasy life that is interfering with being completely in touch with yourself and the world” (Perls, 1975. p. 193). Therefore, he saw the imagination and dream realm as a divider between two realities, that of the physical and rational self, and the external reality of environment, and a factor inhibiting wholeness.

Nothing ever dies or disappears altogether in the realm of awareness. What is not lived here as consciousness lives there as muscle tension, unaccountable emotion, perception of others, and so forth... In gestalt therapy we are in the paradoxical situation of always dealing with a two part-existence, what is awareness here and now, and what this awareness stands in relation to (Perls, 1975, p. 71).

Perls states that the phenomenological approach relates to the awareness of “what is” and, in gestalt therapy, this coupled with the “behavioral approach with the emphasis on behavior in the now”. He points out that “we receive [messages] through the organs of our sense... through seeing, hearing, feeling” (Perls cited Fagan & Shepherd, 1970, p. 14). In gestalt therapy, what occurs in the body and through the body is recognised as equally important as mental processes.

In working with the dreams in painting within the course of the research, there was a focus on three key underlying beliefs:

1. Human potential can be increased “through the process of integration” (Perls & Stevens, 1975, p. 73).
2. We are self-correcting organisms towards wholeness involving both “conceptual activity and the biological formation of Gestalten” (ibid.).
The involvement in the body in the act of making artworks and bodily experiences during the art process are of equal importance to the thought processes, mental images and naturally occurring associations which take place.
3. Healing takes place by treating all experience as being in the present moment.
Therefore, examples of questions to be asked related to artworks are:
What are you experiencing now? What does this mean to you in the now?

In a gestalt art therapeutic approach to dreams, self re-embodies and integrates the potent motifs by engaging symbolically through the art media processes.

Shaun McNiff/Art as Medicine:

Even the most unmystical art therapist approaches paintings as messengers from the inner world... Through contemplation I enter the world of the painting and its angels who arouse imagination, offer assistance, console, evoke feelings, or inspire me to paint again (McNiff, 1992, p.p. 76-77).

McNiff began a career as an American arts therapist in 1970 (1992, p. 9). He points out that at that time:

any picture that portrayed imaginative scenes and presented the inner movements of psyche was considered an expression of psychopathy. The conventional mind does not know how to see expressions of the chthonic and irrational soul as natural. “Health” is considered to be a faithful representation of “reality” that also happens to fit the perceptual bias of the viewer (ibid. p. 11).

Mc Niff discovered that, although not formally trained for the role, he was assisted by a guiding power:

The artistic *daimon* of therapy took up residence in me as a guide and suggested new combinations outside the established routines of both mental health and art. The daimon (plural, daimones) is an archetypal agent, creation itself, that speaks through us (ibid. p. 10).

This is perhaps a similar awareness to that of Jung, in describing his more intense and overwhelming personal encounter with the fantasy world from which archetypes were derived (1989, p.p. 170-199).

McNiff’s early work was influenced by the 1922 writings of art historian and psychiatrist, Hans Prinzhorn, which were published in 1972. Prinzhorn was not interested in the use of artworks for clinical diagnosis and “shared the Surrealist’s sense of wonder in response to the manifestations of psyche, and suggested that the suffering soul should have access to the vital and natural medicine of art and imagination” (cited McNiff, 1992, p. 16). His own work with psychiatric patients brought a concurring perspective that: “Whenever illness is associated with loss of soul, the arts emerge spontaneously as remedies, soul medicine...Creation is interactive, and all of the players are instrumentalities of soul’s instinctual process of ministering to itself” (ibid. p. 1).

As did Jung and Perls, McNiff draws upon and critiques the approaches of Freud, stating:

Freud's use of free association closely paralleled surrealist methods of automatism, but his scientism was not compatible with the interests of furthering mystery... Automatism is as fundamental to art therapy as it is to surrealism...Surrealism laid the groundwork for art medicine... [and] perceived the art object as a psychic functionary, operating within an environment that was also a mode of transformation (McNiff, 1992, p.p. 48-49).

Describing his own approach as phenomenological, McNiff argues against Perls theories stating that: "The notion of every part of a dream or painting being a part of oneself, as gestalt therapy asserts, results in the loss of the demonic world" (1992, p. 128). "As soon as a painting is made, or a dream remembered, the images that constitute their being are experienced as wholly other" (ibid. p. 2). An emphasis on establishing relationship with [the] psychic images [of dreams] encourages us to entertain them and get to know them better" (ibid. p. 129). He quotes Corbin (1988) who suggests "Angels accompany imagination wherever it flourishes and wherever there is responsiveness to its emanations" (cited McNiff, 1992, p. 77).

Of interest particularly to therapists, McNiff states:

Anyone who insists that imagining angels is a form of madness has not distinguished psychosis from healthy imaginal life. People suffering from psychosis are flooded with repressed figures and voices. Confusion ensues because psychic figures are experienced as literal presences and cognition loses its ability to differentiate. We intensify the madness by denying the existence of these figures while simultaneously taking measures to eradicate them. Sick persons need guidance...in making distinctions (1992, p. 78).

He suggests: "The artistic angel is not presented as psychic evidence of the spirit's existence. The imaginal realm is forever distinct from the explaining mind...One world can never be contained within the context of the other" (1992, p.76). As a means of communicating

between the two, he offers dialoguing with images which differentiates “states of consciousness” and connects “inner experience to external objects” resulting in a deepening of the creative process. In dialoguing, rather than trying to explain “why” a character/figure has been painted, “I encourage them to speak to me and one another” (ibid. p. 109).

Within the context of the research for this dissertation, the following aspects of McNiff’s approach are considered:

1. The notion of self-study as an arts therapist (1992, p.p.66-73)
1. Using automatism as an approach to painting from dreams (ibid. p.p. 45-50).
2. Being receptive to the presence of the daimon or assisting angels (ibid. p.p. 74-98).
3. Developing a relationship with characters/figures presented in the painting as separate beings with a continuing psychic life (ibid. p.p. 97-142)
4. The concept of dialoguing and creating stories about the symbolism in the paintings to gain further creative action and insight, and to bring about integration (ibid.)

Whereas Jung invites archetypal analysis, and the gestalt of Perls re-embodiment, McNiff speaks of ensoulment. “Concentration on the ‘other’ ensouls the world, and paintings are ensouled objects or beings who guide, watch, and accompany their makers and the people who live with them” (McNiff, 1992, p. 1). Each theory has proven unique in the perspective offered and invaluable in contributing to a sense of integration, wholeness and completion within the overall process.

Theory of Aesthetics in Psychology

David Maclagan/Psychological Aesthetics:

If the main purpose of art was simply to ‘communicate’ to others messages about states of mind or body, or intended themes...its interest would be similarly reduced. The life of a work of art depends upon its independence, upon its being able to

continue to generate new meanings long after its original creation; and this in turn depends upon its material aesthetic properties (Maclagan, 2001, p. 21).

Maclagan provides three key provinces of aesthetics:

- philosophical ideas about the relations between beauty and truth and the intellectual or spiritual values that depend upon them...[beginning with] Plato
- theoretical accounts of how aesthetic judgements are arrived at and what criteria there might be for them...[19th Century writers] Fichte, Schiller, Kant and Hegel
- articulation of taste... more closely linked to prevailing stylistic fashions in art...[involving] discriminatory or judgmental functions...and the sharp edge of connoisseurship (2001, p. 18).

Maclagan further critiques Freud's theories and methods suggesting that his approach to interpreting artworks results in "infantising the artist, the art and the significance yielded is at a primitive level...profound bodily metaphors play a much richer and more sophisticated role both in painting and in aesthetic response" (ibid. p. 59). He states: "aesthetics is also associated with a psychological perspective... [that] has to do with a sophisticated relish of the senses, and, in specific relationship to the visual arts, with the sheer pleasure of looking" (ibid p. 18).

He describes the rise of modernism, which provides context to the aesthetics sequences of paintings in this research, as being "linked to an emphatic shift in focus from outer to inner reality...[which aimed] to depict inner or psychological reality in ways that were, as far as possible, uncontaminated by external associations" (2001, p. 53). In his view, however, inner and outer realities are intrinsically linked within the artistic process, suggesting a process of incubation in a space between (ibid. p. 19).

Ehrenzweig cited Maclagan (2001) discusses the importance and psychological significance of 'inarticulate form' within aesthetics, which has particular relevance to the dream subject matter and the artmaking techniques employed:

...when we turn our eye inwards, as in play, art, day-dreaming, or in the deep dreams of sleep, the mental energy is drained from the surface of the mind into its depths, then our vision loses its sharp and well-defined edge, the form perceived becomes more fluid and intermingled and separate in a continuous flux... Inarticulate form plays an important part in a great many different kinds mental function... [and in] almost all kinds of painting or drawing, even though its presence may be literally a background one (p. 63).

In opposition to Perls who states that “Foreground implies background. [sic] The background shapes the foreground” (Perls, 1975, p. 71), Maclagan suggests that inarticulate form within aesthetics “defies the laws of Gestalt [sic] perception, in that there is no longer any significant ‘figure’ to set, with any reliability, against the ‘ground’” (Maclagan, 2001, p. 62).

In the course of this research, the perspectives of Maclagan considered are:

1. Modernist (and postmodernist) theoretical underpinnings in the use of contemporary art practices to create paintings, such as the approach to surface and mark making, and also reflected in the striving for beauty reflective of the unconscious rather than the physical world (ibid. p. 53).
2. Bodily metaphors found in an aesthetics approach to painting in concurrence with a gestalt perspective (ibid. p. 59).
3. The use of inarticulate form to express the indescribable elements of the unconscious in painting (ibid. p. 62).

Hillman suggests that beauty is “ignored, omitted and absent” (cited Maclagan, 2001, p. 71) within contemporary Western culture and psychology. An aesthetics approach suggests an “inherent radiance [which] lights up more translucently, more intensively within certain events that aim to seize it and reveal it, such as art works” (ibid.). In combining aesthetics with a multi-theoretical psychotherapeutic perspective there is a clear demonstration the gestalt principal (Daniels, 2000, p.p. 1-2) with the formation of a greater, more effective whole.

Research Methodology

Data

A body of fifty five of my own dreams, which had been documented in journal writing between 1992 and 2005, provided the raw data for an investigative self-study within arts therapy. Dream pages from the personal journal records were initially tagged with key words related to prominent symbols, facilitating the collection of quantitative data with an interest in recurring motifs and patterns. Each symbol was listed in a research journal and a mark was placed beside it each time it reoccurred. Symbols including motifs and colours were grouped by similarity. Content analysis methods were applied, whereby:

the researcher uses objective and systematic counting and recording procedures to produce a quantitative description of the symbolic content...With content analysis, a researcher can compare content across many texts and analyse it with quantitative techniques (eg. charts and tables) (Neuman, 2003, p. 311).

This provided a level of familiarisation with the dreams prior to applying an intuitive selection process and offered an option of later applying depth Jungian analysis to the data as a whole, an option not adopted as this did not prove necessary to the research process that evolved.

Selection of dreams

Seven dreams were chosen on the basis of a strong emotional response or compelling artistic engagement with the motif content. The intuitively chosen dreams were rewritten into a research journal with immediate associations and emotional responses being noted. Within a broader research context of field research, personal notes in the form of a journal serve three functions to the researcher, providing “an outlet... and a way to cope with (emotion); a source of data about personal reactions; a way to evaluate direct observation or inference notes” (Neuman, 2003, p. 386). The journal entries at the time of selection within this study became particularly pertinent as preliminary research took place in June 2005, eight months prior to approaching the dream data in painting.

Automatism painting process

Stage 1 of artefact

In revisiting the dream data in February 2006, a response was made in painted form in order of intuitive preference, to six of the seven dreams chosen in the preliminary stages eight months previously. The intention was to respond as spontaneously and quickly as possible to each dream without prior contemplation as in the automatism described by McNiff (1992, p.p. 48-49) using a canvas size that would engage body movement, making the method more accessible from a gestalt perspective. Pre-primed loose canvases, approximately 100 x 80 cm, were taped to a large board on an easel. In most instances, a rectangle was masked off leaving a large even border, allowing for an initial response within the frame and inviting the emergence of secondary symbolism and protrusions outside of the framing. Chisel brushes ranging from 1 cm to 2.5 cm wide at the bristle head were used, which invited speed rather than precision.

The six paintings ranged between 1-2 hours in production time and were completed within a seven-day period. Each painting was recorded at a number of stages of development using a digital camera to aid with the reflective journal process for the purposes of analysing the research. During the week of painting the six dreams, I noted changes within my current life situation as well as insights into each of the following: the dreams, the paintings, the experimental process, personal associations, and my own thinking patterns previously less discernable. A seventh painting was made three days after completion, which responded to metaphors written in my research journal as a means to integrating an overall process.

Decision making process

In completing the initial dream painting series of seven paintings, my waking life began to mirror scenarios from the dreams. My waking experience was beginning to show mild similarities to that described by Jung (1989, p.p. 170-199) and I had fears that the research might impact negatively on my working and personal life.

Three options were recognised as possible for the next stage of the research:

1. Continue with the same process with further dreams from the body of fifty five recorded in my personal journals. It could be expected that the dreams would have recurring themes (Jung, 1964, p.p. 159-161) and that I would be revisiting the same life patterns as represented by the unconscious mind.
2. Continue with the automatism of the initial seven paintings, however, revisit the motifs contained within a selection of these paintings rather than moving on to new dream material. There would be the possibility of gaining further insight into the dreams through continuing to engage with the painted motifs, thus allowing a transformation to occur in the form of new symbolism as suggested by the unconscious.
3. Approach the initial seven paintings from an aesthetics perspective with a selection of the initial paintings. There would be an opportunity of gaining some emotional distance from the motifs by engaging on a more cognitive level, making compositional and media concerns the priority, through which the symbols and my inner experience would be transformed (Maclagan, 2001, p.19).

It could be expected that all options would lead to a therapeutic outcome if pursued to a point of integration. Option three of privileging an aesthetics approach was chosen because I required some disengagement from the symbolism in order to maintain coherent and optimal functioning in the context of my working life. Had I been working in an occupation that offered greater solitude, or been able to spend time in retreat, I might have made a different decision at this point in the process, continuing with a more direct engagement with the dream motifs. However, in the final assessment of the research process, I fully recommend the dual approach of automatism and aesthetics that evolved.

At the point of decision making regarding the course the painting should take, the psychological aesthetics perspective of Maclagan (2001) was considered which states that: “Imaginative life, and the aesthetic responses that are a part of it, depends...upon an immediate space in between ‘inner’ and ‘outer’ realities. Aesthetic qualities are incubated...in this space and eventually brought to light” (p. 19). There was the possibility of greater detachment from the initial dream symbolism through a space within the realm of

imagination whereby new visual possibilities were processed in response to selected motifs of the initial paintings.

Selection of paintings for aesthetics process

Three paintings were chosen from the initial seven on the basis of journal notes and personal responses. In each case, the need for further exploration of painted motifs was identified through an unresolved emotional engagement, a personal sense of disturbance or negative reaction to the painting. There were also indicators within the journal notes that questions remained about the symbolism and process. Those selected were paintings 3, 5 and 6.

Aesthetics painting process

Stage 2 of artefact:

Notes were kept of planning ideas and decisions made regarding symbolism, composition and technique prior to beginning each painting. A progressive sequence of three was produced for each chosen painting. A dual journal was kept recording the responses to each new painting: one for emotive responses and symbolic associations, and the other for aesthetic evaluation and planning.

Stretched canvases were used to reposition the paintings within the aesthetic of art as object. It was decided that the shape, size, dimensions and scale of the canvas would be determined by the symbolic aspects to be engaged with through the painting process. The painting approach taken was opposite to that of the initial series, which was concerned with speed and spontaneity in roughly painted figurative narratives, although similarly, there were no planning drawings made and ideas were played out directly onto the canvas. The use of scale, surface, texture, pattern, colour, and was highly considered including the use of modeling medium and masking tape. Decision making was guided by an intellectual process drawing upon my knowledge of modernist and postmodernist approaches in aesthetics.

Approaches in applying theories to data

Self-study is an established practice in psychology and arts therapy traditions, including the practices of Carl Jung and Shaun McNiff, whose theories are examined in the context of this dissertation. Gestalt theory of the phenomenological, which is also examined, is conducive to self-study within the context of research in which the participant is meaning maker of her/his own experience. Further, self-study is a methodology of feminist social research, which is “based on the heightened awareness that the subjective experience of women differs from an ordinary interpretive perspective” (Neuman, 2003, p. 88)

The three psychotherapeutic theories applied through the course of the research are:

- Carl Jung’s theories of dream material originating from the collective unconscious, and the application of selective archetypal analysis, as required, to extend personal associations towards integration.
- Gestalt therapy approaches established by Fritz Perls, of completing unfinished situations through psychodynamic processes within the present moment, and of recognising each symbol of the dream as a disowned part of Self within the context of the art process.
- Shaun McNiff’s theoretical recognition of an angelic realm, also referred to as daimon or muse, which exists in connection with the soul, and which aids the artist in the formation and interpretation of artworks, the symbolism having independent psychic life as “other” to the artist.

In considering the research findings through the two painting approaches, it was decided that the most appropriate application of the three psychotherapeutic theories would be to look for the dominant points of connection with each theorist within the painting processes. From this perspective, the occurrences could be analysed in relationship to each other, and the degree to which each was essential in explaining and facilitating the process could be ascertained. This provided a manageable framework for the application of psychotherapeutic theory within the research.

The artefact produced

The creation of an artefact in the context of research is a postmodern concept (Neuman, 2003, p.p. 89 & 91), and in this instance, there are two parts in painting. In taking the role of viewer, the first part is an automatism series directly from the dreams where the resultant artefact has a naïve yet appealing narrative quality, with a directness that allows engagement with the emotional responses of the artist. In the second series of aesthetics, which responded to selected paintings from the automatism series, the paintings took on a transformed objectness. The viewer is called to contemplation, the visual intention behind each mark having been treated as of primary relevance in creating the abstracted elements and pristine symbolic forms desired. The first part of automatism, in effect, provided drawings with a brush from which the aesthetic series was derived. Creating the artefact as the artist and viewing the work as onlooker with both personal aesthetic biases and with some objective distance as therapist were dimensions interwoven into the process. As an artist, there was a continual seeking of the poetry and the beauty of soul within the visual qualities of my own work in order to be satisfied, which underlies its creation. From a therapeutic perspective, the pleasure or displeasure derived from viewing the paintings was a considered factor of the process.

Findings

Overview of Automatism Series

Selection of dreams for painting was intuitive and produced an out of sequence date order within a twelve year span from 1992 to 2005. The dreams appeared predominantly unrelated in content and symbolism; however, within the context of my life, they took on thematic sequencing and the significance of a current personal struggle, reflecting a repetitive life pattern. Although largely disparate in appearance, the paintings also tended to build upon each other as if a chronological narrative. The figures of a woman and a man emerged as the most potent aspect in each painting, although initially the dream may have appeared focused in a different direction.

Jung's animus theory

Jung calls the presence of male figures in a woman's dreams the animus and states that in the positive, this male aspect "exhibits four stages of development"(1964, p. 206), which can be summarised as follows:

1. personification of physical power – eg. athletic champion
2. possession of initiative and capacity for planned action
3. becomes the *word* in form of professor or clergy
4. becomes a mediator of religious experience whereby life acquires new meaning (ibid. p.p.206-207)

In reviewing the male figures found in my dreams:

Painting 3: Second phase of initiative and capacity for planned action. He is taking care of political, worldly concerns (dream dated 2005).

Painting 5: Third phase evident as he becomes the *word*, literally throwing a written script through the window, which is immediately transforming (dream dated 2004).

Painting 6: First phase in that he is a figure of power – a policeman on a horse – and riding away with him is exhilarating (dream dated 1992).

It is noted that in 2003, I had an encounter during meditation with a male figure who I named in my journal and later discovered as a Biblical figure fitting the description of a religious mediator (the fourth phase) and this did prove immediately life changing. Further, in 2005 I dreamed of the Apostle Peter, who appeared as an aging prophet and who held a flower, which transformed within his hands. Again the dream points to the fourth phase as described by Jung. The phases appear highly accurate in describing the male figures present in my dreams, however, do not strictly related to date order within the findings of the research. It is possible that the four phases are cyclic or relate independently to specific aspects of a problem within life events. However, it would require further analysis of the body of dreams as a whole to ascertain the pattern or randomness of the phases and this is not deemed necessary to the art therapeutic process, which is the focus of this research.

Jung suggests that: “The [woman’s] father endows the daughter’s animus with the special colouring of...true convictions” (1964 p. 199):

The woman must find the courage and inner broadmindedness to question the sacredness of her own convictions. Only then will she be able to take in the suggestions of the unconscious...the manifestations of her Self get through to her and will she be able to consciously understand their meaning (ibid. p. 207)

Jung states that conscious attention to the animus can be very time consuming and create much suffering in a woman’s life until she faces the realities of her animus rather than “becoming possessed” by it (ibid. p. 206). He describes how anima, the woman in a man’s dreams, and animus can be projected as an unconscious ideal and create unrealistic relationships, and that ownership of the projected qualities will bring wholeness. At the same time he suggests that the animus can guide the choice of partner in a positive way (ibid. p. 191).

Automatism Series of Paintings

Painting 1: 8.2.06 – 10pm – 11pm

Dream dated: 2001



Figure 1: Painting 1

In *Painting 1*, (see figure 1 below) theories of Perls in gestalt therapy are most clearly identifiable. The painting swiftly moved from being an image recording activity to a dynamic body-involving, mark-making experience, in which certain colours and arm actions correlated with the release of different emotional energy states. My breathing, the intensity of emotions and arm actions went through several changes during the process, which was totally engaging. I was completely absorbed in the painting process as a series of colours and arm actions came sequentially to mind and I responded instantaneously. The process was

experienced as being sufficient unto itself and understanding the symbolic meaning did not seem important to the achieving integration, which seemed complete by the end of the painting. The butterfly and circle containing the figures at the bottom of the painting later became significant in identifying reoccurring symbols within the painting series and their archetypal significance.

Painting 2: 11.2.06 - 8am – 10am

Dream dated: 2004



Figure 2: Painting 2

In the dream, the man on the other side of the river who has been an artist mentor in my life, asks me to open the window and he throws in a love letter for me to catch, which is immediately transforming (Jung, *animus phase 3*, 1964, p.p.206-7). In the painting, I opened the window and things flew out – music, a bird and a butterfly, like the Arts (of my soul) being liberated from captivity. I then had a surge of physical energy and a compulsion that the butterfly needed to be much bigger, more vibrant and foreground, leaving the confines

of the painting. In the dream, I am united with the man on the other side of the river in an instant, once the letter touched my hands and before I had even read it. In the painting, the butterfly and the figures mirror each other in colour and construction. An angel appears above the two suggesting the spiritual dimension is an influence in the painting.

Although I did not experience the degree of bodily engagement which took place in pure mark-making during *painting 1*, at the point of departure from the dream, I again had a sense of a gestalt phenomenological process taking place. As previously, this required no interpretation or dialoguing for integration to take place. I was aware that the butterfly had appeared in both the first and the second painting, which seemed significant. From earlier interests in archetypal analysis (Jung, 1986, p. 186), I associate the butterfly with “spirit” – my own or the presence of spirit. The suggestion was made that the butterfly seems to have metamorphosed into the angel as part of the transformational dimension of the painting. Conversely, I tend to view them as entities each with a psychic life.

McNiff suggests that we are as much a means of expression for the angelic realm as for our own expression. He quotes the novelist, Milan Kundera who stated: “that a person’s gestures are not individual creations since we cannot make gestures that are completely our own: ‘it is gestures that use us as their instruments, as their bearers and incarnations’” (McNiff, 1992, p. 129). As the dream seems to relate to my relationship with the Arts, McNiff offers further ideas for contemplation. However, gestalt again provided the most relevant theory of a process, which seemed sufficient to unto itself at the time of painting.

Painting 3: 11.2.06 evening, completed 12.2.06 morning

Dream dated: 2005

Painting 3 took place over two sessions. The dream was the most recent, from January 2005. There is a woman who is in a position of empowerment and security within herself, taking the role of confidant and supporter to her partner, who is troubled by a misunderstanding. She trusts in the integrity of what he tells her and offers to use her interpersonal skills to sort out the misunderstanding with the other person, while he continues on with his more worldly role.



Figure 3: Paintings 3

The colours and tile pattern emerged as I painted, revealing a modern day fairy tale. At the same time this was the most realistic of the dreams – an everyday setting and a professional couple. I identified strongly with the woman of the couple as myself and as being in possession of my true power and potential, in the kind of relationship I most aspire to. However, I woke up the next day feeling disturbed and wanted to block out part of the painting, which seemed an intrusion in my otherwise ideal world. The process did not correlate with the phenomenological gestalt theory of the previous paintings and there remained a sense of awkwardness and discomfort in engaging with the painting. I could not entertain the possibility that the three people were each a part of myself as Perls would suggest and the idea produced an intensified desire to reject both the painting and the theory.

At this point, a McNiff theory perspective seemed to offer a much stronger sense of reality, that each was a real person with a psychic life of their own. “An emphasis on establishing relationships with psychic images encourages us to entertain them and get to know them better” (McNiff, 1992, p. 129). A decision was later made to work with *Painting 3* further as the first of the aesthetic series, *3A-B-C*.

Painting 4: 12.2.06 - 9pm – 10pm

Dream dated: 1997



Figure 4: Painting 4

There was little challenge in creating *Painting 4*, although it seemed as if the content of the dream held the keys to the most significant and deepest places in the element of a magical pattern which attracted me to paint it. A gray headed man jumped off to safety across a

stream in one direction and I chose to make my own way, discovering a magical pattern of stones in the water. I made a decision to keep the people on the outside of the central painting of the magical stream for aesthetic reasons – I liked that part as it was. It was peaceful and pleasing to paint, and the process was quite uneventful.

However, in my journal immediately after the painting, I had written about a highly significant waking vision, experienced in the early 1990's. Re-engaging with the dream of 1997 brought this into focus again. Then once written in my journal, I again mysteriously forgot the contents of the writing until later rereading the journal entry.

In revisiting the painting with the research complete, a connection was also discovered with *Paintings 2* and *5* (figure 5 below) which came from dreams of the same date, and *5A-5B-5C*, in the pallet chosen. Both *painting 5* and the derivative aesthetics series, and *painting 4* revealed meaning associated with my working life, *painting 2* also relating to the place of the Arts in my life. Perhaps a Jungian literature study of archetypes would reveal more about the symbolism; however, my own associations seemed to suffice at the time of painting and journal writing, and there seemed little to resolve. There was no dominant theory apparent in the process of *Painting 4*.

Painting 5: 13.2.06 - 9.30pm – 11.00pm

Dream dated: 2004

The dream of *Painting 5* was clearly dealing with the concept of the drama triangle theory of victim-rescuer-persecutor formulated by Eric Berne in his psychology model of transactional analysis (Davidson, Mountain & Chapman, 1995-2006), which I was exploring at the time the dream. In the dream, I was in an aeroplane with a creative director and film crew looking down on a drama triangle scenario which was taking place in the field below. Prior to beginning the painting my impulse was to create some bombings from the plane and explosions below, however, I refrained from this as a juvenile idea, until the end when I succumbed to the direction as a therapeutic need.



Figure 5: Painting 5

There were a number of clear associations with both childhood and more recent events with some sense of emotional release from the watery running paint. However, it was symbolically very rich although the process did not reach the point of integration. There was no clear theory at work in the process. This is another painting where I felt it would be beneficial to take the process further through more painting or through a McNiff approach of dialoguing with the painting. This gave rise to the aesthetics series of 5A-5B-5C.

Painting 6: 14.2.06 – 6pm – 7.00pm

Dream dated: 1992

The people in the circle were a friend who was giving birth to the baby, and her mother. I experience myself initially as an onlooker and then as one of the two figures on the black horse. Painting 6 was unique in that one of the people took on a life of her own during the painting process, revealing her true nature. Prior to painting, the woman, my friend's mother shown in red, appeared hard and matriarchal. However, she took on childlike vulnerability, revealing gentleness, compassion and sensitivity. It would seem, therefore,



Figure 6: Painting 6

most helpful to deal with the people and elements from a McNiff approach as having their own psychic life: “The notion of “parts” ties us to sums, divisions...a perspective that does not correspond to the invisible psychic image (1992, p.p. 128-129).

However, there was also a clear recognition of each character and aspect as different interplaying parts of my emotional life, the gestalt perspective, which emerged as a natural means of association through the revelations of the painting process. This was the only painting where I did not mask off a rectangle in the centre of the canvas prior to beginning the painting, as I needed to respond to the content first with a circle and people within it, and then the surrounding elements. Jung suggests that the circle “expresses the totality of psyche in all of its aspects, including the relationship between man and the whole of nature” (Jung, 1964, p. 266) and that no matter where it occurs, “it points to the single most vital aspect of life – its ultimate wholeness” (ibid). Different emotional aspects coexisted within the circle in an uncomfortable state. This invited further exploration in creating the aesthetic series of *6A-B-C*.

Painting 7: 14.2.06- 3pm – 4.30

From metaphors in journal writing immediately prior to painting



Figure 7: Painting 7

A few days after the sixth dream painting was completed, I explored a lingering sense of vulnerability in my journal, which gave rise metaphors as a ground for *Painting 7*.

The painting revealed solidity and personal strength, which I thought I had lost through the process of working with the unconscious. After producing *painting 7* I wrote again, spontaneously choosing a McNiff approach of creation stories. “Story telling is the soul’s speech, and it is free to move between realities of imagination and literal events” (1992, p. 99). A quote from my journal entry:

She (me) dances with certainty. She is frustrated with the figure behind the veil...She pulls it down. Exposure...There are a series of masks – for a start she thinks they are phony, however, in taking a closer look, they are authentic – different emotional states...he carries a ribbon of light – the rainbow colours of his own gifts now emanating.

McNiff further states that “Telling stories about images maintains the phenomenological clarity of the different elements. Paintings, painters, viewers, and the words expressed in response to the picture are distinguished from one another, and the complexities are left intact” (1992, p. 99). The use of creative story avoided dissections which would conflict with the soul’s perceptions of wholeness, and proved a very satisfying and potent way of completing the process. I did not need to attempt an intellectual analysis of my feelings or the painting contents, as the people told their own stories to a point of completion.

Aesthetic Painting Sequences



Figure 8: Painting 3A – “The Three People”

Painting 3A: “The Three People”

In approaching *Painting 3* from the automatism series, I made a decision to recognise each of the people shown as someone to get to know, in the manner that McNiff suggests. This gave integrity to my inner experience, which was that I could not accept the three people as different parts of myself, the Perls gestalt perspective. One person was “me” and there were the “others” – a man and a woman. I decided to use a separate canvas for each and to work on a small, intimate scale to invite a “looking in” process. Three 15cm square canvases were used, and the masking off of borders was repeated from the original painting.

I reflected upon key symbolism and patterns that would represent each of the three people. Immediately my perception of “the woman” changed from seeing her as annoying and with negative traits. She was like an overweight child ballerina, awkward and seeking an



Figure 9: Right section of Painting 3A

opportunity to perform and grow. Through performance she would develop the ballerina form and confidence that she desired. I began to relate to her as a part of myself, hidden in grief symbolised by the cross pattern. The sweeping brush strokes that the ballerina costume rested upon were a raw, untamed creative energy – the kind expressed in the uninhibited art of an engrossed child. In *Painting 3*, these were the brush stokes used to block her out – now they were the energy of new growth. She was no longer “other”. She was “a vulnerable, creative part of myself” that I wanted to claim and could actually cherish.

Painting 3B: “Interior Spaces”

In *3A*, the composition reflected “the man” in the middle, with the two parts of “me” and “my more vulnerable creative side” on adjoining ends. The next decision was to work with three much larger panel canvases (60 x 50 cm each) and to create a border, which served to embrace all three people. Thinking from an aesthetics perspective, I chose to overlap aspects of pattern from one panel to the next, leaving out the weakest pattern from *3A*.



Figure 10: Painting 3B – “Interior Spaces”

“Me” and “my more vulnerable creative side” needed to be next to each other in the new composition, and “the man” moved to the left panel. He was symbolised in 3A by the globe, which rested on a paved texture. This symbol needed to take flight, to be in its rightful place in the universe, afloat in space. The symbol of the crown, that was found in the 3A canvas of “me” being in a position of personal empowerment, became many crowns, now in the “world canvas” – my working life of empowering others. Now the third canvas also represented “me” and all three then shifted in meaning from representing people to representing different parts of my life.

The canvas on the left was very full and much of the red stripy part that had started out as my dress in *Painting 3* was heavily invested in this working-life canvas. The middle canvas had places that were empty, however, in this space, creativity takes place. In the shadows of grief of the right hand canvas, creativity shines through, the dancing star that bears witness to a richly flowing spiritual life.

Making the painting was an emotionally and visually overwhelming experience because of the larger scale, and I eventually put in a full stop, positioned diagonally opposite the cross in right panel. This signified a finishing point in the process, which seemed never-ending.



Figure 11: Left and middle panel of Painting 3B



Figure 12: Right and middle panel of Painting 3B



Figure 13: Painting 3C – “The Gift, Present”

Painting 3C: “The Gift, Present”

Through the process of 3A and 3B, a gestalt integration had been reached. However, this had come about by working with a McNiff approach – honouring the three people, each as an independent character with a psychic life of their own. This led to the three being recognised as aspects of myself and then painted messengers about my current life. In 3C, I set out to further honour the now integrated whole that represented myself; and the fullness, the richness and the areas of emptiness contained within my present life experience.

The canvas I chose was about the size of a special box - the kind that was a common motif in American movies of the past, that would hold a very exclusive dress – perhaps for a ballet, a ball or a wedding. Often it was a dress bought by a lover for his date; and she would be duly overwhelmed by his good taste, and expertise in working out her exact size. This was perhaps the unconscious reclaiming back the fairytale dimension of the dream and of *Painting 3* that my conscious mind was so eager to banish.

On an aesthetics level, the dimensions of this piece (50.5 x 40.5 x 7.5 cm) immediately suggested the overlapping, wrap-around areas of pattern, which alluded to a gift – a present. This became a reference to “my present life” - the present.



Figure 14: Section of Painting 3C

The symbols from 3B were changed in scale – parts of my life that had been overwhelmingly large found smaller proportions. Parts that were empty were now more balanced in relationship to other parts. The dream symbolism that had manifested in the highly uneasy, emotively loaded *Painting 3*, had reached a very satisfying conclusion, which brought a sense of self-mastery and control over the domain of my own life. This celebratory moment was not an easy place to move on from in terms of looking at the next painting, a new dream content, and the development a new therapeutic process and painting sequence with new pictorial and aesthetic interests. I felt this was just the beginning of a very satisfying aesthetic series, with many more routes to explore.

Painting 5A “*Landscape*”

In approaching *Painting 5* as the beginning point for an aesthetics series and therapeutic investigation, the richness of colours in the underground, land and sky were utilised as the fertile fields of endeavour. The painting was initially made vertically, with a sculptural



Figure 15: Initial arrangement of Painting 5A

intervention to the surface down the right hand side of the painting. This hinted back to the watery runs which overlaid *Paining 5*, however, moved to represent the strong, resistant, resilient, flexible, feathers of the outstretched eagle's wings; or the spinal structure of a large, robust fish. There had been an intention to overlay or interlay further figurative and symbolic elements within the fields of colour and derivative divisions of the originating painting, which served to contain or compartmentalise different aspects of the dream. The hills emerged as form, and an aesthetics decision was made to stay with the simple visual pleasure of interplaying colours, hard edges of the divisions, tonal curves and sculptural textured intervention.

Resting as a horizontal work of two canvases (680 x 560cm each), the hills gave birth to the female form. Strengthened with further tonal work and becoming an intervention to the

white edging, Eve was rediscovered and uncovered. Perhaps the feathers and the spine were the predisposed framework of her emergent feminine uprising from the vibrant earth.



Figure 16: Painting 5A – “Landscape”

At the time of the dream in 2004 from whence *Painting 5* had sprung, I had studied the drama triangle model as formulated by Eric Berne in *Transactional Analysis* (Davidson, Mountain & Chapman, 1995-2006), regarding problem solving conflict situations. I had also been evaluating the new approaches in teaching, as my aspirations for the creative had begun to push through cracks, as foliage in search of sunlight. The artwork laid bare different parts of the struggle and triumph of my career life related to the time of the dream and during the painting of *5A*, my current working life came under closer scrutiny with some the stress and struggle of Eve still a birthing.

Painting 5B “*Earth, Water, Wind and Fire*”

I decided to reduce the scale and work with four (15.5 cm sided) triangular canvases as a symbolic reference the drama triangle theory (Davidson, Mountain & Chapman, 1995-2006),

which offered a further separation of the colours and compartments of 5A. The canvases were planned to fit together as a rectangle with slanted ends and an elongation of the feminine form running along the bottom of the rectangle, with a different colour of underground, land and sky filling the remaining space within the masked white dividing borders.

My thought focus was almost entirely on the aesthetic qualities of the work during the making, bringing a crisper, more enlivened colour use, and more definite lines and marks.



Figure 17: Initial arrangement of Painting 5B

At the completion of the painting I was not satisfied with the arrangement of the canvases and played with the composition as a jigsaw of triangles. This completely unplanned interactive aspect of the work became the pivotal event in the therapeutic process. The unpredicted outcome could not have been more pleasing or powerful.



Figure 18: Second arrangement explored in Painting 5B



Figure 19: Painting 5B – “Earth, Water, Wind and Fire”

The question raised by the two new options was: “what is the priority?” Both options had strong merits from an aesthetics perspective, however the choice made within the context of arts therapy would have an impact beyond the object, into my life journey. The decision was made that the strength of the female form was more important than the very inviting, more sculptural elements of the alternative shown in figure 18 as a partial hexagonal. The final arrangement brought the female form into a new wholeness into a central and upright position within the composition rather, than on the outskirts. The initial shape of the overall rectangular piece was reformed with the end slanting in the opposite way from the initial arrangement.

This was immediately transforming on a psychological level. From a theoretical perspective, the aesthetics approach had been the driving force in both 5A and 5B. However, in the jigsaw process of 5B, a foundation theory of gestalt had been played out in tangible form: that the whole is greater than the sum of its parts (Daniels, 2000, p.p. 1-2). This was a form I could identify with and personally embody. At the same it provided a bodily metaphor referring to being in a vocation, as suggested by Maclagan (2001, p. 59). This was the full arrival of Eve and symbolically, this was a claiming of a greater fullness and wholeness in the vocational aspect of my life.

Painting 5C “Embodied Imprint”

5C began to take shape prior to the reinvention of the feminine form in 5B. One larger triangular (45 cm sided) canvas was prepared with sculpting medium, with repetition, texture and scale being used as a means of creating hierarchy and emphasising the land form initially found in 5A. There was an intuitive expectation that this would bring further insight into

(2001, p. 62). This created a misty landscape, a softening I could accept aesthetically. It also mirrored the cloudiness and uncertainty I was experiencing emotionally. The painting, my mirror, was in a state of struggle and remained incomplete for several days, until the newly emerged Eve from *5B* was imprinted across the surface, overlaying the fears of the crocodile waters and adjoining the two green islands, a bridging across the divide.

I was immediately able to claim this as an “imprinting of consciousness” and say to myself, “what is won in consciousness is a battle already won”. The result of this has been a greater sense of empowerment to perform vocationally.

Painting 6A “*Faces of Fear*”

Painting 6 from the initial series showed a significant departure from the other works, in which I had a masked off a rectangle, forming a wide border around a central painting. In response to the dream, in *Painting 6* a circle was required in the place of the rectangle. *6A* explored the faces of the three people within the circular area and continued with the question raised by *Painting 7* regarding the wearing of masks to hide feeling states. Three circles were drawn in reference to the masks, on a panoramic canvas (61 x 30 cm), the emergent images further exaggerating the facial expressions and developing the characters of the three people.

The three circles were also used as an aesthetics device of geometric repetition, giving uniform containment to the faces, which varied in shape and size. Surrounding colours from *Painting 6* were abstracted and deepened, being allocated to each of the three people in the form of contemporary Maori patterns, which framed the faces within the circular confines. A further aesthetics decision was made with the slashing incisions through the canvas, some wounds being pinned awkwardly together again. The alteration to the surface referenced the medical instruments shown in *Painting 6* and an uneasiness of my emotional experience in relationship to the masks.



Figure 21: Painting 6A - "Faces of Fear"

On a therapeutic level, the separating out of the three people was again taking a McNiff approach in seeking to know each on an individual basis and giving each psychic space to take on new life of their own (1992, p.p. 97-142). I put aside the previous recognition of the three being parts of myself from the Perls gestalt perspective. In this further intervention the body involvement and emotional evocation, through the act of cutting the canvas with a knife using force, brought an energetic dynamic similar to that experienced in *Painting 1* where the act of mark-making was a fully engaging. This was, again, a phenomenological act, releasing some of the emotional tensions and a connection was made that, although the facemasks portrayed different emotional states, they were in response to a core emotion of fear.

The dream that the painting relates to was from 1992, when I had completed a period of intensive study in a Maori training programme at Te Kamaka Matauranga – Auckland Training Centre and had explored my own identity in terms of a bicultural upbringing. The referencing of the Maori dimension was not evident in *Painting 6*, however, in taking an aesthetics approach and looking for the essence of what had been painted, a contemporary visual referencing of Maori motifs presented in the painting.

The facemasks also show three different racial origins: that of European, Maori and Asian. Although the dream and *Painting 6* seemed to relate to the completion of a phase of my life, shown by the circle, and a new beginning shown by the baby, *6A* brings in a more recent reference. An equally significant life change took place in 2002 through a three-month journey and working life in Thailand. The baby in *6A* took on Thai features suggesting that the two events are intrinsically connected.

Painting 6B “*Love’s Union*”



Figure 22: *Painting 6B* – “*Love’s Union*”

An oval canvas (30 x 22.5 cm) was chosen for *6B*, which provided a suitable shape and space to now include the two dark figures external to the circle in *Painting 6*, that were on a black stallion riding away. However, I was immediately aware that, as a result of the therapeutic journey in the *3A-B-C* aesthetic sequence, a metamorphosis of the figures had taken place and that they were ready to appear in a transformed state. There was a link with McNiff’s theories in how I related to the figures, now in white and flowing, unified and overarching

the circle containing the other three people. They appeared to be of the angelic realm that McNiff refers to.

The white figures visualised were sculpted in modeling medium and transformed further, becoming more lizard-like and hinting at Maori manaia, described as “birdlike carved forms, seahorse” (Ryan, 1983, p. 24). There remained a strong sense of the spiritual about the forms. Within the circle appeared faces – firstly a dark skinned Thai woman or African woman – of an ancient lineage. Then a larger Maori ancestral face – perhaps Hine-Pukohu-Rangi, The Mist Maiden, Mother (guardian) of Tuhoe (Victoria University, 2005, p.p. 45-46). Thirdly a European baby girl manifested, nestled between the two.

The aesthetic qualities of *6B* were more sensuous and painterly than those of the stark, hard-edged *6A*. The people were fleshy, not masks, and the high key emotion of *6A* was now in a completely contrary pose of peace, unity and restfulness. The circle band of pattern on which the spirit figures rested which integrated the three Maori motifs from *6A* also alluded to Thai and Indian cultural patterning with the introduction of gold paint. My experience of the process linked to the theories of McNiff in that the people in the painting seem to come one by one as if from another realm through media and the brush. Each seemed to have her own origins and historical timing. The painting was like a sacred space to which I was invited but could not fully enter, in which I could share but not fully understand.

Painting 6C “*Fears Faced*”

A decision was made quite spontaneously to trace the oval of *6B* onto the rectangular canvas (71 x 55.5 cm) as a beginning point in *6C*. This took on the dimensions of a globe into which the skin tones of the three people within the circle of *6B* became the main colours in a new emergent design. The global motif began with an abstraction of three overlapping mask shapes: one central and two slightly side on. The overlap provided the shape for two large slit eyes in pattern, also referencing fish. A semi diamond shape central pattern represents the heart and the motif moves between Maori and Eastern.



Figure 23: Painting 6C – “Fears Faced”

The sense of mystery experienced in 6B was intensified as the patterns emerged and the symbols spoke back to me as if in different tongues. As I painted the patterning around the first of the eyes, the colours became a mass of confusion – too many being used at once. I had to wipe the paint off, sand back the canvas and return to it the next day with a fresh mind. This was the only point in the aesthetics process where I had to start again.

Behind the globe and white guardian spirit figures, which had evolved further from 6B, were flowing banners of celebration. However, the paintbrush brush revealed these to be snakes. The discomfort in relationship to emotional content of 6A returned. I also began to associate the snakes with the negative projections of a conflict situation and found that my hands would become intensely itchy when viewing the painting, which is relevant to gestalt theory of body mind engagement. This bodily reaction continued with each viewing until the work was fully aesthetically and symbolically resolved. Medusa also came to mind as an archetypal image and I researched her the next day on the internet, discovering that people became petrified through looking at her, turning to stone with fright. Once beautiful, she had fallen victim of the Goddess Athena, her mistake being believing herself equal to a

Goddess, her beautiful locks of hair being changed to snakes (Mythography, 2006, p. 2). Clearly, fear was the theme of her mythology and the snakes on the canvas both aroused and symbolised my own unnamed fear. An aesthetics decision was made to tie the snakes down, cutting through the canvas again as in *6A*, however, in a more careful way. Cord was then used in an act of containment – ‘keeping the snakes away from me’.

The act of tying was transforming, the snakes canvas becoming benign and new meanings quickly emerged. I saw them as representing intellect (yellow), emotion (orange), physical (green) and spiritual (gold) and self-containment. It was difficult to recognise that it was only by passing through the process that the fear had dissipated. A mysterious aesthetic series had evolved, in which the snake painting was the final. The process of integration and meaning-making continued on after the work was completed. As I approached the paintings from the point of view of therapist seeking to understand the implications of the research as a whole, I recognised that the snakes of *6C* were also pointing to the manner in which the three psychotherapeutic theories applied had formed a holistic paradigm. This led to the inclusion of a Maori concept for healing, *Te Mauri O Te Tangata – The Life Force of a Human Being* (Te Kamaka Matauranga, 1990-91), and the development of a bicultural cross referencing as a basis the new arts therapy model presented in appendix A.

Discussion

Comparison between the automatism and aesthetics painting approaches

Through the course of the research and development of the artefact, there was a corresponding evolution within the context of my own wellbeing and life. I was challenged in the manner that Jung described (1989, p.p. 176-7), through an intensive engagement with the unconscious mind in the automatism painting approach. The initial series of six paintings sourced directly from dreams involved working with paint at speed with coarse brushes, creating a visual record of the symbols and the narrative with instantaneous compositions and colour selections. Dream material, which manifested through the paintings, appeared to be reflected in corresponding scenarios within real life. The dream symbolism proved highly emotive, a large content engaged with in a relatively short space of time and tense mini dramas seemed to appear concurrently at every turn in my life. Making the seventh painting in response to the metaphors of creative story in my journal response brought some integration to my emotional state; however there was a sense of the incomplete when attempting to come to terms with the multiplicity of the dream and painting content. The first stage of the painting process had proven effective in facilitating potent painted motifs, multifaceted narratives and unguarded colour schemes and provided rich drawing content for the next stage of the process, working from an aesthetics basis.

Gestalt was the most identifiable psychotherapeutic theory within the painting processes, particularly in experiencing changing bodily and emotional states in automatism *paintings 1 and 2*, and in recognising the people in *painting 6* as parts of myself. Within the aesthetics series, gestalt theories can be applied to the body form of *5A-B-C*, which provided a metaphor for the embodiment of a vocational role. The outcome of rearranging the canvases in *5B* showed that the new configuration was greater than the initial parts as theorised (Daniels, 2000, p.p. 1-2). In the physical engagement of cutting into the canvases in *6A* and *6C* there is again the body mind connection that Perls' suggested. However, gestalt theories proved limited in meeting my needs for an explanation of the process in *painting 3*, where my psychological experience was one of different characters rather than of parts of myself. In the aesthetic series of *3A-B-C*, the outcome reflected gestalt theory however a McNiff perspective was needed to honour the soul before arriving at an understanding, which finally

reflected gestalt theories in the interpretation of 3C. In dream therapy transcripts (Perls & Millar, 1992) clients were directed by Perls to become each character or part of the dream in turn, resulting ultimately in awareness which led to integration. This approach in painting would not have been meaningful to my emergent experiential reality in the client role as I could not internalise each character, two of whom I recognised as completely other to myself. A full integration did not occur as an ontological event (Perls & Stevens, 1975, p. 1) through the overall act of painting the dreams and experiencing the symbolism, and associated images, thoughts and energy states in the moment. Further approaches and explanations were required to bring a sense of wholeness and completion.

Jung provided a rationale regarding the male aspect in relationship to the female within my dreams and arising through the automatism painting series, offering the suggestion that a deeper process of spiritual evolution was demonstrated in the presence of the animus (1964, p.p. 198-207). Even in the role of client participant, the therapist within me was seeking something more than the apparent romantic triviality in the presence of animus. Jung's theory of the circle as symbolic self also offered an extension to my thinking about the figures in the circle at the bottom of *painting 1* and in confirmation of my own meaning making in *painting 6* and *6A-B-C*. At points, such as in meaning making of the butterfly in *paintings 1* and *2*, and in the arising of the association of Medusa to the snakes in *6C* during the painting process, a search from archetypal meaning aided the process of understanding and integration. The snakes were demystified through studying the mythology of the Medusa archetype, and once restrained by the physical act of tying them to the canvas, their association shifted from one of foreboding to a symbol of the holistic – body, intellect, emotions and spirit.

Paradoxically, as participant I was relieved to apply Jung's theories of the evolution of the spirit present in the animus aspect of my dreams, finding that these had a deeper meaning than the romantic notions present in the paintings. At the same time, I was not entirely satisfied by the rational explanation. Moore (1994) comments that "even psychologists sometimes moralize against...romantic love...as an illusion, a projection, an obsession, a parental fixation, or an *anima* [*animus*] possession...In our psychological moralism, we...may try to eradicate the challenging call to pleasure and beauty" (p. 137). The theories of Jung's

archetypal patterns and Perls' suggestion that everything in the dream is a part of myself may have satisfied my intellect, but did not satisfy the soul or the needs of the unconscious. "Tradition teaches that soul lies midway between understanding and unconsciousness, and that its instrument is neither the mind nor the body but imagination" (Moore, 1992, p. xiii). I would concur with that definition except to state that we often feel the longings of the soul in heart region of our bodies or as the stirrings of Eros in the form of desire (Moore, 1994, 173). It is as if the imagination draws from a greater external source through the mind, travelling down into the region of the heart before taking shape as a personal movement of soul within consciousness. The McNiff approach of creative story, of honouring the characters as real people and individuals, and of becoming an agent of the characters as painter by allowing them to reveal themselves through me, was satisfying to the soul, which I experienced as being focused within my heart region.

In McNiff's self-study, he produced a series of paintings (1992, p.p. 145-226) developed by meditating upon an existing painting and allowing fantasies to suggest the next painting, using a process of "*active imagination*" (1992, p.145). He applied a technique of image dialoguing, narrating the paintings and creating an opening for the characters and symbols to speak to each other through the story, which is recorded and presented in his writing (ibid. p.p. 146-147). He began working with a theme of concern for the state of the world and ongoing war in the Middle East, however the theme quickly changed to one of "the romantic". His dialoguing was initially berating of this trend: the confrontational voice says, "You are a romantic escapist. You flee from terrors of war with your soft fantasies". He concludes that: "Soul needs sanctuaries, safe and loving places where life regenerates" (ibid). Only when I allowed myself to embrace the romantic as well as the intellectual did I experience a sense of completion and wholeness in reflecting upon the paintings.

Estes suggests that "Artistic people fish dreams the way trout fishermen fish streams...The dream maker links together all manner of...[images] the ego would have a really hard time to think of when it is awake" (2003, CD track-4). The combinations of symbols put together "are often very startling, very stunning" (ibid.). This made the automatism dream paintings a particularly fertile and attractive ground for art therapeutic investigation using an aesthetics approach. The movement into the second stage of painting also allowed for fuller self

expression as an educated artist with an established postmodernist practice, inviting the work to be extended on a visual and symbolic level, which was more metaphorical than direct. For example, in painting *5B* and *5C* there was a re-sculpting and strengthening of the feminine form through rearranging the canvases into a new configuration, which also had a secondary association of the embodiment of a role. The figure therefore became a metaphor for effective performance in a vocational role. In this event, there was an alignment of Perls' theories with those of Maclagan who states that "Profound bodily metaphors play" a rich and sophisticated role "both in painting and in aesthetic response" (2001, p. 59) He suggests that psychology models which have a "biological or quasi-biological foundation for...speculative and theoretical constructions...[fail to recognise] "the more complex connections between aesthetics and psychology in painting". From Maclagan's perspective "Imaginative life, and the aesthetic responses that are a part of it" (ibid. p. 19) take place within a "space in between 'inner' and 'outer' realities" (ibid. p.19). The incubation space in between was one of visual metaphor, which required a conceptual and compositional discernment rather than an emotional expressiveness to progress the art symbolism. An aesthetics approach proved less personally confrontational, allowing for both safe distance and depth of process resulting in effective integration, whereas the automatism series had left a sense of the unfinished, the images promoting intense emotional reactions and some confusion. The aesthetics approach allowed for both a microcosmic and macrocosmic study of chosen aspects, and a conscious cultivation of progressive integration on a visual level, which had a corresponding impact in psyche. By working with pictorial concerns such as scale, colour, texture and form in engaging with selected symbolism from the automatism paintings and focusing on refining these visual aspects, a corresponding psychological progression took place as a byproduct which proved highly effective in bringing about the desired integration.

Dual Role of Research Participant/ Therapist Researcher

It was necessary to keep the role of painting research participant or client distinct from that of therapist researcher throughout the process of creating the artefact. A decision was made regarding the maintenance of a clear demarcation line by refraining from reading any related literature or from making any speculations about how the work related to the psychotherapeutic and aesthetics theories whilst working through the painting series.

Journal entries throughout reflected my personal experiences as a participant. As each part of the artefact was completed my primary focus was on understanding the research from the perspective of therapist researcher.

Although a demarcation line was drawn between the content of my dream research and my interests in the research as a therapist, only the purpose and point of view behind each role can be claimed as distinctive. As Jung suggested, “I can not experience myself as a scientific problem” (1989, p. 3), as this would require a full dissection of myself into different parts. I can distance myself to some extent from the therapeutic process into the position of objective onlooker or viewer; however, there remains an unavoidable personal connection with the content. Much of the painting process incorporated elements of my working life and relationships, and the ongoing attempt to maximise my true potential, which can not be separated from my work. This is an aspect that McNiff embraced in working alongside of his clients and allowing his painting to be influenced by them, opening himself to the mutuality of a shared journey. He notes that therapist participation was accepted practice in music and dance therapy, however, uncommon in art. He describes this transition in his practice stating that:

As I experimented with the role of co-painter within the studio, my pictures became increasingly influenced by themes and images that other people were painting. When I expressed old themes of my own, I felt as though I were defending myself from the influences of the studio and the challenge of engaging current images and feelings (McNiff, 1992, p.p. 40-41).

This illustrates that demarcation between roles can never be complete and that in a therapeutic setting it is sometimes appropriate to recognise, embrace and dissolve the duplicity rather than fight against it. In my own practice, mostly I have found the needs for assistance of participant fully consuming, however, there have been occasions when I have painted alongside of clients and found that this also inspired or encouraged them in seeking personal authenticity in their own expressions.

There was an ongoing negotiation required between the role of therapist researcher and that of client. In particular this required respect of the soul's need to communicate in ways that were meaningful and which promoted the continued flow of creative life, and which included the need to embrace the romantic. Metaphor became a prominent dimension in the writing about the paintings including in the course of this dissertation, through which I experienced a greater sense of wholeness and connection with the whole. At the points in the process where I discounted the directions of the soul, I experienced an opposite state of inner conflict and alienation.

A Bicultural Perspective

Connections were also made through the dreams and the paintings with the Maori aspect of my personal background, in growing up in a Tuhoe community of the Urewera during the 1960s. In the context of *aesthetic series 6A-B-C*, Maori symbolism arose unexpectedly. At the same time, it is noted that biculturalism has been an ongoing theme within my art practice and academic study since 1990.

In reflecting upon the significance of the three theorists, Jung, Perls and McNiff, to the research findings, an unpredicted bicultural connection was made. The use of three psychotherapeutic theorists formed a holistic paradigm, which can be explained through the Maori healing concept, *Te Mauri O Te Tangata – The Life Force of a Human Being* (Te Kamaka Matauranga, 1991-92). Further, there is a correlation with the final outcome of my own process, in understanding the snakes in painting 6C as representing the aspects of physical, intellectual, emotional and spiritual. The diagram (figure 24) taught at the training programme of *Te Kamaka Matauranga – Auckland Training Centre* (1991-92) was utilised to inform clients about health in practice. Durie (2001) states that in Maori models:

Healing describes a process which demands a personal response. Even when mediated by an external agent...the emphasis is on the person's own capabilities and strengths and their underlying beliefs and relationships. Healing is a term to describe particular restorative processes as well as holistic transformations involving the whole person...In a wider sense (healing means) restoration of spirit or attainment of emotional balance (p. 155).

Te Mauri O Te Tangata – The Life Force of a Human Being is a visual representation of the concept of wholeness and wellness, with the suggestion that blockages of energy at any corner of the triangle (physical, mental or spiritual), will result in a loss of connection to our spiritual source. A state of illness or dysfunction in some form will result – mental or physical, or in the form of addiction, loss of self-esteem, or social disconnection.

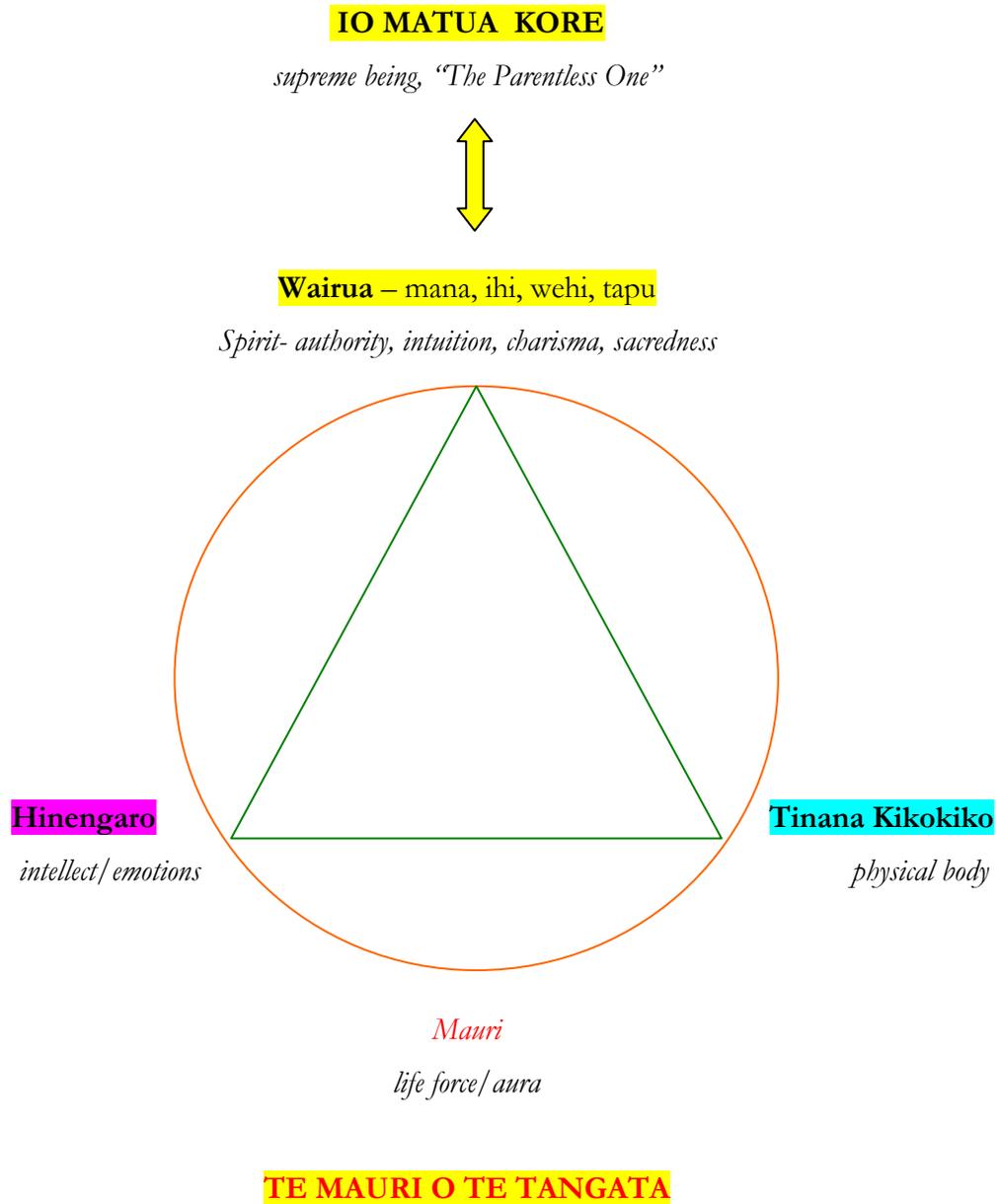


Figure 24: *The Life Force of a Human Being*
(Te Kamaka Matauranga, 1991-92)

In the context of painting from dreams, I experienced the release of emotion, changing bodily energy states, and new visualisations and thoughts attached to the dream symbolism, resulting in an integration process, which allowed for progress on both unconscious and conscious levels. This, in effect, removed blockages which were held unconsciously and were causing the repetition of certain troubling patterns within life events linked to my own conditioning.

Perls states in gestalt therapy that blockages in energy could be a result of the enculturing process and being forced to disregard true feelings and aspirations.

That our life is not consistent with the demands of society is not because nature is at fault or we are at fault, but because society has undergone a process that has moved it so far from healthy functioning, natural functioning, that our needs and the needs of society and the needs of nature do not fit together anymore (Perls cited Fagan & Shepherd, 1970, p.16).

In using the three psychotherapeutic theorists within my own therapeutic process, applying the archetypal approach of Jung was to gain access to healing insight through the intellect (*hinengaro*) by seeking out information from an external source in literature. Perls' theories of gestalt offered an engagement with the body (*tinana kikokiko*), drawing attention to movements of energy within its physicality and to the body references within the art symbolism. McNiff directs us to look beyond ourselves and entertain the agency of angelic forces, meeting the needs of the soul or spirit (*wairua*). Emotions were expressed through the physical act of painting and by being aware of body states in releasing entrapped emotional energy. Emotions occurred and were integrated through associations arising from the unconscious into consciousness within the mind.

In suggesting that the approach of using the three theorists offers the potential for cross-cultural application, a number of factors need to be considered. Firstly, the role of dreams in Maori culture has had a different evolution from that of Western psychology. The Maori language in itself is one of poetic metaphors and rhythms, and the ways of ritual on Marae

and in ceremony is a rich enactment of symbolic life. “The meeting-house symbolises the unity and distinctiveness of its owner group...the house itself represents a specific ancestor or event of the past...each of the carved slabs within the house represent a...figure in tribal history” (Salmond, 1976, p.p. 38-40). The concept of tapu (common) and noa (uncommon) “provides a key that neatly and consistently explains a wide range of customs relating to marae” (ibid. p. 42). “It is said that the gods of the marae are Taane I te Waananga (Knowledgeable Taane), the god of oratory; and Tuu te Ihiihi (Tuu, the powerful war god), the god of war dances and martial activity” (ibid. p. 51). Maori culture, therefore, draws upon the soul as a matter of course. Further, the role of the dream in traditional Maori life was the domain of the tohunga, the psychic and the chief, “a gift which is not otherwise allotted to ordinary people” (Johansen cited Bathgate, 1990, p. 61).

It is a European or Western perception that the dream is an expression of individual consciousness, whereas for Maori (as with the Hawaiians), the dream is located within a “fellowship” ...[expressing] communal links between the dreamer and their family... The ability to dream for the community reflected a gift that singled individuals out from other members of the community...[and] linked to the acquisition of skill [in] the act of interpretation (Bathgate, 1990, p.61).

The dream was, therefore, employed “as a specialist tool” (ibid. p. 62), a parallel being provided in Hawaiian culture, where three purposes were recognised: of interpretation, of seeing the activities and state of another person’s soul or spirit, and “as a spontaneous device for healing” (ibid), the latter two being performed by the tohunga.

Gestalt therapist, Margaret Bowater (2002) raises important points to be considered regarding cultural sharing, ownership and therapeutic appropriateness regarding the inclusion of Maori cultural concepts:

...Maori, have their own approach to dream interpretation, based on their own spirituality, mythology and oral tradition. It includes strong elements of clairvoyance, precognition and guidance from ancestors, with special knowledge being held by certain elders in the tribal groups. Being strongly connected with Maori spiritual

beliefs, it is considered not appropriate for non-Maori people to seek to “colonise” this knowledge, before Maori themselves are ready to share it.

Therefore, in considering cultural appropriateness within a contemporary context, I am guided by Durie who states that:

Not all Maori have the same cultural background or experiences and it is misleading to presume that all Maori clients will benefit to the same degree from similar cultural insights. Some will prefer to maintain a deliberate distance between culture, tikanga, and treatment...others will feel disadvantaged if assessment and treatment do not include cultural perspectives and inputs (2001, p.p. 236-237).

He further points out that some Maori people are part of Maori culture, others of a more global culture and some are alienated from both (ibid. p. 237).

With this in mind, painting from dreams as a mode of arts therapy is open to those who are drawn towards it for their own therapeutic benefit. A point of reference with a Maori healing perspective is provided as both a means of understanding the holistic nature of the three psychotherapeutic theorists presented and as a point of entry for those interested in Maori approaches.

Social connection is an essential element of the *Te Mauri O Te Tangata* healing model (Te Kamaka Matauranga 1990-91). Conducting the painting research in isolation was a personally challenging process suggesting that a stronger social environment would have enhanced the therapeutic potential of the experience. Sharing the work periodically, with my supervisors and other artists, was essential to the process of understanding and the continued integration, which was not an instantaneous event in some aspects. Moore (1992) states that “The dream reveals itself on its own timetable, but it does not reveal itself” (p.293), suggesting that there will always be some mystery retained by the unconscious surrounding the meaning and that meaning is likely to unfold and deepen over a period of time. The social dimension proved important to both the meaning making experience and maintaining my own wellbeing through the research process.

In an arts therapy context, the relationship between therapist and client, or therapist, client group and group members would strengthen the social dimension of the holistic healing approach. Durie further offers *Te Whare Tapa Wha* model, which suggests a four sided geometry to include the whanau (family) and socialisation (2001, p.p. 236-238, 243-244). This is a more widely recognised model within contemporary practice and Durie details an in depth means of application through a range of circumstances within the health sector. *Te Mauri O Te Tangata* (Te Kamaka Matauranga, 1990-91) has been chosen for this study because it provides a clearer illustration of the wholeness theorised in gestalt therapy concerning the individual. It provides a means of visual contemplation of how personal wellbeing can be lost, often in relationship to destructive family and social settings, and regained through the therapeutic process, which would include a positive social aspect. The research findings of Hewson (2002) also suggest that individualism can be equally as important to Maori people as to Pakeha. The social dimension of a positive whanau environment would be a requirement of a group therapy setting for all ethnicities; one which fosters safety, encouragement, and invites the personal growth of its members. In a context individual therapy support networks would also be recommended in affirming and celebrating the artistic and therapeutic journey.

From an archetypal research perspective, Maori and other non-Western participants might find it relevant to draw upon archetypal figures from their traditional cultural mythologies, as I did in researching the meaning of the snakes in *6C* on the basis of an intuitive leading, which required the study of Medusa. It is also possible to relate to archetypes cross-culturally as there is a generic correlation (Weiten, 2004, p. 486-487). MacGill (2004, p. 5) provides the following cross-cultural example of four key archetypes: king – rangatira (chief), warrior – toa (warrior), magician – tohunga (spiritual guide and healer) and lover – wahine tapairu (“honoured lady, first born female”) (Ryan, 1983, p. 45). Within this, archetypal identification might occur cross-culturally, for example, a European person might identify with a Maori chief and a Maori person with a European King. In the painting study *6B*, I identified one of the three figures as Hine Pukohu Rangī, The Mist Maiden, Mother of Tuhoe (Victoria University, 2005, p.p. 45-46), who fits the wahine tapairu - lover archetype. She is the nurturing guardian of the Urewera and elusive lover of Uenuku, The Rainbow,

and she has also previously appeared and spoke to me in a dream. The qualities of aroha and matua that she represents provide mentorship.

The purpose of developing a bicultural study is firstly to offer a point of clarification as to how the three psychotherapeutic theorists combine holistically from the perspective of my own background. My own thinking and development is grounded in my European family heritage and equally through exposure to traditional Maori cultural beliefs and Christian religious practices of the community in which I grew up. Secondly, in offering a cultural parallel, the intention is to create a bridge of understanding, giving the arts therapy model developed greater accessibility to Maori and from a range of perspectives.

In developing a two-part arts therapy painting model for practice, a holistic approach can be maximised by allowing the opportunity for involvement through each aspect of body (*tinana kikokiko*), mind (*hinengaro*), and spirit (*wairua*) to be expressed, using the perspectives of gestalt theory (Perls) archetypal analysis (Jung) and angelic agency (McNiff). From the perspective of both psychological and cultural safety, the client's own intuitive direction needs to guide the process. In exploring the aspect of angelic agency, it is important that an as if position is maintained. Some participants may find that one or two approaches suffice and may wish to engage in further work in those selected rather than encompassing all three aspects. Options need to be presented by the therapist and choices respected by all involved within the context of the therapy.

Conclusions:

Dreams arise from the unconscious mind in the form of metaphorical and symbolic language which can be naturally extended through painting using methods of both automatism (McNiff, 1992, p. 45-50) and aesthetics (Maclagan, 2001), as applied through the course of the research in the production of the artefact. A multiple psychotherapeutic theory stance applying Jung's archetypal analysis, Perls' gestalt therapy and McNiff's art as medicine was found to be a highly effective approach. The concurrent use of the three theorists provides opportunities for a therapeutic process to be accessed through the

intellect, body and soul or spirit respectively. This approach is further interpreted through the Maori healing concept, *Te Mauri O Te Tangata – The Life Force of a Human Being* (Te Kamaka Matauranga, 1990-91), a holistic healing model used in counselling and social work practice. As a result of the research and production of the artefact, a two-part eight session model is developed as an outcome of the dissertation (see appendix A).

The theories of gestalt therapy as developed by Fritz Perls were the most applicable within the painting processes, which involved body engagement and whereby corresponding emotional and physical energy states undertook dynamic changes leading to an immediate sense of completion at certain points within the automatism series. Further, gestalt theory could be applied in the body metaphors and in arriving at outcomes which recognised all aspects of the dream or painting as a part of the artist. However, supplementation was required utilising methods and ideas from Jung in archetypal analysis to gain a deeper understanding of the animus aspect and of selected symbols, which was satisfying on a cognitive level. At other points in the process, there was a natural progression into a McNiff approach in art as medicine, using creative story and dialoguing towards bringing about a therapeutic outcome. In instances within the aesthetic painting series, McNiff methods were applied by treating the characters as individuals who existed externally and by continuing their stories in the painting. This met the needs of the soul to be honoured as truth. In combining Perls' theories with those of Jung and McNiff, a holistic understanding and point of completion was reached.

In assessing the therapeutic benefit of producing the artefact, there were notable changes in my ability to handle certain situations within my life and within relationship upon completion of the paintings. However, the paintings continue to function as landmarks and guides, and there is a sense of ongoing consolidation as my life journey continues to unfold and I engage with new experiences and perspectives. As McNiff suggests of his own work, “the paintings were engaged during a particular moment in time. When walking past these paintings today, different feelings are aroused. This is the nature of art...[which] generates new possibilities with each meeting” (1992, p.p. 145-146). New associations continue to arise in relationship to the artefact providing new meanings and a deepening of the original

meanings. There is a sense of maturing into greater strength and wholeness upon the foundations of the artefact over time.

In the preliminary stages of the research a quantitative study was made using content analysis (Neuman, 2003, p. 311), which provided a familiarisation with the dreams and their motifs. This led into an intuitive process in selecting the dreams to work with in painting. In painting from six dreams within seven days using automatism, I feared destabilisation, a similar although milder experience to that described by Jung (1964, p.p. 170-190). It is therefore recommended that dreams be approached individually in a two-part process of automatism and aesthetics in painting using the model provided in appendix 1, which maximises the potential for therapeutic benefit and integration. In the model, automatism invites a direct painting approach to a specific dream, which serves as a drawing process for aesthetic works, where symbolism becomes art metaphor through giving primary consideration to pictorial concerns. This distancing allows the unconscious processes to continue in a manner which minimises emotional confrontation, and encourages a therapeutically gentle and artistically engaging process.

As an outcome of the research findings, a correlation was made with *Te Mauri O Te Tangata – The Life Force of a Human Being* (Te Kamaka Matauranga, 1990-91) and with reference to *Te Whare Tapa Wha* model (Durie, 2001, p.p. 236-238, 243-244). The inclusion of a Maori model makes the work more relevant in the bicultural context of Aotearoa New Zealand and is a personal perspective from my own bicultural background which is reflected in the content and associations of my own dreams. It is intended that this will extend the accessibility of the new two-part arts therapy model of appendix A from a multicultural perspective.

References

- Bathgate, J. (1990). *Moe 'Uhane – The Dream: An Account of the Dream in Traditional Hawaiian Culture*. La Trobe University, Melbourne, Australia. Pacific Studies, 13, 2, March.
- Bowater, M. (2000). Dream Work in New Zealand. Association for the Study of Dreams. Retrieved June 3, 2006, from dreamtalk.hypermart.net/international/new_zealand_english.htm
- Daniels, V. (2005). *Lecture Notes on: Fritz Perls and Gestalt Therapy - And Comparison With Gestalt Psychology*. Retrieved on August 25, 2005, from <http://http.sonoma.edu/users/d/daniels/Gestaltsummary.html>
- Davidson, Mountain & Chapman. (1995-2006). *Transactional Analysis: Eric Berne's Transactional Analysis – TA theory development and explanation*. Retrieved June 9, 2006, from www.businessballs.com/transactionalanalysis.htm
- Durie, M. (2001). *Mauri Ora: The Dynamics of Maori Health*. Melbourne: Oxford University Press.
- Estes, C. (2003). *The Beginner's Guide to Dream Interpretation* [CD]. Boulder, USA: Sounds True.
- Ettinger, Crooks & Stein. (1994). *Psychology, Science, Behaviour and Life*. New York: Harcourt Brace Inc.
- Fagan, J. & Shepherd, I. (Ed.). *Gestalt Therapy Now*. Science & Behavior Books Inc.
- Hewson, D. (2002). *Individualism and Collectivism: A Comparison of Maori and Pakeha Self-Concepts*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.
- Jung, C. (1989). *Memories, Dreams, Reflections*. New York: Vintage Books.
- Jung, C. (1986) *Jung: Selected Writings Introduced by Anthony Storr*. London: Fontana Press.
- Jung, C. (1964). *Man and His Symbols*. London: Dell Publishing.

- MacGill, V. (2004). Archetypes. *The Ground of Faith: Exploring Science Mysticism and Experience together. December: A complex web of relationship*. Retrieved on June 20, 2006 from <http://homepages.ihug.co.nz/~thegroundoffaith/issue/2004-12/index.htm>
- Maclagan, D. (2001). *Psychology Aesthetics: Painting, Feeling & Making Sense*. London, Philadelphia: Jessica Kingsley Publishers.
- McNiff, S. (1992). *Art as Medicine: Creating a Therapy of the Imagination*. Boston: Shambhala Publications, Inc.
- Moore, T. (1994) *Soul Mates: Honouring the Mysteries of Love and Relationships*. New York: Harper Collins Publishers.
- Moore, T. (1992). *Care of the Soul: A Guide for Cultivating Depth and Sacredness in Everyday Life*. New York: Harper Collins Publishers.
- Mythography. *The Greek Creature Medusa in Myth and Art*. Survey. Retrieved on May 4, 2006 from <http://www.loggia.com/myth/medusa.html>.
- Neuman, L. (2003). *Ed. 5. Social Research Methods: Qualitative and Quantitative Approaches*. Boston: Allyn & Bacon.
- Perls, F. & Millar, M.V. (1992). *Gestalt Therapy Verbatim*. New York: The Gestalt Journal.
- Perls, F. (1975). *The Gestalt Approach and Eye Witness to Therapy*. Palo Alto: Science and Behaviour Books Inc.
- Ryan, P. (1983). *The Revised Dictionary of Modern Maaori*. Auckland: Heinemann Publishers
- Salmond, A. (1976). *Hui: A Study of Maori Ceremonial Gatherings*. Auckland: Reed Methuen Publishers.
- Stephenson, F. (1975), *Gestalt Therapy Primer*. Springfield: Charles C. Thomas.
- Stevens, J. (Ed.). (1995). *Gestalt Is*. Moab: Real People Press.
- Taylor, T. (1950). *Te Whaiti Nui A Toi*, p.p. 5-6 in *Te Whaiti School Reunion: Labour Weekend 1988*.
- Te Kamaka Matauranga: Auckland Training Centre. (1991-1992). *Te Mauri O Te Tangata – The Life Force of a Human Being*. Model for Social Work and Counselling Practice. Auckland.

Victoria University. (2005). *Chapter III. Mythology and Folk-Lore*. Wellington: New Zealand Electronic Text Centre. Retrieved June 9, 2006, from <http://www.nzetc.org/tm/scholarly/tei-BesMaor-c3.html>.

Weiten, W. (2001). 5th ed. *Psychology Themes & Variations*. London: Wadsworth.

Bibliography

Anderson, J. (1948). *The Maori Tohunga and His Spirit World*. New Plymouth: Thomas Avery & Sons Ltd.

Anderson, J. (1936). *Tura and the Fairies and the Overworlds and Tu: (From Maori Legendary Lore)*. Wellington: L.T. Watkins Ltd.

Ansdell, G. & Pavlicevic, M. *Beginning Research in the Arts Therapies: A Practical Guide*. London, Philadelphia: Jessica Kingsley Publishers.

August, W. (2004). *The Maaori Female – Her Body, Spirituality and Mana: A Space Within Spaces*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.

Ball, B. (2002) Moments of Change in Art Therapy Process. *The Arts in Psychotherapy: 29, 2, p.p. 82-85*.

Bathgate, J. (1990). *Moe 'Uthane – The Dream: An Account of the Dream in Traditional Hawaiian Culture*. *La Trobe University, Melbourne, Australia. Pacific Studies, Vol. 13, No. 2, March*.

Bowater, M. (2000). *Dream Work in New Zealand*. *Association for the Study of Dreams*. Retrieved June 3, 2006, from dreamtalk.hypermart.net/international/new_zealand_english.htm

Case, C. & Dalley, T. (1997). *The Therapy in Art Therapy*. Chapter 3 in *The Handbook of Art Therapy*. Jessica Kingsley Publishers: London.

Csordas, T. (1999). *Embodiment and Cultural Phenomenology*. Chapter 8 in *Perspectives on Embodiment: The Intersections of Nature and Culture*. New York & London: Routledge.

Daniels, V. (2005). *Lecture Notes on: Fritz Perls and Gestalt Therapy - And Comparison With Gestalt Psychology*. Retrieved on August 25, 2005, from <http://http.sonoma.edu/users/d/daniels/Gestaltsummary.html>

- Davidson, Mountain & Chapman. (1995-2006). *Transactional Analysis: Eric Berne's Transactional Analysis – TA theory development and explanation*. Retrieved June 9, 2006, from www.businessballs.com/transactionalanalysis.htm
- Durie, M. (2001). *Mauri Ora: The Dynamics of Maori Health*. Melbourne: Oxford University Press.
- Estes, C. (2003). *The Beginner's Guide to Dream Interpretation* [CD]. Boulder, USA: Sounds True.
- Estes, C. (2002). *Bedtime Stories: a unique guided relaxation program for falling asleep and entering the world of dreams* [CD]. Boulder, USA: Sounds True.
- Ettinger, Crooks & Stein. (1994). *Psychology, Science, Behaviour and Life*. New York: Harcourt Brace Inc.
- Fagan, J. & Shepherd, I. (Ed.). *Gestalt Therapy Now*. Science & Behavior Books Inc.
- Fiske, K. & Pillermer, D. (2006). Adult recollections of earliest childhood dreams: A cross-cultural study. Wellesley College, MA, USA. *Psychology Press Taylor & Francis Group. Memory, 2006, 14, 1, p.p. 57-67*. Retrieved on June 20, 2006 from <http://www.psypress.com/memory>.
- Gibson, K. (1999). *Maori Women and Dual Ethnicity: Investigating Pathways of Identity Development*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.
- Gilroy, A. & McNielly, G. (2000). *The Changing Shape of Art Therapy: New Developments in Theory and Practice*. London, Philadelphia: Jessica Kingsley Publishers.
- Goldsbury, S. (2004). *Maori service users' experiences with clinical psychologists*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.
- Harpin, D. (2003). *The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor, and meaning*. London, Philadelphia: Jessica Kingsley Publishers.
- Hewson, D. (2002). *Individualism and Collectivism: A Comparison of Maori and Pakeha Self-Concepts*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.

- Hillman, J. (1996). 3rd ed. *Inter Views: Conversations with Laura Pozzo on Psychotherapy, Biography, Love, Soul, The Gods, Animals, Dreams, Imagination, Work, Cities and the State of Culture*. Connecticut: Spring Publications, Inc.
- Hunt, M. (1993). *The Story of Psychology*. New York: Doubleday.
- Jarosewitsch, R. (1997). Aroha. *Gestalt! "Down Under", 1, 3, Fall*. Gestalt Global Corporation. Retrieved June 3, 2006, from www.g-gej.org/1-3/aroah.html.
- Jarosewitsch, R. (2002). Gestalt Therapy. Field Theroy. *NZAC Newsletter, Vol.23 No2, September*. Rumijabu. Retrieved June 3, 2006, from www.partnering.inet.net.nz/a/embrace.htm.
- Jung, C. (1989). *Memories, Dreams, Reflections*. New York: Vintage Books.
- Jung, C. (1986). *Jung: Selected Writings Introduced by Anthony Storr*. London: Fontana Press.
- Jung, C. (1974). 2nd Ed. *Psychological Reflections: A New Anthology of His Writings 1905-1961*. New Jersey: Princeton University Press.
- Jung, C. (1964). *Man and His Symbols*. London: Dell Publishing.
- Latner, J. (1992). "The Theory of Gestalt Therapy". Gestalt Institute of Cleveland. Retrieved September 8, 2005, from <http://www.aagt.org/html>.
- Lusebrink, V. (1990). *Active Imagination, Guided Daydreams, and Dreams*. New York, London: Plenum Press.
- MacGill, V. (2004). Archetypes. *The Ground of Faith: Exploring Science Mysticism and Experience together. December: A complex web of relationship*. Retrieved on June 20, 2006 from <http://homepages.ihug.co.nz/~thegroundoffaith/issue/2004-12/index.htm>
- Maclagan, D. (2001). *Psychology Aesthetics: Painting, Feeling & Making Sense*. London, Philadelphia: Jessica Kingsley Publishers.
- Maclagan, D. (1999). *Getting the Feel: Problems of Research in the Fields of Psychological Aesthetics and Art Therapy*. The Arts in Psychotherapy: Vol. 26, No. 5, p.p. 303-311. Elsevier.
- Marewa, G. & Hirini, P. (2005). Maori Psychology: A Long Way from Imago: He Ara Roa Tonui. *New Zealand Psychology Society, Mar 2005*. Retrieved on June 25, 2006 from www.findarticles.com/p/articles/mi_200503/ai_n1361602.

- Marshal, C. & Rossman, G. (1999). 3rd ed. *Designing Qualitative Research*. Thousand Oaks, London, New Delhi: Sage Publications.
- Mataira, K.(2000). *Archetypes and the Unthought: The Projections of the King's Court in New Zealand Television and Media*. Unpublished Ph. D. Thesis, The University of Waikato, Hamilton, New Zealand.
- McKaig, A. (2003). Relational Contexts and Aesthetics: Achieving Positive Connections with Mandated Clients. *Art Therapy: Journal of the American Art Therapy Association*, 20, 4, p.p. 201-207.
- McNiff, S. (1999). *Artistic Inquiry: Research in Expressive Arts Therapy*. Chapter 4 in Foundations of the Expressive Arts Therapy: Theoretical and Clinical Perspectives. London: Jessica Kinsley Publishers Ltd.
- McNiff, S. (1998). *Trust the Process*. Massachusetts: Shambhala Publications.
- McNiff, S. (1997). Art Therapy: A Spectrum of Partnerships. *The Arts in Psychotherapy*, 24, 1, pp.37-44. Elsevier.
- McNiff, S. (1992). *Art as Medicine: Creating a Therapy of the Imagination*. Boston: Shambhala Publications Inc.
- Moon, B. (2003). Art as a Witness to Our Times. *Art Therapy: Journal of the American Art Therapy Association*, 20, 3, p.p.173-176.
- Moon, B. (1994). What Kind of Art therapy? *The Arts in Psychotherapy*, 21, 4. pp.295-298. Elsevier.
- Moore, T. (1994). *Soul Mates: Honoring the Mysteries of Love and Relationships*. New York: Harper Collins Publishers.
- Moore, T. (1992). *Care of the Soul: A Guide for Cultivating Depth and Sacredness in Everyday Life*. New York: Harper Collins Publishers.
- Myss, C. (1996), *Anatomy of the Spirit: The Seven Stages of Power and Healing*. New York: Crown Publishers Inc.
- Mythography. *The Greek Creature Medusa in Myth and Art*. Survey. Retrieved on May 4, 2006 from <http://www.loggia.com/myth/medusa.html>.
- National Maori Health Workforce Development Organisation. (2002). *Newsletter Special on Pacific Region Indigenous Doctors Conference, August*. Retrieved on June 23, 2006 from <http://www.hauora.com/downloads/files/>

- Newsletter%20-%20August%202002.pdf.
- Neuman, L. (2003). 5th ed. *Social Research Methods: Qualitative and Quantitative Approaches*. Boston: Allyn & Bacon.
- Neumann, E. (1971) *Amor and Psyche: The Psychic Development of the Feminine*. New York: Princeton University Press.
- Nikora, L. (2001). *A Maori and Psychology Research Unit: Annual Report*. Psychology Department, University of Waikato. Retrieved on June 6, 2006. <http://66.102.104/search?q=cache:ADNm5lkynpk:wfass-trinity.fass.waikato.ac.nz/d...>
- Nikora, L. & Evans, I. (1998). *A Maori and Psychology Research Unit*. Psychology Department, University of Waikato. Te Oru Rangahau Conference, Massey University, Palmerston North, July 7-9th, 1998.
- Paewai, M. (1997). *Cultural Safety Within Clinical Psychology: A Maori Perspective*. Unpublished M. Soc. Sc. Thesis, The University of Waikato, Hamilton, New Zealand.
- Palmer, S. (2005). Psychometrics: An Ancient Construct for Maori. Massey University, Palmerston North. *New Zealand Journal of Psychology*, 34, 1. *March*.
- Perls, F. & Millar, M.V. (1992). *Gestalt Therapy Verbatim*. New York: The Gestalt Journal.
- Perls, F. (1975). *The Gestalt Approach and Eye Witness to Therapy*. Palo Alto: Science and Behaviour Books Inc.
- Perseus. *The Head of Medusa*. Retrieved May 4, 2006, from <http://www.fathersforlife.org/per/medpref.htm>
- Rhyne, J. Gestalt, Ed. Rubin, J. (1987). *Gestalt Art Therapy*. Chapter 10: Approaches to Art Therapy: Theory and Technique. New York: Brunner/Mazel.
- Ryan, P. (1983). *The Revised Dictionary of Modern Maaori*. Auckland: Heinemann Publishers.
- Salmond, A. (1997). *Between Worlds: Early Exchanges Between Maori and Europeans 1773-1815*. Auckland: Viking.
- Salmond, A. (1976). *Hui: A Study of Maori Ceremonial Gatherings*. Auckland: Reed Methuen Publishers.

- Sawrey, R. (1993). A Survey of psychologists' opinions and behaviours on aspects of Maori mental health. In L.W. Nikora (Ed) *Cultural Justice and Ethics. Proceedings of a symposium held at the Annual Conference of the New Zealand Psychological Society, University of Victoria, Wellington, 23-24 August 1993, p.p. 64-67*. Retrieved on June 20, 2006 from <http://psychology.waikato.ac.nz/mpru/pubs/C&Ps/1993cje/sawrey.htm>
- Schaverien, J. (1999). *The Revealing Image: Analytical Art Psychotherapy in Theory and Practice*. Philadelphia: Jessica Kingsley Publishers Ltd.
- Schaverien, J. (1995). *Desire and the Female Therapist: The Engendered Gaze in Psychotherapy and Art Therapy*. New York: Routledge.
- Simon, R. (1997). *Symbolic Images in Art As Therapy*. London: Routledge.
- Spaniol, S. & Bluebird, G. (2002). Report: Creative Partnership – People with Psychiatric Disabilities and Art Therapists in Dialogue. *The Arts in Psychotherapy: 29, 2, pp. 111-112*.
- Stark, Y., Maclean, A. & Bernet, A. (1996). *More Ground For Gestalt*. Christchurch: Foreground Press.
- Stephenson, F. (1975), *Gestalt Therapy Primer*. Springfield: Charles C. Thomas.
- Stevens, J. (Ed.). (1995). *Gestalt Is*. Moab: Real People Press.
- Taylor, T. (1950). *Te Whaiti Nui A Toi*, p.p. 5-6 in *Te Whaiti School Reunion: Labour Weekend 1988*.
- Te Kamaka Matauranga: Auckland Training Centre. (1991-1992). *Te Mauri O Te Tangata – The Life Force of a Human Being: Model for Social Work & Counselling Practice*. Auckland.
- Tocher, S. (2001). *Well Connected: Journey to mental health*. Wellington: Philip Garside Publishing.
- Victoria University. (2005). *Chapter III. Mythology and Folk-Lore*. Wellington: New Zealand Electronic Text Centre. Retrieved June 9, 2006, from <http://www.nzetc.org/tm/scholarly/tei-BesMaor-c3.html>.
- Lusebrink, V. (1990). *Imagery and Visual Expression in Therapy*. New York: Plenum Press.
- Wadeson, H. (1980). *Art Psychotherapy*. New York: John Wiley & Sons.

Warren, B. (Ed.). (1993). *Using the Creative Arts in Therapy*. London, New York: Routledge.

Weiten, W. (2001). 5th ed. *Psychology Themes & Variations*. London: Wadsworth.

Appendix A

Two-part model for painting from dreams

using automatism and aesthetics

for application in arts therapy practice

Designed for 8 sessions of 3 hours duration (with homework of journal responses)

Materials:

Backing board 1.40 m x 1.20 m x 5-6 mm on an easel

Pre-primed loose canvases 1 m x 80 cm

Masking tape

A range of chisel brushes ranging from 1 cm to 2.5 cm wide

1 litre bottles of student acrylic paint –

cool yellow, golden yellow, magenta, cadmium red, azure blue, ultramarine blue,
black, white, burnt sienna, burnt umber

Pre-stretched canvases of different shapes and sizes (allowing for radical scale shifts)

4-6 Spring-coil plastic pegs

Paint dishes and water containers

Handy towels

*Aesthetics series requires media relevant to the symbolism
and preferences of the artist, and might included:*

Sculpting Medium

Gel Medium

Metallic paints

Collage materials

PVA glue

Printing tools such as rollers, rubber stamps and kitchen utensils

Journal (for recording dreams, responses to paintings and planning works)

pen, pencil, rubber

Instructions for client

Record the dream in written form in journal providing as much detail as possible.

It is recommended that in therapeutic practice the clients work with one dream at a time, applying the two-part process of automatism and aesthetics to the dream:

Part 1: Automatism Painting Process – 1 work on loose canvas

Session 1:

- (a) Peg the loose canvas onto the backing board.
- (b) Create a wide border of at least 20cm in from the edge of the canvas using masking tape.
- (c) Prepare paint dishes with all the available colours, lay out pallets for mixing, water dishes, brushes and handy towels.
- (d) Paint directly from dream, working with paint at speed, responding to the symbols and narrative with instantaneous compositions and colour selections. Once the initial dream narrative image is complete, remove the masking tape and allow an extension of images and ideas into the border. Allow your body to be engaged in the process by being aware of body movement as you paint, and of changes in breathing, actions, bodily sensations and how emotions are contained and released through the body movements.

End of session 1 and homework

- (e) In your journal, record your response to the painting process and painting images – thoughts and emotions, associations with motifs, body sensations and shifts in energy. Explore the question of divine agency or assistance in the painting process, the sense of being an instrument or of the painting coming through you. Alternatively, there may have been a heightened awareness of your own energy or just a sense of peace.

Session 2

- (f) Write a short story about the painting.
- (g) Share the painting, process and story with therapist or art therapy group and invite responses. Discuss the key aspect to explore as an archetype for research.
- (h) Research the symbol, making notes in your journal.

Part 2: Aesthetic Painting Process – series of 3 works on stretched canvases

Session 3 & 4

From the processes used in Part 1:

- (a) Choose two to four essential people, motifs or aspects of the painting/story and develop planning ideas for an aesthetics work using a small size canvas for each to combine into one work. This is a “looking into and getting to know each one” approach. An alternative would be to section off a bigger canvas with masking tape or by drawing geometric shapes on the canvas. With this option, the painting could be finished off in another way if this emerges as a more appropriate response.
- (b) Using appropriate media and your small canvases or larger sectioned off canvas, create an artwork in which aesthetics are privileged, paying attention to composition, colour effects, mark making techniques, texture, and surface qualities.
- (c) In your journal, write notes under two headings: emotive/body response and aesthetics evaluation.

Session 5 & 6

- (d) Make a scale shift choosing one or more large canvases to continue your painting. Plan the new painting in your journal, including notes from discussion with your arts therapist (or with another group member working in pairs) exploring how the visual aspects from the previous work might progress aesthetically and move towards an integration symbolically. This time you are expanding upon what you discovered in the previous work on small canvases.
- (e) Repeat the processes of (b) and journal work of (c) with your large canvas(s).

Session 6 & 7

- (f) Choose the most appropriate size, dimensions and number of canvases for your final work. Repeat the discussion process of (d) exploring how wholeness or interaction within the work might best be achieved to encapsulate the most essential elements to the evolving visual metaphorical story.

Session 8

- (g) Group presentation of each group member’s work or individual reflection with therapist.. N.B. The work can be installed into a space to share within the context of a group who will have some level of familiarity with each other’s work, however, this needs to be at the discretion of the therapist and as a choice to group members.