A study of recurrent themes in the art of alcohol and drug dependent individuals in art therapy groups at a medical detoxification centre

Amanda Hasenkam
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A Study Of Recurrent Themes In The Art Of Alcohol And Drug Dependent Individuals In Art Therapy Groups At A Medical Detoxification Centre

Amanda Hasenkam

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A STUDY OF RECURRENT THEMES IN THE ART OF ALCOHOL AND DRUG DEPENDENT INDIVIDUALS IN ART THERAPY GROUPS AT A MEDICAL DETOXIFICATION CENTRE

BY

Amanda Hasenkam BCA (Hons.)

A Thesis Submitted in Partial Fulfilment of the Requirements for the Award of

Master of Arts (Art Therapy)
at the Academy of Performing Arts, Edith Cowan University

Date of Submission: 14. 11. 94
ABSTRACT

This qualitative study uses an existing body of data derived from weekly art therapy groups conducted as part of a treatment programme at a medical detoxification facility. The design for this study relies on phenomenological and heuristic models of research. Previous art therapy researchers have suggested the recurrence of themes in the art work of particular client groups. This study examines themes previously observed in the art of substance abusers which are also present in the current data as well as additional themes that emerged in this study. These additional themes include the sun, the island paradise, the journey, cross roads and split-self images. These themes are examined in the light of a number of therapeutic models for change and in terms of the myth of the hero’s journey. An outline is proposed for a series of groups based on the hero’s journey to be used with substance misusers in recovery. Identifying the characteristics of the work produced by substance abusers, in the early stages of their recoveries, can be a valuable aid for those who work with such clients in art therapy or substance use counselling. The images produced may give some indication of the client’s progress and in turn an indication of how effective the intervention strategies have been.
I certify that this thesis does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

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Date: 14.11.94
ACKNOWLEDGEMENTS

I would like to acknowledge the help and support of my supervisor Dr Michael Campanelli whose expertise and unflagging enthusiasm have been invaluable. I am grateful for the support and encouragement of the staff and management of the Central Drug Unit especially my placement supervisor Trish Louwen. This study would not have been possible but for the contribution of their art work and participation by the clients who were involved in the art therapy groups. Thank you too to my partner, Paul Counsel who has born with me through these months of immersion in this study.

Amanda Hasenkam

November 1994
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INTRODUCTION

DESCRIPTION AND EVOLUTION OF THE QUESTION

This study is based on art work produced during routine art therapy groups conducted at an alcohol and drug detoxification facility. The Central Drug Unit is a facility provided by the Western Australian Alcohol and Drug Authority in Perth; it caters for adult substance dependent people. Medically supervised detoxification is provided along with some counselling and group work. The Unit offers an interface between detoxification and long term rehabilitation. This study is based on material gathered during art therapy groups run as part of the fourteen day programme. Permission to use the art work produced in the art therapy groups for the purposes of this study was given by the facility and by the participants involved (Appendix I).

Defining the Question

Addiction is a problem of enormous proportion in our culture (Chickernoe, 1990, p.6), and is becoming increasingly so as societal and economic pressures place more demands on the individual. There are a number of theories about addiction and about its treatment. Yet, as Jerome D. Levin, a therapist and writer who bases his studies in the area of addiction on the work of self psychologist Heinz Kohut, says, "either nobody knows what it is or everybody knows what it is, but they just don't agree" (1987, p. 41). However, researchers in the area of addiction do concur that those who are addicted often need help towards recovery. Art therapy can help to facilitate the rehabilitation of substance abusers (Allen, 1985, Burke, 1985). Art therapist Nancy Chickernoe (1990, p.6) makes the point that art-making and art therapy have been a conscious part of the recovery process for some people.
The approach to recovery employed at the facility where this research was conducted is that described by social learning theory (Miller & Mastria, 1978). This approach allows for a multi-disciplinary approach to treatment, which includes art therapy. The social learning model considers that different treatment approaches suit individuals more or less. Consequently, treatment is conducted within the context of a multidisciplinary team and clients are exposed to a number of different styles. Further rehabilitation is decided upon in consideration of the individual's choice and in the light of advice from the treatment team.

Within this context, weekly art therapy groups were conducted for all clients. Although the clients only attended two or three of the weekly art therapy groups, it seemed that a number of similar themes recurred when they were asked to describe their feelings and their situations graphically. This led to the research question for this study: "Are there common themes or images in the art work of substance dependent people in the early stages of recovery?"

**Definition of Terms**

The *themes* and *imagery* mentioned in the above question refer to the form and content of the art work. In the case of this body of data the *art work* includes the graphic images produced during the art therapy groups. The term *chemical dependent* is used to describe a person who has a medically diagnosed psychological and physical dependence on a chemical. *Early stages of recovery* refers, in this thesis, to a period of approximately fourteen days from a person's admission for detoxification from the substance they depended on, to his or her discharge in a sober state to a longer term rehabilitation programme.
LITERATURE REVIEW

Introduction

This section includes an exploration of some definitions of addiction which have relevance to the analysis of the art work to be examined here. Initially I will look at the treatment setting in which the art therapy groups were conducted. The review is limited to the area of chemical addiction because the facility from which the art work was collected dealt only with people who wished to detoxify from the chemicals they had been abusing. The review concludes with a discussion of the use of art therapy in treating chemical dependence.

Addiction

There are a number of definitions of addiction and consequently a variety of models for understanding and treating the problem of dependent substance use. These models have developed over time and to a large extent have arisen out of society's changing beliefs about the individual's responsibility for his or her own welfare. Rather than one model replacing another, they have been laid over each other so that the vestiges of previous models remain. Consequently distinctions between them are often somewhat arbitrary and dependent upon the view point of the observer.

Although early investigations into substance abuse and theories relating to dependence have focused on alcohol, Kandel and Maloff (1983) describe how in a sociological context most forms of addiction and habitual behaviour can be referred to collectively. Studies such as these place substance abuse, including alcohol and drugs, over eating, gambling and addiction to sex under the same umbrella and see certain
common patterns of behaviour across all these problems (Orford, 1990).

Addiction theorist and therapist John Bradshaw (1988), in his book *Bradshaw On: The Family*, understands compulsivity and addiction in terms of the dysfunctional family system and defines it as "a pathological relationship to any mood-altering experience that has life-damaging consequences" (p. 5). According to Bradshaw mood-altering experiences include substances, people and activities. These dependencies surface because the family members are required to assume "roles" within the family structure that have to do with meeting the needs of the family above the individual’s needs. In the course of this process the true self is subsumed within the public or role playing self and does not get a chance to realise its full potential. Compulsive behaviours arise as attempts to compensate for these unmet infant and childhood needs.

Self psychologist Jerome Levin (1987) also places the self at the centre of his discussions about addiction. In explaining his position he quotes Heinz Kohut who viewed addictive behaviour as "an attempt to deal with narcissistic disturbance (Levin: p.2)". The people Kohut originally worked with suffered from what are defined as narcissistic personality disorders. That is, their behaviour was "characterised by a heightened sense of self-importance and grandiose feelings that they are unique in some way" (Kaplan & Sadock. 1988, p.531).

Bradshaw explains how the compulsive desires of the adult are an expression of the unmet narcissistic needs of the child. Kohut suggests that these personality disorders manifest as a developmental arrest or a
failure to develop a normal sense of self. Consequently Levin sees addiction as a disturbance in the experience of the self which is manifest in four main ways.

1) addicts are self-destructive;
2) they lack certain components of the self that mediate self-care and maintain self-esteem;
3) they are overly self-involved;
4) their very sense of being, their self-concepts or representations, are fragile and in jeopardy (p.3).

Levin believes the addict is fixated/regressed to the stage of the archaic self, to pathological narcissism. Art therapist Neil Springham (1992), speaking in the same vein, contends that the use of the substance "maintains a state of narcissistic euphoria" (p. 9).

Educator, therapist and writer Nan Van Den Bergh (1991) who works within a feminist framework describes addiction from this feminist perspective. Aspects of her explanation echo Levin's and Bradshaw's. She says:

addiction is characterized by a mental obsession as well as compulsive behavior related to ingesting a substance (food, alcohol, drugs) or engaging in a process (gambling, sex, work). ... Because we do not live in a society where individuals believe that they are inherently worthwhile and valuable, women and men engage in lifelong pursuits to acquire "something" external to themselves which will make them feel whole (p.6).

Further:

Addiction, then, emanates from an internalized sense of powerlessness that is manifested by an obsession to engage in a behavior that is ultimately destructive, but temporarily
anesthetizes uncomfortable feelings and fills a sense of internal void (p.8).

Art therapist Nancy Chickernoe (1990) describes a cycle of addiction which goes from a repression of feelings, to a tension build up, to the compulsive behaviour, to painful feelings about the compulsion, and a consequential denial of feelings.

The Use of Art With Recovering Chemically Dependent Adults

Many writers and theorists have discussed the capacity of images to reveal unconscious processes. Emanuel Hammer (1958), a researcher into the psychodynamic meaning and roots of creativity and who has done extensive work with images as psychological tools, suggests that art therapy is particularly effective with substance abusers because the art images are "difficult to falsify" (p. 603). This is because the individual selects a theme out of past experience which subconsciously reflects his or her own needs.

Editor and drama therapist, David Read Johnson (1990) suggests that it is characteristic of addicts to protect "the relationship to the chemical (or the person, or food, or the behaviour) even though it may be fatal, by denying the problem" (p. 301). Van Den Bergh quotes Terry Kellog, saying "there are six "d's" associated with addiction, including denial, delusion, dishonesty, defensiveness, distortion and despair (1991, p.7). Art therapy can help in cutting through the denial often apparent in verbal therapy with addicts by allowing the client to gain insight through their own image.
Art therapist Evelyn Virshup (1985) describes drug abusers as a difficult group to work with because they are resistant to verbal treatment modalities. However, they are, in her experience particularly receptive to the process of art therapy. Virshup ascribes this to the nature of spontaneous drawings which produce material comparable to a dream. In the somewhat altered state of consciousness typical of creative endeavor, the critical (super ego) faculty of the individual is blocked, thereby allowing access to the previously non verbal, non communicated part of the individual (p. 153).

Working in a methadone clinic, Virshup described art therapy as an appropriate additional therapeutic modality for those persons who find it difficult to verbally express their feelings and conflicts.

Another art therapist who has worked extensively in the area of substance abuse and who remarks on its effectiveness as an intervention with non verbal clients is Gail Kaufman (1981). Her findings support the view that "art-expression is particularly effective with persons who have difficulty expressing themselves verbally, who use words defensively to hide feelings or who are unaware of many inner thoughts and feelings" (p. 353). Kaufman uses case examples to demonstrate how even the clients most resistant to therapy can produce images which have relevance to their situation. These images are in themselves indicative of the individual's state and can be used by the client as a means of breaking through self-constructed barriers.

Kaufman discusses the relevance of art therapy in assessment. Some art therapists have researched extensively into the use of art therapy techniques in the diagnostic field (Silver et al. 1979-80). Art
therapist Judith Rubin discusses the diagnostic aspects of art therapy in 
*The Art of Art Therapy* (1984) and in *Approaches to Art Therapy* 
(1987). The ability to use the images in this way depends on the 
therapist having a knowledge of the types of imagery that are 
characteristic of a specific client group.

A number of art therapists working in the field of substance 
misuse have remarked on particular images and themes that recur in 
their clients' work. Art therapist Neil Springham (1992), referring to 
the primitive defence of secondary narcissism, likens the substance 
abuser's withdrawal into the narcissistic euphoria of intoxication to that 
of an angry or frustrated child who resolves ambivalence towards his 
or her mother by falling asleep. He says the images substance misusers 
produce are indicative of "the yearning for the peace of pre-
ambivalence that seems to be central to the substance misuser's 
motivation" (p. 9).

Art therapist Connie Naitove (1978) discovered patterns in 
drawings by habitual users of street drugs. While treating a group of 
acutely depressed male and female substance abusers. Naitove found 
their art work similar in content. There were repeated swirling 
patterns, blood, eyes, pills, the cross and monsters. Two other art 
therapists Linda Gantt and Paula Howie, "described characteristic form 
and content of art therapy productions from different diagnostic 
categories, including alcohol and hallucinogen users" (Virshup, 1985: p. 
154). Unfortunately, Virshup did not include details of these 
characteristics in her article. I have received a copy of Linda Gantt's 
doctoral dissertation in this area. However, her study is quantitative and
she deals with the form rather than the content of the work whereas I specifically chose to focus on the content.

Using art therapy techniques, the art therapist Paola Luzzatto (1987) conducted a pilot study into the self-image of drug abusers. The aims of the study were to devise a session that may help the patients to express their internal worlds in terms of visual images, to analyse these expressions of their internal worlds, and to evince relevant and recurrent features. Luzzatto found four distinct groups of images, three of which were dominated by negative internalised self-object relationships. These were described as "the vulnerable self" where the self and the world are not properly separated, "the objectless self" where a relationship with the outside is denied, and "the divided self" where good and bad are split. The fourth group, "the integrated self", was characterised by mostly positive relationships and was dominated by the art work of a control group of non users (p. 22).

Substance abusers are very good at verbally communicating what they think the therapist or counsellor wants to hear as a means of avoiding the real therapeutic issues (Miller & Mastria, 1978, p. 20). Based on Hammer's notion that art images are difficult to falsify, however, it may be that their art work would reveal a more accurate picture of what is going on in their lives. Discussion of the art work can help the client come to terms with his or her position in relation to the substance and addiction (Kaufman, 1981, p.354).

Judith Rubin (1984) describes assessment as a most important part of treatment. Images produced in art therapy can add to the understanding of the patient's position in the recovery process and may
thereby help to indicate appropriate forms of treatment (p. 90). In addition, information obtained in art therapy sessions can be useful to other staff in the therapeutic team. The information may help detect the need to adapt the treatment strategy, and may help in choosing appropriate rehabilitation settings. The information gained from art therapy may also be helpful in predicting the likelihood of a successful treatment outcome (Kaufman, 1981, p. 359).

Art therapist Neil Springham (1992) describes a number of themes that recurred in the work of clients who took part in art therapy groups he conducted. He says, "pictures of the 'light at the end of the tunnel', 'the bright future' and 'paradise by the sea' are extremely common" (p. 9).

Some previous studies into the use of art therapy with substance abusers have focused on the form rather than the content of the art work (Gant, 1979; Rhyne, 1979). Others have considered the content. Chickerneo's study of the art work of substance misusers deals with these artists' experience of spirituality through art and the themes they used to express this. Burke demonstrated the growth of chemically dependent adolescents through art and concluded that the art showed "signs and symbols of their progress ..." (p. 291). These, she says, are indicated by such aspects of the art work as the increased richness of the imagery, more definite shapes, the use of colour, defining the self more clearly in human figure drawings and control in the use of media.
Conclusion to the Review

This study focuses on the art work and the essence of the themes alcoholic and drug dependent clients use to depict how they feel and think. It aims to establish what some of the characteristics of the images of this client group may be. In a situation where art therapy sessions are conducted in conjunction with other treatment programmes, the images produced may give some indication of the client's progress and indicate how effective the intervention strategies have been over all.

The review of the literature reveals that the trend among contemporary writers and researchers in addiction is to consider all forms of addiction and habitual or compulsive behaviour under the same umbrella (Kandel & Malloff, 1983; Orford, 1990; and Bradshaw, 1988). This allows the present study to deal with all the art work produced in the art therapy groups collectively regardless of the drug of choice of the individual clients.

A number of writers referred to in the literature review support the use of image making in the therapeutic setting; they discuss the capacity of images to reveal unconscious processes. This is considered to be due, in part, to the nature of the process of producing spontaneous images which bypasses the critical super ego. The idea that art therapy is a particularly effective intervention to use with substance abusers is explored by a number of other writers (Springham, 1992; Virshup, 1985; Kaufman, 1981). They refer specifically to the use of art therapy in overcoming resistance to verbal therapies, in dealing with the denial that is characteristic of this client group and its usefulness for the symbolic expression of feelings for people who have difficulty expressing their feelings.
A number of studies involving the use of art therapy are referred to. Art therapy as a successful treatment strategy in cases of substance abuse is explored through the writings of art therapists and researchers (Burke, 1985; Chickerneo, 1990; Naftove, 1978). Others have pursued the feasibility of the investigation and description of imagery characteristic of particular client groups (Springham, 1992; Rhyne, 1979; Gantt, 1990; Luzzatto, 1987).

The relevance of the proposed study is further supported by Rubin's discussion of the importance of assessment in therapy. Both Rubin (1987) and Silver (1988) explore the usefulness of art therapy as an assessment tool. Rubin's view that a knowledge of the form of images as indicators of psychological state is vital for assessment and diagnosis is supported by the writings of Gantt (1990) and Rhyne (1979).
A Qualitative Approach

In dealing with the images produced during the art therapy groups, I used a descriptive and interpretive approach. This is in line with the phenomenological and hermeneutic research explained by Max van Manen in *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (1990). Van Manen describes this framework as embracing what he calls human science. He begins by drawing distinctions between natural science and human science, he says,

at the risk of oversimplification one might say that the difference between natural science and human science resides in what it studies: natural science studies "objects of nature," "things," "natural events," and "the way that objects behave." Human science, in contrast, studies "persons," or beings that have "consciousness" and that "act purposefully" in and on the world by creating objects of "meaning" that are "expressions" of how human beings exist in the world (p. 3).

In the context of the art therapy group, people are creating objects of meaning that are expressions of how they exist in the world. In her doctoral thesis concerning the use of art therapy in the treatment of chemically dependent adolescents, Art therapist Kathleen Burke (1985) notes "the very nature of art calls for a research method that respects the creative process" (p. 12). She feels that a phenomenological approach to the discussion of the art work seems most in harmony with a content focused on art expression of feelings and its relevance to the client's growth (p. 13). Burke based many of her ideas in relation to the phenomenological approach to art therapy on the work of art therapist Mala Betensky. Betensky developed this method in response to a need
she perceived to take into consideration the complexity of the human mind. This view is supported by Van Manen's argument.

Like the studies conducted by the art therapist Harriett Wadeson (1980), on the art work of schizophrenics and depressives, the idea for this study evolved out of the observation of the data as it emerged in the course of routine work. Questions about the nature of the imagery produced, and its possible implications arose as the growing number of examples collected seemed to fall into patterns.

I have based the format of this thesis most closely on the work of Nancy Chickernoe (1990) and have drawn on the phenomenological approaches used by both Burke (1985) and Chickernoe in working with the images. I have relied on the "tacit dimension" of my experience describe by Chickernoe as being typical of these more autobiographical approaches to research. Chickernoe points out:

Intuition arises out of this [tacit] dimension. Heuristic [and phenomenological or hermeneutic] researchers might get a "clue" in the outside world which connects with something inside of them and gets them closer to the Gestalt of something. One experiences this dimension when one can "almost glimpse" what is happening, but can't quite get it on a conscious level. Through reading, talking to others, self-dialogue, and indwelling, the researcher begins to see in new ways, in effect making the unconscious, conscious (p. 46).

Phenomenological research, like hermeneutics, involves a search for essences, it relies on thoughtfulness and retrospective reflection. "Phenomenology attempts to explicate the meanings as we live them in our everyday existence, our lifeworld (Van Manen, p.11)".

Phenomenological research involves the study of what it is to be human.
It is the study of lives or existential meanings. "the human being is a person who signifies - gives and derives meaning to and from the "things" of the world (p.14)."

It was through reading the article by Neil Springham (1992) on the use of art therapy in the context of group work with substance misusers that some of my hunches were confirmed and the seeds of this study were sown. Springham described the occurrence of some of the themes I had observed in the work of this client group and explained them in terms of the primitive defence of secondary narcissism. This led me to wonder whether these themes may visually represent the disordered sense of self that Levin describes as central to addictive behaviour. Furthermore, I wondered whether there are other themes which may correspond to those already observed by Springham and other researchers in this area.
METHOD

Working with the Images: Looking for Themes

Nancy Chickeringo (1990), referring to the work of Douglass and Moustakas (1985) describes the procedures of heuristic study. She begins by pointing out that the “researcher needs to become totally immersed in this research process with a deep commitment to discover meaning in human experience” (p.45). This kind of approach is what Van Manen (1990) describes as a phenomenological-hermeneutic style of researching lived experience. Chickeringo says “heuristic research expedites studying the holistic experience of human beings. It honours personal immersion and indwelling in the tacit dimension as ways of learning” (p.53). She sees the process as beginning with this “tacit knowing”, a growing appreciation of the parts of the holistic experience. The research involves sifting through the whole to the essences of the experience.

This phenomenological process requires the researcher to indwell with the data in order to come to understand the meaning of the whole. On this point Chickeringo states, “indwelling and tacit knowing acknowledge the value of the internal processes of human beings as ways for new awareness to arise” (p.54). Phenomenological research is not a linear process. The researcher moves backwards and forwards through various levels of involvement with the material and the question. This personal involvement by these researchers means that their bias must be acknowledged.

Proponents and teachers in the area of phenomenological research, Douglass and Moustakas outline a series of processes which
guide the inquiry. Van Manen describes similar processes which involve, initially, asking the phenomenological question: What is something "really" like? What is the nature of this lived experience? (p.42). The initial phase is referred to as Immersion. As Chickering writes, "In retrospect, the researcher becomes consciously aware that he or she has been incubating and considering what is being studied for quite a length of time previous to the conscious immersion" (p.55). For me, this phase began during the art therapy groups as the images were being made. I had the dawning realisation that the people were using particular visual metaphors to describe their experiences. These metaphors included images of roads, journeys, split selves and the light at the end of the tunnel among others.

Immersion is followed by a period of Acquisition. This is a time when more clarity is brought to the process. Van Manen describes this period as investigating experience as we live it (p.55). This phase may involve the use of open-ended or semi-structured interviewing, journaling, art, or other methods of data collection. Both Chickering and Van Manen regard art as an expression and source of lived experience.

At this stage of my research I began to collect information about using art therapy with the addicted and to talk with my counselling colleagues and academic supervisor about my ideas. I was already recording information about the groups in relation to the format, rationale and aims of each group. I kept a personal inventory related to my own physical and emotional state before each group and kept note of group dynamics, and of comments individual participants' made about their own images. The art work has been collected and identified...
according to the group in which it was made and its place in the series. If a client attended a number of groups. The images are recorded on slide film and presented with a copy of the study that will be available at the Art Therapy Unit, Edith Cowan University.

The stage of phenomenological inquiry that follows is **Realisation**. In this phase the movement is from the specific to the general. A synthesis brings the pieces back to a whole. The data is examined, although Van Manen (1990) suggests that the word *data* is an inappropriate way to describe the accumulated body of experience that is at the core of a phenomenological-hermeneutic study (p.53) because of its connotations of quantitative research. According to Chickeringo (1990) this is an illumination phase, it is the time of the creative leap. The process of explaining begins when the discoveries are expressed and clarified as "patterns, themes, relationships and meanings" (p.57). Finally, she notes that the nature of the experience is descriptively related so that others who may not have had this experience can understand it at a deep level. Both Chickeringo and van Manen emphasise the importance of the writing stages throughout the course of the study. Van Manen says "to write is to rewrite" (p.131). This rewriting involves a complex process of re-thinking, re-reflecting, and re-cognising as the researcher works towards the essence.

During the realisation phase of the research in this thesis the processes and settings around the production of the art work are described in detail. After establishing the reliability and validity of this study in the following section I outline a number of themes which arise in the images and illustrate the occurrence of these themes in a table. Following this section, there is a discussion of the themes in which they
are amplified and explored in relation to psychological aspects of addiction and in relation to the symbolic relevance of such themes within the broader social context. As art critic John Berger (1985) discusses in the book of the television series *Ways of Seeing*, a society's visual language plays a vital role in explaining its place in the world. As individuals we draw on this visual language to explain our own place in relation to our society and the world. In the final section I discuss some of the implications of the findings of this study for assessment and treatment and propose an outline for a group based on some of the connections I make.
VALIDITY AND RELIABILITY

In addressing the rigour of qualitative investigation internal and external validity and reliability are generally reinterpreted by qualitative researchers to include respectively: credibility, transferability, dependability and confirmability (Guba, 1977; Sandelowski, 1986; LeCompte & Goetz, 1982; Hall & Stevens 1991).

Credibility in a study is enhanced by the full and faithful description of the process of data collection and in the description of the interpretation made. As nurse educator Margarete Sandelowski (1986) writes:

A qualitative study is credible when it presents such faithful descriptions or interpretations of a human experience that the people having that experience would immediately recognize it from those descriptions or interpretations as their own. A study is also credible when other people (other researchers or readers) can recognise the experience when confronted with it after having only read about it in a study (p. 30).

To allow subsequent researchers and readers to recognise the themes and sentiments expressed by the clients, the study is reproduced as a full description and interpretation of the art therapy groups. The setting in which the groups were conducted is described. The discussion is based on notes taken at the time of the making of the images. These notes relate to my own process as group facilitator, to the group dynamics, to debriefing sessions with co-facilitators and to the recorded comments of the clients who made the work. An outline of the group plan is included in the appendix (Appendix 4). To further support the credibility of the study, my academic supervisor and other art therapy students have been invited to confirm the selection of the categories and the appropriate allocation of images to categories. Sixteen weekly
groups were held over five months and approximately fifty clients attended. These factors allowed consistencies in the work produced, by a diversity of participants, to be observed over time.

In relation to Transferability educational researchers, LeCompte and Goetz (1982, p. 50.) describe the goal of phenomenological research as the development of findings that may be compared and contrasted with many other groups. There is a need to demonstrate the typicality of the phenomenon.

Author Egon Guba (1977, p. 67) suggests "internal validity reinforces external validity". He says certain tactics for building transferability can be used when presenting the findings so they can be found to be meaningful to persons who pass through a similar situation. In principle these rely on the rich and detailed description necessary to establish credibility. Transferability is promoted when a special population can be identified. When repeated observations are made in the each locale. By identifying the interactive elements which might affect the transferability and by reporting methods and instructions intelligibly. Guba concludes, one should "regard each possible generalization only as a working hypothesis, to be tested again in the next encounter and again in the encounter after that (p. 70). Sandelowski (1986) says:

Every human experience is viewed as unique. and truth is viewed as relative. The artistic integrity, rather than the scientific objectivity, of the research is achieved when the researcher communicates the richness and diversity of human experience in an engaging and even poetic manner (p.29).
Guba describes internal reliability or *Confirmability* as being achieved when a second observer can verify that the categories devised by a first observer make sense in view of the data from which he or she worked and that the data have been appropriately arranged into a category system (p.71). In this study my research supervisor, art therapist Dr Michael Campanelli, performed this role. The second observer should be able to 'audit' the work or establish its truth value. As Sandelowski describes, a study and its findings are auditable when another researcher can clearly follow the "decision trail" used by the investigator in the study (p.33). Confirmability relies on accurate and detailed description of methodological procedures as do all aspects of validity and reliability in all types of research.

The *Dependability*, or external reliability of the study is supported at several points. All the groups were conducted according to the same plan over a period of time which ensured that a diverse population of clients took part in similar groups. All aspects of the treatment programme were compulsory, including art therapy groups. This overcame any elite bias which may have resulted if clients were able to choose whether or not to attend. Similar themes appeared across all the groups. Detailed and non-inferential notes were kept of all strategies including the way the images were discussed in the groups. Photographic slides of all art work are available as a resource for future investigation and colour images of selected work are included where appropriate in the study to illustrate particular points.
ETHICAL CONSIDERATIONS

The art work to be considered in this study is used with the permission of the agency under whose auspices the art therapy groups were conducted (Appendix 1). It was produced in the course of routine treatment and no special research framework was established. Clients were informed of the study and the contribution of their art work was entirely voluntary. Their permission to use the images was obtained (Appendix 2). No records identifying the clients have been retained. Only the remarks the individuals made in reference to their art work have been recorded.
EMERGING PATTERNS

Symbology

In the following discussion of the recurring themes in the art works, I have drawn on the information given by the artists as they shared their experience in the group and on my own experience as an artist and art therapist. I have further explored the themes in the light of the work of such scholars in the area of symbology as the psychologist C.G. Jung (1968), the Spanish poet and symbolist J.E. Cirlot (1971) and author and researcher Tom Chetwynd (1982), who is interested in symbols as they pertain to conscious and unconscious life. From time to time, I have recorded impressions that have occurred to me even though there may be little to substantiate them in what has been said. I have included them because ultimately they have led to my being able to fit them together into an overall pattern which may offer some insight into the process of recovery and offer some clues for an approach to treatment.

Cirlot, in the opening paragraphs of his dictionary of symbols says, "...the symbol proper is a dynamic and polysymbolic reality, imbued with emotive and conceptual values: in other words, with true life" (1971, p. xi). Throughout the life of the groups and continuously throughout the time of this study, I have continued to be amazed and delighted by how well these untrained artists drew on their cultural legacy in the expression of their own "true life" experiences. Indeed, my wonder is echoed by art historian and scholar E. H. Gombrich (1980) who muses over "man's [sic] capacity to conjure up by forms, lines, shades, or colours those mysterious phantoms of visual reality we call pictures..." and of artists to use the language of imagery as we
use all languages - "without the need to know its grammar and semantics" (p. 7).

As an aid to placing these discussions in some context, I have included a table (Table 1) which demonstrates the most apparent themes and the frequency of their appearance. I do not presume this list to be exhaustive. the nature of this study being that every observer should bring their own experience to the reading. In order to facilitate the opportunity for the reader to see the themes. I identified in the art work and to formulate other possible reading of the images, as noted previously a complete set of slides of the works is available at the Art Therapy Unit at Edith Cowan University.

Table 1
Comparison of the Occurrence of Themes in the Art Work

<table>
<thead>
<tr>
<th>Theme</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heads</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Light at the end of the tunnel</td>
<td>XXXXXXX</td>
</tr>
<tr>
<td>Island paradise</td>
<td>XXXXXXX</td>
</tr>
<tr>
<td>Gone fishing/not interested</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Labyrinth/boxed in</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Cross road</td>
<td>XXXXXXX</td>
</tr>
<tr>
<td>Road</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Traffic lights/stop signs</td>
<td>XXXXXX</td>
</tr>
<tr>
<td>Landscapes</td>
<td>XXXXXXXXXXXXXXXXXXXX</td>
</tr>
<tr>
<td>Choice</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Split-Self</td>
<td>XXXXXXXXXXX</td>
</tr>
<tr>
<td>Clouds/lightning</td>
<td>XXXXXXXXXXX</td>
</tr>
<tr>
<td>Walls obstacles</td>
<td>XXXXXXXX</td>
</tr>
<tr>
<td>Confusion</td>
<td>XXXXXXXXXXX</td>
</tr>
<tr>
<td>The Sun</td>
<td>XXXXXXXXXXX</td>
</tr>
<tr>
<td>Drugs and implements</td>
<td>XXXXXXXXXXX</td>
</tr>
<tr>
<td>Unity with the family</td>
<td>XXXXXXXXXXX</td>
</tr>
</tbody>
</table>
Colour

During my early observations of the images as they were being created, I was struck by the artists’ use of colour. It seemed this use of colour may in some way be connected to their length of stay at the centre and to their psychological state. Yet as I try to isolate colours for discussion, I am aware of how they, as a theme, are intertwined with other ideas and so where it is appropriate, I will digress from colour into some discussion of parallel themes.

Catherine Fishel (1991), editor of a graphic design magazine, makes reference to the cultural and personal significance of colours. She says, some of the most deeply rooted, yet least understood color influences emerge from our childhood experiences. In other ways the language affects the associations we make to colour. Fishel uses the examples like "blue" (sad), and "green" (envious or inexperienced). By way of emphasising the inherent importance of colours to human beings, Fishel refers to an exploration of a theory concerning the healing and nurturing powers of colour undertaken by researchers and designers of therapeutic environments. Antonio F. Torrice and Ro Logrippo. They propose that the body is like a prism which absorbs and refracts white light into its component colours. According to this theory, particular areas and functions of the body absorb specific colours (p. 91). However, Fishel says, while certain colours carry certain meanings for most people, she warns against mass generalisations described with words like "always" and "never" (p. 89). For there are cultural and individual differences. This serves to highlight an important aspect of this study, while some inferences can be drawn, the significance of the choice of colour to the individual
artist must always be considered in any interpretation or discussion of the works.

Cirlot (1971) describes colour symbolism as one of the most universal of all types of symbolism: it has been consciously used in the liturgy, in heraldry, alchemy, art and literature through the centuries (p. 52). In a stance that may be echoed by the theories of Torrice and Logrippo, he suggests that groups of colours can be associated with "feeling, thinking, intuition and sensation". Cirlot offers extensive examples: he suggests "violet represents nostalgia and memories, because it is made up from blue (signifying devotion) and red (passion); yellow (the attribute of Apollo, the sun-god) indicates magnanimity, intuition and intellect (p. 54).

In the images produced early in an individual's stay at the C.D.U., that is during the earliest stages of detoxification and sobriety, the predominant colours used were often dark, grey or black, sometimes shot through with other colours such as red, dark blue and occasionally white or yellow. In discussing their work, these artists described their images as being like storms with dark clouds and flashes of lightning and sometimes colour. Many times they spoke of darkness, depression and storms of mixed feelings and emotion (Figure 1). They often found these emotions hard to identify but they talked about being confused, sometimes angry or fearful, of having a sense of loss of direction or of their lives being chaotic, as indeed, they often were. As they spoke, the impressions that formed for me were of these people experiencing a loss or lack of a sense of themselves, that they had no clear idea of who they were or where they were heading and that they had little choice (Figures 2 & 3). These early images are often
dominated by drugs and the implements of drug use (Figure 4). However, this image is contrasted by an image produced by the same artist a week later where the drugs and confusion are being flushed out by a giant sun (Figure 11).

Cirlot (1971) says of the symbolic implication of the storm, "the myth of the creative storm (or creative intercourse between the Elements) is universal (p. 31). The thunderbolt or lightning is a symbol of the supreme, creative power. The flash of lightning is related to dawn and illumination. It is associated with the initial stage of every cycle.

The artists often see these images as representing a negative way of being and feeling and in so doing may be reflecting another aspect of the symbology. Psychiatrist and Jungian analyst Jean Shinoda Bolen (1990) discusses the thunderbolt in association with Zeus, the earlier Greek incarnation of Jupiter. Zeus's thunderbolt is a symbol of punitive power. It comes after "dark storm clouds have gathered and thunder has already rumbled, suggesting a concentration of emotion, a gathering of anger" (p.51). Certainly, powerful anger is often identified by these people and their anger is often directed punitively at themselves. Yet it is clear from the therapeutic position that the first tentative steps these people are taking into sobriety can be seen as the dawn of a new beginning. Cirlot describes Jupiter's three thunderbolts as symbolising chance, destiny and providence - the forces that mould the future. Perhaps the feelings of lack of control and self-direction the artists report are reflected in this image of a future shaped at the arbitrary whim of the Gods (Figures 5 &6).
Cirlot writes of the significance of the colour "black":

in fairly generalized terms. Black seems to represent the initial, germinal stage of all processes, as it does in alchemy. . . . Black crows, black doves and black flames figure in a great many legends. They are all symbols closely related to the primal (black, occult or unconscious) wisdom which stems from the Hidden source. . . . light appearing out of the gloom represents a kind of crystallization (p.57).

Further on, Cirlot calls on Jung and Guenon in his exploration of the significance of darkness and says "... black stands for all preliminary stages, representing the "descent into hell", which is a recapitulation of (or an atonement for) all the preceding phases" (p. 58). Blackness or darkness is used in a number of different ways by the artists, as described above, and also in the context of a series of colours or at the beginning of a road: in both instances a progression or a journey is being described.

Black areas in the work produced in the groups were most often associated by the artists with death, non-being and with being unable to move away from or returning to substance abuse. In landscapes these areas were often barren or devastated as if blasted or burnt. Bolen (1990) associates blackness with a descent into the underworld, to the realm of the unconscious and repressed feelings (p.99). She says this descent can be voluntary or involuntary. Persephone was stolen by Hades, the ruler of the underworld, and taken there. Others must pass that way so they can reach wholeness. Dionysus, god of wine and the eternal adolescent, had to brave monsters of the unconscious and overcome devouring irrational fears before he could take his place in Olympus. He had to become a hero and "endure the perils of the underworld and emerge with his ego intact and strengthened by the
encounter" (Bolen, p. 277). Similarly, in order to move on in recovery one may need to work in the unconscious realm to reclaim that which is lost, to seek homeward directions in the unknown darkness.

The therapeutic process has been described as having three major stages, working from order to chaos, to re-order. Without this process there can be no change; without the 'letting go' and breaking of old patterns, there can be no chance of forming new ones. (In ancient Chinese, the word for 'chaos' also means 'opportunity' and 'change'.) Thus a period of chaos and disorganization can herald, and be a definite stage within, a deep psychic growth (Hall. 1987, p. 181).

Bolen suggests that the Hades archetype is a recluse which reinforces the sense of aloneness often described by the artists: similarly Hades as a location symbolises a depressive state. Another use of blackness or lack of colour occurs in a series of images I have called the 'Split-Self' in which the artist describes himself or herself as being on a thin divide between death and disintegration on the one hand and life and hope on the other. The former is most often depicted using only black and occasionally one other colour such as red. The latter is often blue, green and yellow.

Clouds

Clouds appeared in a number of the pictures and in many forms. In some cases they were accompanied by lightning in a storm; in others, clouds partially obscure the sun or they are scattered in an otherwise clear blue sky. Cirlot (1971) says of clouds, they "... are also barriers that obscure the invisible spiritual realities of pure force. These clouds can only be penetrated by a flash of intuition, symbolically the equivalent of lightning from the clouds. Clouds represent forces of nature, which bring life after drought" (p. 91).
I wondered: Is it possible to consider the state depicted in these images as primal? What can condense out of these clouds? Often the image the artist made in the subsequent group represented a more fertile environment where the sun is shining, as if after a storm perhaps. In the dark images, is the sun making its "Night Sea-Crossing" as Cirlot describes it? Implicit in this imagery is the notion of death and resurrection. The sun appears many times in the artworks and seems to be a most significant symbol. Both Chetwynd (1982) and Cirlot discuss the symbology of the sun at length and associate it with the hero in mythology.

**Self Psychology and the Split-Self Images**

Although there are those who doubt the existence of an "alcoholic personality" an exploration of addiction in the context of self psychology may be helpful in gaining some understanding of the state of being described by the use of black. As I have said, it is equated by the artists to a state of 'non-being', a return to substance abuse, and death. As mentioned previously, Levin (1987) draws on Kohut's view of addictive behaviour as an attempt to deal with narcissistic disturbance (p. 2.). The basic premise of his theory is that addiction is a disorder of the self. He speaks in terms of alcohol largely but considers all addictive behaviour under the same umbrella.

According to Levin, alcoholics not only find it difficult to love themselves in a healthy manner; they are also insecure in the very possession of a self (p.3). He continues with the myth of Narcissus who had to continually look at his reflection to make sure he still existed. The same, he says, "is true for the alcoholic: Alcoholics have to be self-absorbed to make sure that they are still alive. Their sense of self is so
tentuous that they live constantly on the edge of psychic annihilation or death. Their barely cohesive selves may fragment at any time (p.4). This description of the fragile sense of self of these people immediately brings to my mind the precarious balance between being and non-being described by the Split-Self images.

Kohut's theory describes the alcoholic as developmentally fixated/regressed to the stage of the archaic self, to pathological narcissism, where only a primitive, fragmented sense of self exists, and there are no clear boundaries between the self and the world (Levin, p. 230). Kohut views addiction as "a futile attempt to repair [these] developmental deficits" (Levin, p.13). By contrast the mature self is experienced as "a unit cohesive in space and enduring in time" (Levin, p. 230). It can be described as the human experience of being the same person. Any successful treatment of addiction, then, is intrinsically bound up with the development of a cohesive self.

Some of Levin's ideas are extrapolated in an approach taken by Roy Baumeister (1991), a professor of psychology who has done extensive work on masochism, self-defeating and self-destructive behaviour. Baumeister describes a number of behaviours, including addictions such as alcoholism, and suicide, as attempts to escape the burden of selfhood. He notes, "escaping from oneself is not the same as the need to escape from problems, oppressive conditions, or life stress in general. Escaping the self is a response to problems associated with how people feel about themselves" (1991, p. 1-1). Sometimes in order to do this the bodily self must be emphasised: for example, through the use of substances and through self-harm. In this way the thinking, or
meaning self can be escaped. To escape from the self requires finding a way to stop the mind from its habit of meaningful thought (p. 44).

In the Split Self images mentioned earlier the artist usually sees himself or herself as having only an either/or option. This is most often described as a split between the using self and the non-using self. The good and the bad. The lack of a future except for death or annihilation versus the possibility of health, growth and clarity. There is no sense of there being a continuum only all or nothing. In many cases the vision of the positive future is idyllic perhaps unattainable, its alternative is bleak and irrevocable (Figures 6.7.8.9. &10).

The struggle with opposites is characteristic of the Dionysian archetype as described by Bolen. "Dionysian personalities struggle with paradox and opposites that exist side by side within. In them - as in the god - rapture and destruction, passion and coldness, immediacy and distance, may all coexist" (1990. p. 271). Dionysus is associated with wine and with substance abuse and the desire to achieve a transcendent state through the use of chemicals. Jung's belief in the connection between the use of alcohol and the need to commune with God (spirituality) had an important influence in the founding of Alcoholics Anonymous.

Descriptions of these images of the Split Self are redolent of the split described in object relations theory. Author and psychoanalyst Althea Horner places object relations theory squarely within psychoanalysis and discusses the split-self or the self-object split as being frequently encountered in the borderline and narcissistic patient (1989, p. 258). According to Horner, splitting occurs when the ego is
weak and is unable to accept its limitations and unable to deal with the stress of individuation. People for whom this defence is marked do not have the self-soothing capacity and empathy that allows integration of negative parts of themselves and others. They do not have the capacity to tolerate ambiguity and synthesise their experiences and so see others (and themselves) as all good or all bad.

Kohut's theories are akin to those of object relations and he discusses the psychic split as occurring both vertically or horizontally. In the case of the horizontal split archaic grandiosity is repressed, the person is deprived of narcissistic energy and may have symptoms of vague depression and a lack of self confidence and creativity. Consequently there are feelings of emptiness and deadness (Levin, 1987, p. 213). Where the split is vertical there is a side by side consciousness of incompatible psychic attitudes. The unmodified grandiosity is walled off by means of disavowal or isolation but conspicuously intrudes through vain and boastful behaviour (Rowe & Mac Isaac, 1986).

Psychoanalytic theory, of which object relations theory is a derivative, includes the idea that mechanisms exist which allow the ego to protect itself from the stress of intra-psychic conflict. Ego defences are described as.

unconscious mental processes that the ego uses to resolve conflicts among the four lodestars of the inner life - instinct (wish or need), reality, important people, and conscience. When defenses are most effective, especially in personality disorders, they can abolish anxiety and depression. Thus, a major reason that patients with personality disorders are so reluctant to alter their behavior is that to abandon a defense is to increase conscious anxiety and depression (Kaplan & Sadock, 1991, p. 526).
Within this model, splitting is described as a narcissistic defence, and is apparent when an individual divides external objects into "all good" and "all bad". The object can be shifted abruptly from one extreme category to the other. This may be exhibited in a sudden and complete reversal of feelings and conceptualisations about a person and, indeed, in a repetitive oscillation between contradictory self-concepts (p. 183). This last may have particular relevance to this discussion as in the Split Self images the split is described as a conflict between opposite extremes. These images may be a graphic illustration of this defence mechanism.

Chetwynd (1982) says of the split, "the original unity has been shattered". If this state is perpetuated the split becomes evil, something broken. Such people are torn between opposites with no strong central synthesising core. In the individual, if the separate conscious personalities fail to relate to each other then there is "Inner conflict and outer strife of all kinds" (p. 379). He goes on to say, however, that implicit in the idea of the split is the idea that "if it can be put together again, made whole, then something is gained, a new consciousness or a new stage of evolution" (p. 380). In mythology, the original unity is a state of unconsciousness which must be split and the whole gradually reformed for consciousness and ultimately individuation to be achieved. Cirlot (1971) illustrates how often the struggle between opposites appears in imagery, fairy tales and myths (p. 56).

In the art work under discussion many times the positive image of this pair of opposites is represented by a pastoral scene including verdant pasture, clear blue sky, occasionally with a cloud, and a bright yellow sun shining (Figures 8, 9, 10). Pastoral scenes often represent a
connection or a desire for connection to Nature, the natural, to mother and to Mother Earth. Such images reflect the notion of Nature in balance and harmony and a wish for a natural state of harmony and balance within. This wish for a place without strife is universal and is the subject of much literature, for example James Hilton's *Lost Horizons*. Marie-Louise von Franz (1968) says "landscapes in dreams (as well as in art) frequently symbolise an inexpressible mood" (p. 230). In relating the symbology of colours to the human condition Cirilo quotes Jolande Jacobi's study of Jungian psychology. she says,

... blue, the colour of the rarefied atmosphere, of the clear sky, stands for thinking; yellow, the colour of the far-seeing sun, which appears bringing light out of an inscrutable darkness only to disappear again into the darkness, for intuition, the function which grasps as in a flash of illumination the origins and tendencies of happenings; red, the colour of the pulsing blood and of fire, for the surging and tearing emotions; while green, the colour of earthly, tangible, immediately perceptible growing things, represents the function of sensation (p. 53).

These colours are typical of the Split Self images, although red is sometimes absent altogether or appears only on the dark side. When the artists spoke about their work, in relation to this and other themes, the colour red was often used to depict emotions or emotionally charged subject matter. For example the artist in Figure 9 uses the red flower as a metaphor for the possibility of healthy fruitful relationships. While in Figure 10 red refers ambiguously to blood, tears and wounding on the one hand and love and fulfilment on the other. Chetwynd describes blue as the inner spiritual essence and green as representing nature in all her aspects: the cycle of birth and death.
Possibly, these images of the Split Self can be said to describe the state of being caught in an oscillation between a distillation of the elements and chaos. That is between the constellation of a sense of self and remaining undifferentiated. Is the idyllic landscape a symbol of new potential, of fertile ground after the drought? My feelings about the symbology of the appearance of the sun and the promise of the green landscape are that they represent the dawn of hope and a desire for the real or sensate world. In the context of the negative image, however, it would seem the two together may be symbolic of a reluctance to let go of the familiar in order to embrace the new. A fear of change when the consequences of change cannot yet be envisaged. In some instances, the landscape is eerily empty but the sun is almost invariably shining. In these images it mostly appears as a yellow radiating sphere (Figure 8). In other images there is often a yellow light at the end of a tunnel or there is a guiding yellow light at the end of a road.

Yellow, Light and the Sun

In her observations of themes emerging in the art work of recovering addicts, Chickerneo (1990) found "yellow was mentioned as a symbol for the higher power by every newly recovering co-researcher" (p. 253). All of the people who took part in the groups I conducted can be described as "newly recovering". They were all in the first fourteen days of sobriety after a considerable period of sustained chemical dependence requiring detoxification. Yellow was used more frequently by clients who were in the second week of their stay at the unit. They said, it describes being suffused with warmth, positivity, hope and spirituality. It is associated with hope in the midst of darkness and is a symbol of the future. Symbolically the sun has been used through time as a representation of God. Chickerneo, whose study
emphasises the development of spirituality in addiction recovery, says the experience of seeing light or immersion in light as a sign of union with God has been reported from biblical times (p. 277).

Of light. Chetwynd (1982) says, it is perhaps the most basic symbol of conscious life and is the first experience on waking from sleep or coma. A child is born into the light. "The contrast between light and dark, and what it means to human beings, is at the root of much mythology and symbolism. The feminine earth gives birth to masculine conscious forces, but also like Isis robed in deepest black to swallow the sun, the same forces in reverse swallow up the Ego-consciousness" (p. 242). To return from the darkness can be likened to rebirth from the womb (Figure 11). In undertaking the inward journey, like the mythological hero, the return is experienced as a rebirth: that is to say of a "twice-born" ego (Campbell. 1972b. p. 230).

Similarly those images which depict the journey from darkness into light and those that juxtapose darkness and light are often described by their makers in ways which reflect this transformation. There is, as Chetwynd says, a "union of conscious with unconscious, bringing with it new insights, an increase of consciousness" (p. 243). These insights and new awareness make it possible to move away from old habits and begin to imagine new ways of being but this requires the courage to embark on a journey of transformation. In terms of object relations the individual has to develop the capacity and courage to integrate the different parts of him or herself.

In many cases, those who produced an image describing their darkness and confusion in the first art therapy group and who returned
the following week then produced a picture they described as being much more positive. There were some similarities between these images and the positive side of the split self. They often included idyllic landscapes with a large yellow sun or gave the impression of a scene suffused with yellow light that was described as hope for the future and associated with being able to see more clearly. Many of these people at least gave lip service to issues they felt they needed to confront and appeared to be making realistic plans for further rehabilitation.

However, art therapist, Neil Springham is somewhat sceptical about the real implications images such as these have for long term recovery because of the chemically dependent person's propensity for defending their addiction.

*The Island Paradise*

There is another set of images which could be superficially considered as part of the previous group. In these images the sun sometimes appears but it is not a central feature nor are particular colours used although the pictures do tend to be colourful rather than sombre. I have grouped them together as descriptions of an Island Paradise based on Neil Springham's definition of a number of themes that recurred in groups he ran as a member of a substance misuse treatment programme. He compares them to the images that are used in 'Bacardi Rum' advertisements. Springham says, "pictures of 'the light at the end of the tunnel', the bright future' and 'paradise by the sea' are extremely common" (1992, p.9). I was immediately struck by these descriptions because they matched descriptions given in the groups I ran.
These pictures are distinguished from those discussed previously by the artists' explanations of what they represented in the group. In most cases, the artist was unwilling to engage in any discussion of issues related to his or her substance use despite obvious problems as indicated by their admission to the unit. They all appeared to believe the solution to their problems lay, not in dealing with issues related to their own behaviour and past experiences, but in finding or escaping to a place where the problems did not exist. In other words they tended to define the problem as outside the self, they generally displayed a resistance to self reflection. The images in this group range from a portrait of a seaman smoking and looking out over a moonlit sea (Figure 12), to a man lying on a bed at the unit with walkman radio on, going on a cruise, going fishing (Figure 13) to some images that were described as actually depicting an island paradise (Figures 14 & 15). The space described in these terms is conflict free, beyond the world of opposites and the work of dealing with them and synthesising them.

They characterise what Springham (1992) sees, in psychoanalytic terms, as a "yearning for the peace of pre-ambivalence [which, he says] seems to be central to the Substance Misusers motivation (p. 9). Springham draws on the work of object relations theorist D.W. Winnicott when he describes the way in which these images reflect an individual's defence against the split that occurs between primary and secondary process. The desired for suppression of emotion leads to the development of "the 'false self', leaving the 'true self' in a state of 'non-communication'" (p. 9). This is revealed in the contrast between a client's verbal compliance and demonstrated non compliance through continued use of the substance.
Springham explains further:

To maintain withdrawal the 'false self' must develop the ability to appease by being only what is expected from the other, in order to negate the possibility of a true but potentially frustrating relationship. Thus in therapy these patients will apparently say all the 'right' things to their therapist with considerable accuracy, but make no development emotionally... The therapist is neutralised whilst the archaic destructiveness is expressed unconsciously and indirectly through the continued destruction of the body via excessive substance use (p. 9).

Springham's argument echoes Levin's discussion of Kohut's theories of narcissism in relation to substance abuse referred to earlier. Springham's discussion refers to secondary narcissism, an infantile defence drawn on in the face of intolerable stress by narcissistically disordered adults. He describes the mechanism in the adult as being a reflection of what happens 'when the child has become angry and frustrated to such a degree, that he [or she] becomes fearful of the destructive potential of his ambivalence towards his mother and can only resolve this conflict by falling asleep. Springham sees intoxication in the adult as equivalent to the child's withdrawal into narcissistic euphoria (p. 9). It may be construed that images in this group represent an unwillingness to risk moving beyond this stage towards an integration and acceptance of negative emotions. There is an unwillingness to embark on the process of transformation. It is easier to blame elements outside oneself for life circumstances rather than take responsibility for change. That many of these clients operated on such an external locus of control was apparent in discussions with them. Externalising their problems supported their denial and reflected their inability to forgive themselves for their own contributions to their life circumstances. It demonstrated their lack of the experience of empathy
and their shame. John Bradshaw (1988) who has worked extensively in the area of recovery from addiction emphasises the role of shame in the life of the addict and the need to transform it in order to move towards recovery.

In a discussion of Kohut's theories on narcissism in relation to art therapy art therapist Mildred Lachman-Chapin (1979) writes that narcissistic personality disorders and other pre-oedipal problems are largely a result of an early failure in empathy on the part of parental figures (p. 3). "If the child . . . . suffers severe narcissistic traumas, then the grandiose self does not merge into the relevant ego content but is retained in its unaltered form and strives for the fulfilment of its archaic aims" (p.4). The early stages of emotional development are dominated by omnipotent fantasies and intense emotions of love and hate. Non-fulfilment of all the infants' instinctual desires is perceived as a sadistic attack by the object of the child's love, most often the mother. The child then projects destructive impulses onto the mother and simultaneously is afraid of its own perceived power to destroy. When emotional development is arrested the adult continues to avoid the stress that arises from this ambivalent state by attempting to regress into a pre-ambivalent state. As Baumeister (1991) says, "the first, and most obvious, reason for escaping from self-awareness is because such awareness is acutely unpleasant" (p.22). This awareness is without empathy for the Self. These clients cannot accept the in-between states, the grey areas. They are unable to tolerate the ambivalence in themselves and their poorly defined selves and so resort to defending against these potentially self-destructive feelings by splitting off what they perceive to be threatening parts of themselves.
Springham's argument suggests the affects of the substance, that is intoxication, offer the individual the impression of having his or her basic needs met by an agency that is both of themselves and outside themselves, similar to their memories of earliest infancy before the mother is perceived as frustrating the child's desires. The artists describe the Island Paradise images as places or states where there is no strife or antagonism, no challenge, indeed where all their needs can be met. The substance is endowed with the powers of the mythical elixir of life. It appears from these discussions that the individual has no real concept of meeting their own needs in the real world in an effective way and that they are unprepared to confront their own feelings towards their substance misuse. Yet these images also suggest the clients want a resolution to their conflicts. They are looking for a solution (albeit unrealistic) to the problem of being torn between opposites. They are searching for harmony. For me there seems to be a prevailing feeling of stasis in these images, even in the Split Self images there is the notion of oscillation from one state to the other. In the former they appear to be unwilling to take up the challenge in the latter they appear to be undecided.

Springham says he has "found that patients tend to progress when they abandon their one sided hate or love of their drug of choice and accept that they are highly ambivalent towards abstinence" (p.10). They learn to tolerate the existence, within themselves, of seemingly contradictory desires, the desire to use and the desire for abstinence. He illustrates the necessity of progressing beyond this stage in order to move towards recovery with a quote from psychoanalyst and author Alice Miller "the paradise of preambivalent harmony for which so many patients hope is unattainable. But the experience of ones own
truth and the post-ambivalent knowledge of it, makes it possible to return to one's own world of feelings at an adult level - without paradise, but with the ability to mourn (p. 10).

Roads and Journeys

Based on the images and on the discussions about them it seems to me that a number of the group participants were coming to accept the necessity of moving on in some way from using substances as a coping strategy. This change in outlook is represented by a group of images which describe some type transformation over time. Again the use of colour plays a strong part in this symbology. It should not be surprising that the artists have drawn on this metaphor as Chetwynd says "the great range and variety of colours which can be arranged in order of intensity are especially suited to expressing the range and intensity of feelings, of values. That is, the colours reflect variations in the quality of life" (p.92). Similarly Cirlot when discussing the use of colours as metaphors for qualities says "The belief that colours may be grouped in respect of their basic essentials, and within the general tendency to place phenomena in antithetical groups, according to whether they are of positive value (associated with light) or of negative (linked with darkness), is echoed even in present day aesthetics..." (p. 54). These assumptions are based on the implied antithesis of yellow (or white) and blue (or black).

Chetwynd goes on to say, "a series of colours can be related symbolically to any other series and so symbolize sequences of events, layers of the psyche or other processes". Chetwynd is concerned mainly with unconscious process and says "this is more a conscious use of colours than a symbolic expression arising spontaneously from the
unconscious" (p. 92). For me there is no conflict in the conscious use of a symbol within in the context of this study. It seems to me the artists in this instance have drawn skilfully on prevailing paradigms of western society that describe change, development, and indeed, life as linear progressions through advancing time. They have combined these notions with an awareness of modern aesthetics as described above.

Once again although I have grouped these images together under one banner there is an enormous diversity in the way the metaphor has been used and the sophistication of its development. The simplest show disconnected patches of colour representing "where I am and where I want to be" (Figure 16), or a basic merging of one colour into the next from blackness to yellow representing "emergence out of confusion and depression into the light and hope" (Figure 17). There are a number of landscapes showing a road disappearing into the distance towards variously "the light at the end" (Figure 18), a pot of gold (Figure 19) and a rainbow (Figure 20). Sometimes these roads are empty others are fraught with hazards and obstacles to be overcome (Figure 21). They all, with one notable exception, lead from left to right across the page towards the top corner. This is probably to be expected in a society that writes and numbers from left to right, where the read pages of a book are folded to the left and where the left is associated with the unconscious and the unknown while the right is associated with knowledge and clarity.

The only exception in which the road goes in the other direction was drawn by a very depressed man who pictured himself as blindly up against an obstacle beside a black road that disappears down away to the left and ends in a red crash or explosion. There is no landscape only
black clouds and rain. The descriptive quality of this image is so graphic that it helped me to clarify an impression that had been developing over the weeks the group had been running. The image of the road and how that was depicted may be an indicator of the state of mind of the client and a measure of his or her stage of recovery (Figure 22).

While the symbolism of the open road may not be unusual in a country like Australia which abounds with long open roads sometimes the progression described by the group members is depicted in terms of an ascending flight of steps (Figure 23). Again it may be argued that the inspiration for these images may have been drawn from the twelve steps of the Alcoholics Anonymous programme to which most of the participants in the group had been exposed. AA speaks of the 'road to recovery'. Yet, as described by Chetwynd (p. 357), the notion of advancement of consciousness through stages is basic to many systems of belief. It seems that underlying all of these ideas is the archetype of the journey as a metaphor for life and emotional maturation. The journey suggests a rite of separation - a need to separate from the past, from psychological symbiosis and unconsciousness to become one's own person. It represents a movement toward independence and self liberation. To be on this journey is to experience the anxiety that comes with separation. The hero who embarks on such a journey suffers encounters with strange characters, turning points, crossings, impassable barriers and holds to the notion of a special destination and a sacred goal.

In the journey archetype a goal is implicit, this is also the case in many of the images created in the art therapy groups. Even if it could
not be named it was usually represented by yellow or gold at the end of the road or over the horizon. Symbolic goals nearly always refer to some aspect of becoming the New Man, reborn and enlightened (Chetwynd 1982, p. 170). The goal itself is often unattainable, or indescribable and ultimately the process of becoming is the only goal worth the effort. Alfred Adler says of the goal, it gives direction, without it we become disorientated and unable to face reality. We can't think, feel, will or act, without the perception of some goal. Adler began his career as a disciple of Freud but broke away when he developed his own school of psychology which stressed the uniqueness with which each individual develops his own style of life (Sahakian, 1977).

There are other images created in the art therapy groups which abound with mazes, crossroads, traffic lights, stop signs, directional arrows and barricades. The landscapes in these pictures are often absent or empty wastelands, lifeless scenes of blackened stumps. There is a sense of deprivation. the landscape like the barren maternal breast is not nurturing, not conducive to growth. In The Hero's Journey (Cousineau, 1990) Joseph Campbell describes the wasteland as a land of people who are living inauthentic lives. That is, doing work they do not enjoy or professing love for someone they do not actually love. The person in this situation becomes a victim to be saved. The wasteland, he goes on to say can healed by the example of an authentic life (p. 107). In the present case through contact with someone successful, in long term recovery. When a road is depicted it may appear as an open highway or a cobbled lane severed by seemingly impassable obstacles. The goal, if one is imagined at all, is forever out of reach.
There is one particularly peculiar design on this page (Figure 21).

In our image of a road with a companion the end of the page, we see:

- Two stop signs.
- A house with a chimney.
- A sun and a cloud.
- The word "New Way".

We can infer that this page might be part of a study or a discussion about road signs and their meanings. The image might be used to illustrate a point about the importance of clear and visible road signs in ensuring safety.

Note: The text from the page seems to be cut off, and the full context is not visible. The provided information is based on the visible part of the page.
There is one particularly notable image in this group (Figure 24). It is an image of a road with a compass in the middle of the page and question marks above and below it. There are three red arrows pointing towards a grave on the left hand side of the page and on the right the place where the client would like to be is depicted as a blue star with radiating circles of colour beginning with yellow. A blue arrow points in that direction. However, there is a wall across the road before the special place and on top of the wall is razor wire as the artist described it. Although a graphic image in itself the full import of this barrier became apparent when the man spoke about his image. He described himself as being in the middle wanting to go to the right but feeling drawn to the left. Any attempts on my behalf or other group members to get him to explore some possibilities to by pass or overcome the barrier were vehemently discounted. It seemed that he believed the prize was forbidden to him, that he was somehow unworthy of it and that he must remain in purgatory. I was reminded of the Christian notion of the original sin. the burden of the shame of being fundamentally flawed.

Cross Roads and Traffic Lights

Concerning the patterns that shape people's lives, consultant in personal growth, Carol S. Pearson (1989), has written about the heroic archetypes that dominate human lives in their journeys toward real maturity.

Our experience quite literally is defined by our assumptions about life. We make stories about the world and to a large degree live out their plots. What our lives are like depends to great extent on the scripts we consciously, or more likely, unconsciously, have adopted (p. xxv).
Ideally at different stages our lives are informed by different archetypes and in reaching full maturity or individuation we will have experienced all these ways of being in the world. However, if because the individual's life focus is myopic or because his or her sense of their own personal horizon is limited, they may be unaware that there are alternatives. Paradoxically, these archetypes are limiting rather than enlightening if people become stuck with one archetype or move into another one at an inappropriate time. Pearson says, "both our personal histories and our culture influence which archetypes will be dominant in our lives" (p. xxvi).

I believe this stuckness and or unwillingness to move on in recovery is further demonstrated in the goal-less images produced in the art therapy groups. The motifs in these images include mazes (Figure 25) and labyrinths (Figure 26), obstacles, fences, walls (Figures 27 & 28), cross roads, traffic lights and stop signs (Figures 23 & 29). In *The Hero with a Thousand Faces*, Campbell (1973) says the labyrinth is symbolic of the disoriented psyche, when in its midst "the power of significant affirmative action is lost" (p. 59). Like many obstacles to change King Minos' labyrinth was of his own making. It served to shield him from facing the consequences of his refusal to give up his own self interest. All people can do in this situation is create new problems themselves and await the approach of their gradual disintegration. Whatever house is built under these circumstances will be a house of death (p. 59). Minos' self interest was embodied in the monstrous Minotaur, a creature who was "a victim of regressive impulses" (Chetwynd, 1982, p. 255). The Minotaur represents the dark side of the psychic transformation, he is devouring rather than life and growth promoting. Yet the labyrinth can be a place of positive
transformation if new and creative ways of thinking are devised to escape from one's own destructive habits.

Cross roads appeared in a number of pictures, they were sometimes accompanied by stop signs and a general confusion of imagery. When the artists spoke about these there was often a sense of them being overwhelmed or of not being able to "see their way clear". My own impression of these motifs is of the person being stuck at the cross road directionless. Unable to make a decision on the one hand and on the other hand the person may be cringing in the eye of the storm fearful of advancing in any direction. Chetwynd makes an interesting observation in relation to the symbology of the crucifixion cross. The cross was considered to represent the ideal shape of man, the blueprint of his existence, criminals were tied or nailed to it so as to make them conform to this ideal. The "punishment of a crime is often a symbolic solution, a compensation, mis-taken physically and literally" (p. 85). Perhaps these cross road images point to an element of self blame and self flagellation on the part of the artists in the belief they deserve punishment for the shame of not being "good enough". The cross is also the sign of the martyr who embraces suffering believing it will bring redemption (Pearson, 1989, p. 98). It follows that these images may also indicate some notion of hope, crossroads suggest the existence of choice and of the possibility of choosing to take a new direction

Chetwynd goes on to explain that the crucifixion is also about the inner experience of death, the death of the Ego, which is the necessary prerequisite for rebirth - into the Self. It provides a route to the unconscious. In this aspect the cross represents the balance of all the aspects of human existence. For me there is a poignant reflection of the
lives of many of the people who participated in the art therapy groups in the following passage from Chetwynd.

*Human nature is torn between paradise above and hell below, between good to the right and evil to the left (the two thieves), the intolerable paradoxes of life, the intolerable conflict of opposites which tear man asunder between the highest and the lowest, the first and last, symbolized by the four arms of the cross. These are the four poles, the four extremes of life (p. 85).*

Again there is the notion of splitting appears in the images. The ego (the archetypal heroic Christ in us) must be able to tolerate the splitting and transcend it (to be resurrected). These clients need to know there is a rebirth in order to withstand the crucifixion and grow beyond it.

**The Disconnected Self**

There is one further group of images which appear to be saying something about a sense of being split. I have chosen to discuss them separately because I believe that the split in each case is experienced differently by the artists. In most cases the artists spoke about the Split Self images as though they felt they only had an either/or choice. However, in relation to the cross road images they mostly spoke of being torn between a number of options usually based on other people's demands of them. In this last group of images the head seems to be in some way separate from or disproportionately large for the body. Often when clients spoke about these images they seemed obsessed with things going on in their heads, reporting depression, confusion, anger, and pressure (Figures 1 & 12). Perhaps Kohut's idea of the horizontal and vertical psychic splits are depicted in these images and the Split-Self images.
Many researchers have spoken about the emphasis in our society on the cerebral to the exclusion of feelings. Gestalt art therapist Patricia Nowell Hall (1987) cites Jung as saying that many of the psychological ills that afflict 'modern' people are due to the one-sided rationalism of our culture. Addictions therapist, John Bradshaw (1988a) writes at length about people being cut off from their true selves and being dominated by what they imagine other people expect of them. In so doing they become isolated from their emotions. He describes how emotions are the energy that enables us to act effectively to take care of ourselves. "Emotions are direct expressions of reality as opposed to thoughts which translate or analyze our experience" (p. 44). Without these tools that allow us to know our reality, how can we be sure what our needs are, let alone whether or not they are met?

In a similar vein, Springham writes in terms of object relations theory to explain how a child's experience becomes split between primary (affective) and secondary (cognitive) process when emotion is suppressed. By apparently complying with imposed environmental limitations the child avoids the destructive potential attributed to true feelings, that is, he or she does not learn a sense of empathy. The consequent overdevelopment of the cognitive functions excludes and discounts the emotional experience and leads to the development of a "false self" as opposed to the true self. This false self is equivalent to Bradshaw's "public self" a sense of self related to other people's expectations. In all cases where writers and researchers refer to the existence of a false self, a public self, or an inauthentic self they couple this with the idea of existence feeling empty. The artist who created the image reproduced in Figure 30 spoke about his own lack of authenticity. It would appear that Springham, the object relationists,
Bradshaw and Kohut are all talking about something very similar to Campbell's wasteland. As Campbell points out behind the mask which dominates and characterises the Star Wars figure of Darth Vader "you see an unformed man, one who has not developed as a human individual. What you see is a pitiful sort of undifferentiated face. . . . Darth Vader has not developed his humanity" (Flowers, 1988, p. 144).

In this chapter, I have distinguished a number of themes that have recurred in the art work under review, discussed them in the light of their symbology, and related them to a number of psychological theories. This has served to demonstrate that there is a consistency in the themes that is supported by a number of different frameworks both symbolic and psychological. I have looked at the significance of colour to people in general and some of the ways it can be used symbolically. Black or absence of colour in the work produced early on in recovery was linked to feelings of confusion and a lack of a sense of self. Like Chickering, I have found yellow to be particularly important in the images of those in early recovery. In her analysis of themes in art work, Chickering notes, yellow the colour of creativity is, among other things, associated with the dawn of hope which allows the imagining of new possibilities. There was often a light at the end of the tunnel, images of roads occurred where there was some sense of progression.

The Split-Self images were discussed at length in relation to self psychology, object relations theory, indecision and the notion of the threshold in the mythological journey as a symbol of transformation. They were also linked to the Dionysian archetype of dismemberment and its association with chemical dependency and the struggle of opposites. It was established that there were two other types of images
dealing with different experiences of the split. There were those images associated with the cross road which had overtones of the martyr and meeting the demands of others, and there were those images of a split that had to do with a sense of there being a rift between the mind and the feelings. It was also shown that there were a number of themes which coincide with the lack of commitment to change. These included images of "the island paradise", described by Neil Springham (1992) as indicative of a yearning for the peace of pre-ambivalence and other goal-less images.

Throughout this section I have made a number of references to mythology especially in the context of the myth of the heroic journey. In the next section I will focus more specifically on the mythic in relation to the human condition and to the theme of transformation in the context of the images and the hero's journey.
THE HEROIC JOURNEY

In the simplest human societies mythology is the text of the rites of passage: in the writings of the Hindu, Chinese, and Greek philosophers (as of all who have ever read them) mythology is the picture language of metaphysics. The first function is not violated by the second but extended; both harmoniously bind man, the growing animal, to his world, simultaneously in its visible and in its transcendent aspects. Mythology is the womb of mankind's initiation to life and death (Campbell, 1972a, p. 51).

Thus, Joseph describes the fundamental role of myths in the explication of human developmental experience. The more I looked at the images and heard the clients talk about them the more I was convinced that they could be linked to the hero's journey. They spoke of journey's to be undertaken, hazards to be overcome, decisions to be made at crossroads and ideal states to be achieved. These things all contributed to the growing impression of a heightened heroic quest. At the same time, I became increasingly aware of the profound change these people were going to have to undertake. For many it meant having to change their whole way of life and to re-evaluate their beliefs and attitudes. It would have to be a transformation of mythic proportions. This is not to say the occurrence of such imagery is exclusive to this client group. We all engage in the hero's journey. But it may be that the heroic journey motif is especially heightened for these clients or the challenge to take up the call of the journey may be, for some, the first time to consciously take on such a quest.

The more I considered the hero's journey as a structure and a metaphor for transformation towards individuation or self-actualisation, the more convinced I became of its relevance to what was happening for these people. Especially in relation to the idea of symbolic death and
rebirth, overcoming monsters, and facing individual strengths and weaknesses. Having a goal not always in concrete form but a symbolic prize, a signifier of some transcendent state. My observations suggested that there is a pattern of the journey for people who misuse substances. In other words, it is not so much that the journey motif is exclusive to this population, though it may indeed be an enhanced and particularly powerful metaphor to which these clients are drawn. The archetype emerged from this group of substance misusers without prompting and manifested certain identifiable features in the imagery. The question arises as to whether this may be distinctly different from the way it manifests in other clinical populations.

At about this time I contacted Linda Gantt, an American art therapist and researcher who had recently completed research in which she had looked at how pathology is reflected in the forms of the art work. From her quantitative stance she warned me against being seduced by the content of the work because it is notoriously subject to the influence of prevailing ideas, such as the twelve step Alcoholics Anonymous model.

For a while I was plunged into despondency. I thought perhaps I was too naive, that I had been seduced and was left with only the shell of an idea. Perhaps it was only an illusion that there was any significant similarity between the metaphors my clients had used to describe the way they saw themselves. But as I continued to reflect on the idea of a link between the notion of journey and the AA programme the more positive I became. Of course people pick up on themes prevailing within their cultural milieu. Isn't that why songs about love are always popular, why successful TV programmes often have a predictable plot, why ad
men can make advertising work. There are universal themes and
metaphors that are readily recognised and utilised by the members of a
particular culture. How many movies are based on the idea of the heroic
quest, and the struggle against the forces of evil. How many generations
of Americans were sustained on the myth of the Evil Empire. Joseph
Campbell spoke of the Star Wars series as an example of an archetypal
heroic journey in which the hero sought integration of the intellect and
the spirit through a metaphorical reconciliation with his father
(Flowers, 1988, 144).

I found my self asking a question similar to that asked by Otto
Rank. At the end of the day, when all the theories have been tested and
substantiated as to why and how the blue print of the heroic journey
myth has been successfully transported from culture to culture and
continent to continent, we are still left with the fundamental question.
Where did the original myth come from? Why is the AA model so
universally acceptable? Is it's appeal just coincidental? Or does it, like
the the myths Otto Rank describes, reflect fundamental patterns of
human thought? Theories of migration and borrowing from an original
community merely beg the question of the source of the original
prototype (Rank, 1964, p. 5). As Rank says, 'even granting the
migration of all myths, the origin of the first myth would still have to
be explained' (p. 6). Perhaps the model is transferable from place to
place and time to time because it strikes a chord already present in the
psyche of the group. There is a resonance, a need is answered. Is it
surprising then, that AA, a popular, and by most accounts relatively
successful, model for change and transformation, should follow a time
honoured blue print for self renewal?
Carl Jung and Jungian analysts believe most aspects of human behaviour serve specific roles in the maintenance of spiritual, psychological and physical health. Joseph Campbell says, "the Jungian unconscious is based on a biological point of view. The energies that inform the body are the energies that inform our dreams" (Cousineau, 1990, p. 45). Dreams are the metaphorical language by which the unconscious communicates with the conscious mind, and in turn, the imagination forms a vital link between the heart and the mind. Campbell goes on to describe how the collective unconscious is informed by the energy of our shared biology and that it is out of this that mythic symbols are born.

... Myth is a picture language, but the language has to be studied to be read. In the first place, this language is the native speech of dream. But in the second place, it has been studied, clarified, and enriched by the poets, prophets, and visionaries of untold millenniums... [Who] were not bad scientists making misstatements about the weather, or neurotics reading dreams into the stars, but masters of the human spirit teaching a wisdom of death and life (Campbell, 1972a, p. 33).

Is it any wonder, in an age such as ours where myth has been eroded, that a series of epic adventures set in the distant future in unknown star systems should have wide popular appeal. The link Luke Skywalker forged after battling with the master of the dark forces, Darth Vader, in the Star Wars Trilogy was achieved in the context of his own myth. A myth that Joseph Campbell suggests is designed to harmonise the mind and the body. By living the myth a harmony is established between the mind and the body which supports a way of life that lies in accord with the dictates of the individual's environment. Mythology, like fantasy and imagination, heal the splits between mind and body, good and bad and all sorts of other opposites. The creative
process out of which myths arise, requires the mobilisation of "contradictory but mutually reciprocal qualities" and in itself is healing (Gordon, 1978, p. 130). Bill Moyers, the journalist who interviewed Campbell in the television series *Joseph Campbell: the Power of Myth* (1988) describes myth as "an interior road map of experience, drawn by people who have travelled it" (p. xvi). Awareness of the myth does not ensure the success of the journey, it just shows that it is possible, that others have undertaken it. When personal stories are recounted in the context of Alcoholics Anonymous meetings the heros and heroines of earlier battles with addiction show those beginning on the journey it is possible to prevail. They have returned with the elixir.

It is easy, in reading these discussions of myths as metaphoric explanations of the process of human psychic and spiritual development, to fall into the trap of assuming that each person undergoes a linear progression from one end of their story to the other. Writer Joseph Henderson (1968) notes, as part of the ego's rise to effective conscious action, the hero-dragon battle may have to be fought and refought to liberate energy for the multitude of human tasks that can form a culture pattern out of chaos (p. 118). Every new phase of development throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the Self and the claims of the ego.

Carol Pearson (1989) elaborates on this theme, working within a Jungian framework and building on the work of Joseph Campbell she proposes a scheme which describes how our lives are dominated by six archetypes or patterns of existence at different stages of our lives and how ideally we should come to be able to integrate all these aspects of
ourselves through having lived each one. Pearson describes growth as a spiral toward wholeness. Like the other blueprints for change to be discussed further on her model speaks of a cone or three-dimensional spiral. In this case the quester circles around the ever increasing circumference as if climbing up out of a pit towards the light. The spiral concept is not merely a product of late twentieth century thought, a nineteenth century engraving illustrating *The Pilgrim's Progress* (Sharrock, 1965) depicts the pilgrim, Christian's, journey towards the Celestial City as a spiral path. Each stage has its own lesson to teach us, and we reencounter situations that throw us back into prior stages so that we may learn and relearn the lessons at new levels of intellectual and emotional complexity and subtlety (Pearson, p. 13).

We carry with us the lesson of each stage into the next, and when we do so, its meaning is transformed, but the lesson itself is not lost or outgrown (Pearson, p. 15).

Campbell (1972b) outlines the function of myth as being initially to prepare the immature psyche for the transition to maturity and then to move the youth beyond childhood, or the second womb, to become a competent adult functioning rationally in his or her present world (p. 216). Campbell believes our religious and other institutions have been systematically eroding our mythic structures and discouraging authentic maturation over possibly the last five hundred years and certainly the last three hundred years since the industrial revolution.

Misbirth is possible from the mythological womb as well as from the physiological; there can be adhesions, malformations, arrestsations, etc. We call them neuroses and psychoses. Hence we find today, after some five hundred years of the systematic dismemberment and rejection of the mythological organ of our species, all the sad young men, for whom life is a problem. Mythology leads the libido into ego-syntonic channels, whereas
neurPsis separates the individual from his fellows and connects him with his own infantile images (Campbell, 1972a, p. 59).

In considering the situation in which the individual or the society have lost their myth writer David Adams Leeming (1981) suggests.

It is when we lose our ability to feel the mythic that we lose contact with that which is most basically and universally human. In a real sense a society loses its soul when it can no longer experience myth (p. 5).

Yet despite alienation from our own mythology, we seem to instinctively understand the importance of a people's mythology to their well being and have endeavoured to rob those we have sought to dominate of this most precious possession. Is it any wonder that many young people today, and many dispossessed peoples like the Australian Aboriginals and the Native Americans, are attempting to restore their spiritual wholeness through the use of chemicals? It can be argued that the sub culture of illicit drug use offers a mythology, rituals and rites of passage that are missing in much of mainstream contemporary western life.

Without myth there is no pattern for making the transition from one stage of life to another. Rites of passage are eroded, there is no initiation into the inner circle. There is no vision of the Holy Grail and without a destination the prospect of embarking on a journey without any sense of direction is more than most can endure. I am reminded of the 1992 version of the movie Christopher Columbus in which the intrepid explorer has ongoing trouble convincing his crew to continue the journey into the unknown. He alone had a vision of where he wanted to go; the others followed blindly not convinced of the validity of
Columbus's theory. They feared oblivion or annihilation in the grip of some imagined but un-nameable monster as they sailed over the edge of the world. For the crew there was no personal mission, no Holy Grail.

Similarly, in the Greek epic *The Odyssey*, Odysseus' crew were unprepared for the voyage their leader was undertaking. The vision and the quest belonged to Odysseus, the crew were lost along the way. The point of these stories is for the individual to identify with the quest and know that there really is something worth searching for which can change and transform the experience of living (Chetwynd, 1982, p. 230). There must be a trust in the notion of resurrection after crucifixion and rebirth after death. But the person must be ready to make the journey. In achieving the transformation, in becoming a hero or a heroine, we undertake the extraordinary task of dying to our current, local selves and being reborn to our eternal selves (Houston, 1992, p. 16). Odysseus' crewmen represented regressed and redundant aspects of himself, as they were lost he gradually divested himself of his old self. Surely this is precisely the task of the addict in recovery, to allow immature regressive attitudes to die and to foster the new. Death and rebirth is another archetype relevant to this population.

Campbell uses the metaphor of the marsupial birth to describe human psychic development. First the infant is born only partly formed into a pouch or closed environment were bodily needs are taken care of. In human terms this is childhood, where the young person requires ongoing care. After reaching physical maturity, the individual must undergo a second birthing followed by a process of maturation of the psyche during which the parts of the individual are fully integrated (1972b, p. 216). The dawning of full psychic and emotional awareness
may be no less painful than the original, physical birth. Joseph Henderson (1968) suggests that the hero myth is the first stage in the differentiation of the psyche (p. 120). Perhaps the clients I came into contact with are attracted to the journey motif because they are at a critical point where they can take a first step toward differentiation/individuation that they have not taken successfully before.

An extension of the analogy may give a clue to understanding the process the newly recovering chemically dependent will have to undergo. After a metaphoric rebirth into sobriety the person must begin to rebuild a new more mature persona independent of chemicals and allow old ways of being to die. An awareness of the blue prints for change set out in the heroic myths may make it less daunting for the newly recovering addict to lay familiar but infantile models aside.

Comparing Some Models of Change

In the early part of this chapter, I described how I came to realise that the Twelve Step plan developed by Alcoholics Anonymous may be based on the same archetypal frame work as the myth of the hero's journey. This lead me to make some more connections which prompted me to consider the literature relating to models of change and to other treatment programmes. I set out to explore the possible occurrence of more parallels between the different models and the heroic journey myth.

As outlined earlier in the literature review, the social learning model of addiction is based on the premise that a person's pattern of substance use is not explained by any simple reductionist formula of
disease, moral bankruptcy, or lack of will power. Rather it is described
within a complex dynamic interaction of the person's physical and
psychological state, the cultural and social environment in which they
find themselves and the characteristics of the substance. That is the
subjective drug experience is seen as a product of the interaction of the
set (what is happening inside the person's skin), the setting
(environment) and the substance. Out of this holistic thinking comes the
belief that treatment must be tailored to the needs of the individual on
all levels.

The abandonment of reductionist approaches to substance use has
implications for attitudes toward treatment. Within the social learning
model it is no longer sufficient to scapegoat one aspect of an individual's
use. Because the model acknowledges substance use is a complicated and
personal experience it is inappropriate to call on only one treatment for
all individuals or, in fact, to only offer one treatment for the individual.
In this intellectual climate, researchers in the area of addictive
behaviour and change, James Prochaska and Carlo DiClemente (1986)
proposed the need for a comprehensive model of change. A model
which moved beyond parochial approaches to treatment and allowed for
the integration of diverse systems of psychotherapy. In the development
of their model they make no apologies for its complexity, stating, "the
days of searching for simple solutions to complex problems should be
behind us" (p. 4).

Their "transtheoretical" approach proposes a three-dimensional
model that integrates stages, processes and levels of change. It is of a
cyclic rather than linear configuration to account for relapses and a
more dynamic movement between stages. In the first dimension the five
stages imply the level of commitment the individual has to making change and the interventions and learnings most readily undertaken at each level. In the second dimension Prochaska and Di Clemente consider ten processes of change. In the third dimension five distinct but inter-related levels of psychological problems are addressed. The model is an attempt to address the issue of problematic substance use on all levels of a person's being. That is in the context of behaviour, cognition, in terms of the family and culture, and in terms of intrapersonal conflict.

Prochaska and DiClemente echo Pearson's (1989) sentiments concerning the need to look beyond a mere linear progression towards wholeness. They are at pains to emphasise their model is three dimensional and dynamic, that people can move around and backwards through the process of change and account for relapses. They suggest for effective intervention to take place the therapist should understand where the client is in the process. They propose different tasks are best introduced and undertaken at particular stages.

Initially I was attracted to this model because it proposed that an awareness of the client's stage of change was important in implementing effective treatment. In this it echoed part of my original interest in working with the art work produced in the groups. I felt there may be some relationship between the type of metaphor used by the client to describe how they felt and saw themselves and the likelihood of them maintaining abstinence for a significant period. I became excited as I found out more about this concept and began to recognise familiar patterns.
As I read Prochaska and DiClemente's account of the stages of change I recognised a description of the hero's journey, albeit in more pragmatic terms than perhaps Campbell or Jung would use to retell the myths of more ancient and romantic times. The terms, though, are appropriate for a world which values clinical and empirical analysis and where the framework is 'scientific'. It represents a rationalistic world view which overlooks the spiritual and emphasises the mind especially. I became aware that once again the archetypal story had been reshaped in a form that was relevant and acceptable, indeed useful, to the current time and place. Like bygone heroes such as Odysseus, Jason, the pilgrim Christian and the prophet Abraham, the AA member and the client working within this transtheoretical model of change have a number of labours or tasks to complete and challenges to meet.

At each stage the hero or pilgrim, travelling in what ever guise, faces specific trials and tribulations and in meeting the challenge learns new virtues, greater self awareness and new strategies. The state before one embarks on the journey Pearson describes as one of innocence. The Innocent, she says, exists in the prefallen state of grace, as perhaps Adam and Eve existed in the Garden of Eden. It is this state Springerham (1992) suggests that the substance misuser may be attempting to return to through intoxication. A place where bliss is not challenged by ambivalence, by the knowledge of good and evil. "The promise of a return to the mythic Edenic state is one of the most powerful forces in human life" (Pearson, p. 26).

When the Innocent is cast out, orphaned, wounded, his or her trust is shattered. "The orphan's fear of pain and suffering is seen as the inevitable underside of a definition of safety that assumes that life should
be only pleasurable and easy" (Pearson, p. 6). Here is another echo of the addict's belief in his or her right to maintain the bliss of pre-ambivalence. Pearson states, it is the Orphan who initially may attempt to mask despair, and cynicism with addiction but who must come to admit and feel pain, then mourn.

Within the framework of AA, alcoholics admit they have a problem, alcohol is not a solution, their lives are out of control, and in their current state they are powerless. Their recovery depends on them accepting self responsibility. Within the transtheoretical model the contemplator begins to think about possibilities for change and begins to accept responsibility for choices made in the past and to be made in the future. According to Joseph Campbell, the voyage of transformation, always begins with the call and the story begins when the call is answered. The Orphan acknowledges grief, the hero risks death in the underworld, the AA member accepts that alcohol cannot mask pain or absolve them of responsibility.

The hero's answer to the call is reframed in Prochaska and DiClemente's description of a person's movement from the addicted life of the "precontemplator" to the stage of "contemplation" where there is a desire for change and an openness to education and reevaluation of themselves and their values. The first steps of the AA Twelve Step programme are echoed where the individual recognises his or her present situation is untenable and that there is a frame of reference larger than their own, a higher power. They accept the need to examine themselves critically and that they may need help to make change. Insight and understanding are critical for further progress (Prochaska and DiClemente, p. 23).
Campbell's model of the hero's adventure, like Pearson's and Prochaska and DiClemente's models for growth and change, can be described as a spiral path which may take the hero below the threshold of adventure a number of times. The adventure may take any one of a number of forms, each one designed to test different aspects of the person's being. The hero may arrive at the threshold of adventure through his own volition, with some assistance, or he or she may be deposited there by some precipitating factor. Just so the client may arrive at the CDU because he or she has made a decision to change, through the assistance and encouragement of family, friends or a professional healthworker or because they have been referred from a drying out shelter, or the courts have demanded they seek treatment. Whatever the case it is up to the individual whether or not they choose to pursue rehabilitation, or as in the case of the hero, cross the threshold to adventure.

According to Prochaska and DiClemente, as people move into the next stage, or action phase, they must take responsibility and come to believe that they have the autonomy to change their lives. Similarly by the seventh step of the twelve steps AA members are called to action and expected to do the "leg work". Having become aware of how they think and feel they now deal with their behaviour. Just as AA emphasises the need to draw courage, strength and hope from one's Higher Power so Prochaska and DiClemente stress the client's need for outside support and understanding through this risk filled phase.

Within the context of the hero's journey, having managed to deal with the threshold guardian the adventurer is subjected to a number of trials or tests some of which are threatening while others give magical
aid. At each encounter there is new learning and growth in self awareness for the traveller. Within the transtheoretical approach it is a phase where there is a raising of consciousness and a self-reevaluation in the areas of affect and cognition. It requires clients to assess which values they will try to actualize, to act on, and to make real. Clients may also need to assess which values they will let die (Prochaska & DiClemente, 1986, p. 9). It is also a time of self-liberation, that is developing "the belief that one's own efforts play a critical role in succeeding in the face of difficult situations (p. 10). There is a learning to utilise helping relationships.

Like Pearson's theory, the transtheoretical model of change proposes that successful maintenance of the changes builds on each of the processes that have come before. It requires assessment of relapse conditions and of coping strategies, awareness of self-defeating defences and pathological patterns of response. It is suggested that "perhaps most important is the sense that one is becoming more of the kind of person one wants to be" (Prochaska & DiClemente, p. 11). I see a remarkable similarity between this and the explanation of the tenth step in the AA model. This requires that

you take inventory of yourself daily, examining your thoughts, feelings, and actions. When you goof, when you create a problem, when you prove you are a fallible human being, you fix the problems as quickly as you can and to the best of your abilities. This frees you to make your primary focus that of spiritual growth in your recovery (Gorski, 1989, p. 40).

For the hero on his or her mythic quest the moment of triumph is realised in the healing of splits, in the union of opposites, the sacred marriage, recognition by the father-creator or the hero's apotheosis. "
intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom) (Campbell, 1973, p.246).

According to the transtheoretical model people need to "believe they have the autonomy to change their lives in key ways. Yet they also need to accept that coercion is as much a part of life as is autonomy" (Prochaska & DiClemente, p. 10). All the models in some way address the issue that the life traveller needs to be able to accommodate paradox. As Springham (1992) says, the chemically dependent person needs to come to terms with their own ambivalence towards their substance of choice before they can move on.

Interestingly, Bolen (1989) in her discussion of the classical gods as archetypes of personality suggests that Dionysus the god of wine and ecstasy is influential in those who are prone to chemical dependency. Reminiscent of the imagery of the wasteland she says these people often feel "inauthentic". Dionysus is the eternal adolescent he was orphaned by his mother and consequently suffered inconsistent nurturing and a lack of empathy. He is an archetype of intense opposites, consequently the life of Dionystan personalities is characterised by the struggle with paradox and opposites that exist within. Bolen emphasises that these personalities need more than most to become the hero and make the journey into the underworld. In this Bolen supports my impression of the importance of the heroic journey motif for this client group. Whilst we all go through the hero's journey it seems it is more crucial in some significant ways for this population. The question remains as to why this is so.

The ultimate task of the client embarking on the process of change is to move beyond the dynamic revolving door system which includes
the possibility of moving in and out of relapse as well as through the other phases, into, what is known as, termination. At this stage the original problematic behaviour is no longer an issue and the person develops the capacity to adapt to normal everyday life and to threatening situations (Kaplan & Sadock, 1991, p. 113). This is what personality theorist, Albert Bandura, the major proponent of the social learning school, describes as *self efficacy*.

AA emphasises the disease model of addiction which suggests that one must remain in maintenance ever vigilant against relapse. However, Steps Eleven and Twelve do suggest a state of integration in which there is a "spiritual awakening", a radical transformation or change in perception, attitude, and personality (p. 41). This is perhaps more akin to the Rogerian concept of actualisation, or Jungian idea of individuation than Bandura's more pragmatic view.

The final message of AA is that the Twelve step principles should be practiced in all one's affairs and that one should carry the message to other recovering people. At the end of the heroic journey, the hero returns to restore a fair and honest regime in the kingdom. As Henderson (1986) explains, each individual bears a cultural responsibility as well as needing to address the many aspects of his or her own multifaceted life. Campbell emphasises the return is a vital part of the journey, the cycle must be completed. The boon or elixir of life must be brought back to transform the wasteland, to make it fertile. It may be difficult to re-cross the threshold, bringing back the boon and having it accepted into everyday life can be as hard as setting out across the threshold to begin with. Similarly, many recovering addicts often
encounter resistance among their friends and family who find it difficult to accept the changes in their friend or relation.

Bringing the gift to integrate it into a rational life is very difficult. It is even more difficult than going down into the underworld. What you have to bring back is something that the world lacks - which is why you went to get it - and lacking it, the world does not know that it needs it (Osborn, 1991, p. 81).

The returned hero, by his or her very existence offers a challenge to others to make the journey and this may be resented. One role of the counsellor within the rehabilitation setting is to prepare the client for the pressure their erstwhile substance using colleagues will exert to have them relapse. They know instinctively that to set out on an adventure to reclaim the self cross is a difficult and threatening task. Familiar territory is left behind and the realm of the intantile unconscious is entered. It is populated with our darkest fears and our greatest potentials. They enter the death rebirth dynamic. To refuse the call strands the non-hero in the wasteland of inauthenticity where growth is not viable. Rather than becoming master of his or her own destiny, the person remains a slave to the chemical or other people’s expectations. They assume the role of a victim to be saved.

On reading Joseph Campbell’s discussion about the refusal of the call, I was struck by a particular example he gave because of a drawing a client produced in an art therapy group subsequent to this study. Unfortunately I do not have this image. The image was of a regressive womb-like state. The man depicted himself in the centre of a circle on the outside of which he drew a number of things he would like to have and be able to do in his life. This outer circle was revolving around the inner one, he said. The problem as he saw it was that he could not find
the opening into the outer circle, he never seemed to be looking in the right direction at the right time. This man began drinking again shortly after leaving the unit. Campbell writes.

The literature of psychoanalysis abounds in examples of such desperate fixations. What they represent is an impotence to put off the infantile ego, with its sphere of emotional relationships and ideals. One is bound in by the walls of childhood: the father and mother stand as threshold guardians, and the timorous soul, fearful of some punishment, fails to make the passage through the door and come to birth in the world without (1973, p. 62).

Campbell gives an example from a dream reported to Jung by one of his patients where a snake draws a magic circle about the dreamer, and he stands immobile within it. Campbell describes this as a magic circle drawn about the personality by the dragon power of the fixating parent.

At the threshold of adventure the hero encounters the shadow presence that guards the passage. These words immediately bring to my mind the Split Self pictures so often made by the people in the art therapy groups. At the brink of change these images graphically describe the dilemma of continuing or retreating. Perhaps these people are caught between fear of the wasteland and the promise of the Celestial City and must choose exactly the right moment to step between the Pillars of Hercules at the edge of their known world. This move takes heroic skill which the individual often needs help to learn from an outside agency such as a therapist or counsellor.

Yet the denial and the resistance to the call are important steps in the journey of the hero. "They demand an inner decision. In this conflict between that which calls us and that which holds us, our view is directed
inwards. . . . To make the journey our own, we have to look inwards and make a conscious decision" (Wieland, 1991, p. 19.).

When you cross the threshold, you are passing into the dark forest, taking a plunge into the sea, embarking upon the night sea journey. It involves passing through clashing rocks, narrow gates, or the like, which represent yes and no, the pairs of opposites (Osborn, 1991, p. 78).

Through this chapter I have explored the similarities shared by a number of models for change and shown that they may be considered versions of the same process reshaped to suit evolving paradigms. The original story is that described by Joseph Campbell as the heroic journey myth. In terms of personal symbolism Chetwynd (1982) writes, "the point of journey stories is for the individual to identify with the quest and know that there really is something worth searching for which can change and transform the experience of living" (p. 230). Campbell believes historically there has been a vested interest in preventing people from breaking out of their cocoons. A consequence of this social evolution has been the systematic de-mythologising of Western society leaving people without a blue print for individuation that is available within the realm of common knowledge.

Models for counselling like the transtheoretical one proposed by Prochaska and DiClemente fit the contemporary rationalistic world view. In so doing, they overlook the spiritual and the mystical and perpetuate the cult of individualism. But there is a rising current within our society that seeks a "return to the gothic" as Umberto Eco (1987) calls it, whereby the old mythologies are being reinvested with power and adapted for use in the current age. The difference between the transtheoretical model for change and the Twelve Steps programmes.
the writings of Joseph Campbell and more latterly Jean Shinoda Bolen, Lynn V. Andrews, Carol S. Pearson and Jean Houston are that these others attempt to incorporate the metaphysical and place human beings within a larger context. Those who emphasise the mythological promote our inherent connectedness with each other and with the physical world.

The next section will focus on some implications for treatment that may be inferred from the recurrent images in therapeutic art work. Increasing understanding in this area lays the groundwork for much ongoing investigation. An outline for a series of groups structured around the heroic journey motif and addressing some pragmatic issues related to change such as self awareness, relapse triggers and goal setting will be offered. It is proposed that such a group be run in conjunction with an out patients programme for recovering chemically dependent people. The aim of the group is to introduce information in an alternate and experiential fashion and thereby support and integrate other aspects of the programme.
CONCLUSIONS:
SOME IMPLICATIONS FOR TREATMENT BASED ON INSIGHTS GAINED THROUGH ART THERAPY

It was established in the literature study that within the context of the social learning theory the best treatment outcomes are achieved with chemically dependent clients when the most advantageous fit between the treatment programme and the particular needs of the individual client are established. Further, within the transtheoretical model of change proposed by Prochaska and DiClemente treatment is most efficacious when the therapist is able to predict the stage of change the client has reached. In this way, issues are introduced as the client is ready to accept new awareness and is ready to learn new strategies.

It was with these factors in mind that I set out to investigate whether or not there were consistent recurring themes in the imagery appearing in the art work produced in the art therapy groups I ran at the CDU. I felt that if this was the case there were grounds for linking these themes to the way the artists saw themselves and the world and so to the stage of change they had reached. In turn, this information would be useful in deciding how best to connect with the client and what strategies to introduce so they could continue to improve in strength and awareness.

As I continued to collect images from the art therapy groups, my initial thoughts about recurrent themes were supported. I became aware too, of an overall pattern forming as more images accumulated and as I listened to more explanations from the artists about their work. With the large proportion of road imagery, I began to think of my clients
making some sort of journey as they worked toward recovery from chemical dependency. As discussed in previous sections of this paper, the clients included highways, cobbled streets, some empty, some full of hazards, for some the way was blocked for others it was plain sailing, perhaps too smooth in some cases. There were cross roads and stop signs. sometimes the light was shining at the end of the tunnel. For most the imagery reflected some notion of passing out of the darkness and into the shining sunlight.

I expect I was influenced too by common idioms such as "the road to recovery". But nonetheless there were still many images that fitted into this category. Nor was it just the pictures themselves, it was also the way the artists spoke about their work that added to my impression of an heroic journey. Having been an avid fan of classical Greek and Roman heroes as a child and of science fiction as teenager and young adult, I had a ready model at hand to describe the stories I was hearing in the art therapy groups. Indeed, as I continued to research the hero's journey as a model for transformation I became convinced that it was an appropriate metaphor to describe my clients' experiences.

Again I felt rewarded when I decided to compare a number of different models of change to the heroic journey to see if they contained similar elements. I found the transtheoretical model of change, the Twelve Step programme, the hero's journey and Pearson's discussion of the need to integrate the six archetypes we live by to be almost directly comparable. During my search I also came across Jean Houston's book *The Hero and the Goddess* (1992) in which she lays out a plan for making an inner voyage of spiritual development through reworking the epic of the Odyssey story.
Evelyn Virshup, an art therapist, who has worked with the chemically dependent writes,

the nature of the visual image is an extension of the artist and of what he or she is thinking and feeling. Whatever they say about their drawings is in a very real sense a description of how they perceive themselves and the world (1978, p. 19).

Bearing this in mind and given that the images reflect an aspect of an heroic journey being undertaken by the artist and that the myth reflects human process, it is apparent that some inferences can be drawn from the images in conjunction with what the artist says about them.

An understanding of the mythic process in relation to the stages of change may aid the therapist in identifying where a client is on the journey. This information may be useful in deciding, across a number of models of change, what intervention is appropriate to enable the client to move on. As well, art therapy, as an adjunctive intervention, may offer an alternative way of getting around the resistance and denial for which this client group is so notorious. Alternatively, it may be possible to assess whether or not the client is on the road to recovery or whether they are stuck in the revolving door of contemplation and relapse.

To this end, I will look at some themes that recurred in the art work in terms of making some assessment of a client’s progress. By the same token the information provided in the imagery may be helpful in offering the therapist and the client a meeting point using the metaphors in the art work. In Prochaska and DiClemente's (1986) terms this
would be helpful in establishing greater confluence between the client's position and the intervention offered.

The order I will approach the themes is not linked in any direct way to stages of change, nor do I want to infer that there is any sense of linear progression. Prochaska and DiClemente emphasise the dynamic nature of the change process. I believe each journey is individually unique and is unique too for the individual at different times in his or her life. Nor should it be inferred that each set of images stands separately from each of the others. It is my impression that there are numerous interlinkings between the metaphors.

To begin, I will look at those images which are dominated by storms and blackness as these usually appear in the work of clients who are most recently sober. As Chetwynd (1982) describes, blackness may be germinal, it may intimate a confusion and a lack of definition. Blackness can denote transition, death and rebirth. At this early stage of recovery there is the need for the client to come to trust in the promise of resurrection for there must first be a death before a rebirth. The client has to risk letting go the old Self and all that this implies, as well as the comfort and solace provided by the substance, their lifestyle and associates. The loss of these and the costs of substance use, possessions, friends, partners, self respect must be mourned. Perhaps the most appropriate intervention at this stage is support and encouragement and confirmation that the endeavour is worthwhile. In these images, there is usually some representation of a flash of illumination. It may be useful to use this metaphor to work with the notion of hope beyond the darkness, to clarify aims and use these to help rebuild a new sense of self.
The Split Self images occur quite frequently and seem to imply that the artist is caught on the brink of making a decision to cross the threshold towards making change. Amongst this client group people often have unrealistically high expectations of themselves and understand their achievements in terms of instant success and abject failure. At this stage there is a need to learn acceptance of their own limitations. Similarly, it seems they are not able to tolerate the dark side of their own personalities. In terms of object relations theory they cannot tolerate the tension between these opposites or the ambivalence towards their substance, that is, wanting to use and not use at the same time. They cannot yet understand that there is something beyond a simple choice between dependency and independence. Art therapist Neil Springham (1992) writes, "... I have found that patients tend to progress when they abandon their one sided hate or love of their drug of choice and accept that they are highly ambivalent towards abstinence" (p. 10).

Perhaps in terms of the journey motif they may need to make the journey through the underworld, that is go into the darkness rather than leave it behind to live only in the light. They may be at a stage where they need to learn to face that which they are trying to deny be it simply their own addictive behaviour. At this stage, it may be appropriate to work with this ambivalence and in acknowledging it examine the pros and cons of substance use. These images may also be representative of the client being split between what they want to do and outside pressures on them to change, in which case it is important to establish what they want to do as recovery is unlikely to be sustained unless the client makes the decision.
It seems to me that the crossroad images are also indicative of clients being involved in a decision-making process. Having found themselves in the detoxification unit they appear to be pausing in the journey and deciding which direction to take. In a similar vein to the Split Self images, they are faced with choice but they have more options. It may indeed be appropriate that they use this time to take stock of their situations. When all is said and done, they are enjoying a drug-free period in a safe environment with few of the pressures of their day-to-day lives. The image may indicate that the work to be undertaken at this stage is a weighing of options and an examination of the possible routes to take.

In terms of symbology, Chetwynd describes the cross as being symbolic of the death of the ego which is the necessary prerequisite for rebirth into the Self. The cross symbolises human torment. He outlines how human nature is torn between paradise and hell, between good and evil and is thus subjected to intolerable conflicts which threaten the individual's existence (p. 85).

Pearson describes how, in our society, the archetype of the martyr dominates most women's lives. It may be that the woman who places herself at the crossroads is depicting herself as the martyr. Moving from this position is made more difficult because as Pearson writes, "for women in our culture, sacrifice has been accorded a value in itself. It is not just sacrifice for someone or something, but suffering itself, especially for love, that is redemptive" (p. 100). These crossroads are often patrolled by traffic lights and the light may be amber perhaps depicting the notion of being "on hold". It may be that this imagery has quite different meanings for women than for men, if
this is the case then accordingly the treatment approach must differ. Perhaps too, the issue in these cases includes the notion of locus of control. Or, in terms of the heroic journey, these women may be refusing the quest and are electing to remain someone else's servant. As Osborn writes, this is one of the consequences of refusing the call to adventure (1991, p. 78).

In discussing the Dionysian archetype, Bolen (1989) refers to the dismembered archetype. Of this, she writes, "the Dionysian archetype predisposes a man (or woman) to the possibility of psychological dismemberment or crucifixion, caused by his inability to reconcile powerful opposites within (p. 261). This theme of dismemberment is echoed in the Split Self images mentioned above and also in the group of images in which only the head is depicted and occasionally the head as separated from the body. In the latter two examples, I believe the artists may be demonstrating their tendency to use intellectualisation as a defence and a consequent separation from affect.

There are other images which imply some sense of progression. In terms of the transtheoretical model those clients who produce these images may have moved into the action phase of the cycle of change. In this case it would be appropriate to begin work with the reality of change. Such clients may benefit from support to keep going, and with some clarification and crystallisation of their aims and ideals, along with some realistic goal setting. At this stage they are building the new sense of self, padding out their notions of the ideal. Encouragement to pursue strategies that reinforce this progress would be in order. these may include assertiveness training, adult literacy, marriage/family counselling anything that will begin to concretise the change. As
described earlier, these images often include roads and a yellow sun. It may be that when the sun starts to appear in the images that it signifies the hero is setting out on the journey. If there are monsters or symbols of possible hitches along the way, it may be appropriate to amplify and work with these to help the client to identify and talk about them. Levin (1987) discusses the importance of the client being able to talk about these things to defuse their potential to precipitate relapse.

A sun often appears in those images I have included under the heading Island Paradise to describe the clients' desire not to tackle the task of change. There are a number of other escapist themes in this group, including images of going on a cruise, going fishing and lying in bed with walkman headphones on. The headphones may represent an unwillingness to listen or to participate in any activity which implies change. In these images there is an almost masturbatory sense of plugging in and tuning out. However, it is a natural human characteristic to desire to reject the real world and retreat to an idyllic place, to settle in the land of the Lotus Eaters. For these people, who perhaps have no sense of the possibility of resurrection, the fear of annihilation may be more than they can bear. Pearson suggests the orphan archetype which dominates this group lacks trust. the pilgrim must have faith to embark on the journey.

If, as these images seem to suggest, the client is not ready to change a possible course of action may be to give assurance, be non-judgemental or punitive and to reinforce that a safe place to begin the process is available when they are ready. Another approach may involve asking the client what they believe will happen if they begin to change. Will they die? What are the possibilities? In this context the
client's fears can be dealt with. Levin's theory of addiction is based on the notion that these people have a fragile sense of self, it follows then that they would be particularly afraid of its disintegration. If in these cases contact can be maintained with the client ongoing counselling and support including perhaps the whole family may at least create an environment for change in which trust can be built.

In images where the goal is unclear or appears unattainable it may be helpful to clarify goals or work towards constructing an image of what the client and his or her life can be like without the substance. Stuckness recurs in a number of guises, sometimes the road is impassable, or the client is up against some obstacle. These images may give the client an opportunity to recognise his or her barriers to progress and to devise ways to overcome or bypass them. In these situations, group work with others in various stages of recovery may be a particularly useful way of working. Learning by example from other people's experience in a supportive milieu is fundamental to the AA model. It may be helpful too if the client can develop a sense of responsibility for the construction of the barrier on the presumption that if they made it they can unmake it. In this way, the client may be aided towards understanding the idea of having an internal locus of control as opposed to being subject to forces outside him or herself. In most cases the client will experience internal pressures and external pressures to use. Awareness of these pitfalls and the development of strategies to avoid them is preparation towards the prevention of relapse.

Of course many writers believe that living the myth is healing in itself. This is the message behind the Alcoholics Anonymous philosophy
of working the twelve steps. Prochaska and DiClemente write, "from a transtheoretical perspective, the therapeutic relationship, interpretations, and skill acquisition and utilization are all fundamentally important to producing change" (p. 24). Similarly, Joseph Campbell identified myths as vital blueprints for human development and growth of which the heroic journey is one, like a map it offers orientation in times of change (Weiland. 1991. p. 22). Campbell believed personal transformation is achieved through living the myth. Other writers, among them gestalt therapist Paul Rebillot (1993) and philosopher, psychologist and cultural historian Jean Houston (1992) have taken up this theme. Jean Houston writes:

myths serve as source patterns originating in the ground of our being. . . . These primal patterns unfold in our daily lives as culture, mythology, religion, art, architecture, drama, ritual, epic, social customs, and even mental disorders (p. 7).

Houston proposes a method of undertaking personal growth and change through experiencing a mythic journey. In her book The Hero and the Goddess she describes a series of tasks the reader may perform which metaphorically retrace the archetypal journey of Odysseus. Houston outlines why the story of Odysseus as the first modern man is most appropriate. She describes how Odysseus' journey and its many levels of reality call forth the potential of man to see everything, to do everything and understand everything in ways that have embodied the principal models, or paradigms, of challenge, response, and growth in the Western imagination (p. 38). In the following section, I propose a series of groups based on Houston's plan but adapted to suit the specific needs of substance users in a treatment programme.
OUTLINE FOR A GROUP BASED ON THE HERO'S JOURNEY

Jean Houston (1993), who has worked with Joseph Campbell and is a consultant on human and cultural development, proposes a series of groups based on the mythological journey of Odysseus as described by Homer. Her book, *The Hero and the Goddess*, has been an invaluable resource in the development of the following outline.

Many writers and theorists have discussed the capacity of images to reveal unconscious processes. Based on the proven efficacy of art therapy as an intervention with this client population and on the comparative observations I have made of a number of models of change I believe a group programme integrating these elements could be a useful adjunct to a holistic recovery programme. As I have discussed, I found a remarkable similarity between the models I investigated, the transtheoretical model, AA's Twelve Steps, the heroic journey myth, Pearson's exploration of archetypes and Houston's analysis of Homer's *Odyssey* in relation to personal growth. These observations were supported by Campbell's thesis that the blue prints of human experience are couched in terms which are commensurate with prevailing social paradigms.

I could see how the comprehensive model of change could be understood as a way of describing the process of change and integration in terms relevant to a secular and scientifically oriented society. Similarly the AA model represents an attempt in a secular and rampanty individualistic society to allow the members to reassess their existence in a broader frame of reference spiritually and behaviourally.
Models such as Pearson's (1989) reflect attempts to re-mythologise human experience in a society which Campbell describes as having been systematically stripped of its myths over the last five hundred years. Each model proposes a process of growing self awareness and sense of self responsibility through a series of tasks and learnings which can be compared to the trials and tests of the mythic heros.

Campbell believed that the systematic demythologising of western society has contributed to the discontent of its members and that the key to a society's recovery is in its members reconstructing and living their own myths. As discussed earlier myths show that the journey of growth, or realising one's potential is possible, that others have undertaken it. This notion along with the proven efficacy of art therapy with recovering addicts and my discovery of the similarity between contemporary models of change and mythology lead me to believe that a series of groups during which members can construct their own myth would be a useful way of integrating the various experiences and learnings to which they are exposed during a recovery programme based on social learning theory.

**Population**

Male and female adult substance abusers who are engaged in an outpatients recovery programme of approximately three months duration. The group would be appropriate for those who are dependent on alcohol and prescription and illicit drugs including benzodiazepines (tranquillisers), opiates, and stimulants.
Setting

This group would be suitable for use in any context where the treatment approach is essentially based on the social learning model of addiction, although it may be possible to adapt the idea to fit other models. The model assumes that an individual's pattern of substance use is probably related to numerous sociological, physiological, and psychological factors. Therefore, it follows that treatment techniques should be derived from the current problems of the addict, not from a particular theoretical frame of reference. This open approach allows for the introduction of a variety of therapeutic techniques.

Objectives

To facilitate the development of an awareness, in the individual, of patterns of behaviour which result in substance abuse. To help the group members learn to respond to life situations in new ways and develop coping strategies alternate to substance abuse. To develop an awareness, in the individual, of their ability to create change in their own lives. Ideally these groups will support and reflect work done in other areas of the outpatient programme and in so doing will serve to integrate the clients experience.

Style of Group

The programme is based on a series of ten sessions of two hours each held once a week for about twelve members. The primary approach for the groups is art therapy; however, other techniques will be introduced as necessary. The underlying theme is the hero's journey. Group members will be introduced to the concept of the transformation myth and will develop a personal quest which they will pursue through the groups. Themes are set for each session which will present
particular obstacles or challenges. The themes are designed so that participants can explore a number of here and now issues. These include: • the notion of choice and self responsibility

- chronic behaviour patterns
- awareness of personal strengths and weaknesses
- contacting inner wisdom
- the realities of substance abuse
- rigid and limiting attitudes
- addiction and self talk
- triggers for relapse
- goal setting

The content of each group should consist of group discussion around the themes and individual issues, each stage of the journey to be explored visually through art work and followed by discussion of the work produced. Participants are introduced to the notion of journal work and should have a record of their own heroic journey at the end of the programme. Ideally, because of the need to introduce the idea of the myth as a metaphor, the group would be closed. However, this client group has a notoriously high drop out rate so arrangements may need to be made to take people in as time goes on giving it a 'slow-open' character.

The Needs of this Population

- to gain in awareness, identification and acceptance of feelings
- to develop an idea of what to change
- to learn how to go about it
- to learn new ways of doing and being
- to acknowledge and honour the self
The Efficacy of Groups for this Population

The preoccupying concern of addicts who move into recovery can be summarised as personal change. Their frontiers lie in the area of moving beyond their own limiting behaviours and attitudes. The group of itself is a powerful curative force because it alleviates feelings of isolation and demoralisation to which substance misusers often fall prey especially during attempts at recovery. In addition as Philip J. Flores (1988) says, "it is important to note . . . that the chemically dependent individual responds more favourably to groups because the cultural and societal forces which contribute to addiction can be used in turn by the group to heal and treat the very deficits it has created (p. 3). Group psychotherapy, because it provides a forum for interaction and experimentation on an interpersonal level, offers this population a number of advantages.

For example:

- peer support through the process of change
- peer pressure to remain sober and stick with the task
- normalisation of their experience (they are not alone)
- learning an understanding of their attitudes about addiction and their defences against giving up alcohol and drugs by confronting similar attitudes and defences in others
- brainstorming new approaches.
- sharing and identification with others who are going through similar problems
- a chance to experience meaningful and emotional interaction
- learning to communicate needs and feelings more directly
- the development of a greater awareness of how their own behaviour and attitudes contributes to their difficulties.
Conditions of Participation

While every group member should be expected to make a commitment to sobriety, it must be acknowledged that relapse is often part of the recovery process. On this basis intoxication would exclude a person from a particular session but not from the programme. Any relapses must be acknowledged in the group and discussed as hitches in the journey. As diversity can only enrich the group experience ideally the members will range in age and experience and there will be a fair distribution of men and women.

Preselection Interview

There are a number of reasons for holding preselection interviews with each potential group participant. These include assessment of their suitability and their motivation and to establish some connection between the client and the group facilitator. With this population it may be necessary to make sure their literacy skills are adequate and if not to organise some other way of dealing with the aspects of the programme that require reading and writing, for instance tape recordings. The interview provides an opportunity for the client to ask questions and for the facilitator to explain the expectations and rationale of the group. At this time the client can be given a story to read and a chance to ask any questions about it. This story will be brought to all the groups.

The Stories

There should be a number of short stories to choose from that are based on the transformation theme and which fit the heroic journey model. The various stories should emphasise a number of elements of the heroic journey so that there will be two or three per session which
characterise the theme for that week. The stories should include a selection from classical to contemporary, including some from films and television, myths, fairy stories and the stories of chemically dependent people in recovery. A good range of stories will help to demonstrate the transferability of the old themes to the contemporary context.

**Time and Numbers**

The duration of each group and the numbers are dictated to an extent by the chosen style of art therapy. Two hours or three hours will be required to include a warm up period, two or three activities including drawing, painting or making things, sharing the experience and giving feedback. It will be necessary to take into account the participants level of experience in group work and their ability to withstand the intensity of the work.

Because one of the objectives of the group is to integrate the participants experiences in a multifaceted programme holding the group weekly would be appropriate. Once a week is often enough to maintain continuity from one session to another while providing enough time to practice new strategies in 'real life' situations and report the experience back to the group. A ten or twelve week programme goes some way to providing the support that is vital for those in early recovery.

I have suggested around twelve members, however considering the high attrition rate with this client group, it may be necessary to start with about sixteen. In suggesting this number I am mindful of the space required to allow everyone to get involved in art work and the time needed to allow everyone to make and talk about their work. I believe
this number will be sufficient to provide some diversity of experience and to allow members some relief from the spotlight.

**OUTLINE OF SESSION CONTENT**

**Journal Work**

Journal work will be part of the group and ideally the work done in group time will be supplemented in between groups by the participants so that at the end of the time each group member will have an illustrated chronicle of their journey.

**Session 1:** This session will be essentially educational. The aim is to demonstrate the use of metaphor and the similarity of themes running through a number of different stories. Acknowledging the need for change.

- Introductions.
- Development and discussion of ground rules.
- Warm up, a discussion of expectations.
- Sharing some of the stories.
- Talking about hero's we identify with from films, stories etc. seeing the journey as a positive opportunity for growth.
- Acknowledging the call to adventure and answering the call with a drawing which deals with an issue the individual wants to address in relation to their substance use.

**Session 2:** This session will provide an opportunity for the group to look at their arrival at this point in terms of a series of choices and chronic behaviours (Houston, 1992, p.89). It will be necessary during this and subsequent meetings to have some brief discussion around the
issues and give examples so everyone gets the idea and can start to understand notions of owning their choices and behaviour.

- Warm up by looking at how these things affected the characters in the original stories.
- Establish a critical choice (blunder) that lead you to where you are now, about to embark on an heroic quest.
- Begin with this incident create an illustrated map of subsequent choices leading along the path to the present.
- Identify a recurrent blunder, behaviour or response and illustrate a number of consequences of this behaviour.
- To a partner. tell the story of this part of your life as if it was the beginning of an heroic tale.
- Write the story in your journal.
- Share the stories in the group.

The last two activities are designed to help the participants get the idea of writing their own story in their journals.

**Session 3: The hero and the quest.** The aim is to explore the hero's characteristics and identifying some of his or her strengths and weaknesses. In this session the scene will be set and some idea of an appropriate quest, destination or goal will be developed.

- Warm up by looking at the hero's in the stories as they set out on their journeys then at their goals.
- Draw yourself as the hero. considers assets and liabilities these might appear as weapons and defences, soft spots etc. Consider the context and era in which the hero is set. This will provide an opportunity to talk about the characteristics of other times and places. What is attractive/unattractive about them.
• Discussion in groups of 3 or 4.
• Discussion in large group about when and how assets can become liabilities and vice versa.
• Discussion about where the hero might be going.
• Create an image of this place.
• Brief sharing of images to close.

Ideas to be written up in journals after the group.

Session 4: The aim is to contact and establish the identity of the hero’s supernatural aid, friend in court, inner wisdom, or entelechy as Jean Houston describes it (p.621). Then to embark on the journey.

• Warm up by looking at other guides or characters in the stories.
• Guided meditation to discover the hero’s innate wisdom or spirit guide
• Draw this character and identify some of his or her attributes. What is the new found strength they bring. Give them a name.
• Talk about this in the large group.
• Draw yourself setting off on the journey. Who and what do you have with you? What does the country you are setting out from look like?
• Talk about this in the group.

Session 5: The aim is to examine the reality of using chemicals, to look at its attractions and the consequences of not changing.

• Warm up looking at places in the stories where the heroes’ progress is interrupted or where they get stuck along the way.
• Guided meditation to the land of the Lotus Eaters (Houston, p.103), from the Odyssey, ending with being called back to
the task by travelling companions (recorded voices of the participants and the group leader made previously).

- Groups of three telling each other in turn about their attractions while the other two, playing the parts of the hero's travelling companions, feed back the reality of continued use. Art work in which the pros and cons of using are weighed up and losses entailed as a consequence of substance use are acknowledged.

- Group discussion.

- A drawing about being back on the road again with companions.

**Session 6:** The aim is to look at rigid attitudes that inhibit development and limit the hero's view of the world and keep him or her in the dark. The belly of the whale (or the dark generative space) is where new energy is created out of disintegration/digestion. What would happen if he or she thought or behaved differently? What stops him or her from changing? Crossing a threshold into new ways of thinking.

- Warm up, the group leader will read the story of Odysseus's encounter with the Cyclops followed by a discussion of the original stories (Houston, p. 106)

- Groups of three discuss rigid attitudes trying to be honest and objective and challenging each other.

- Group discussion listing attitudes and discussing consequences. Talk about how these are often learnt in early childhood or picked up through life without any logical reason for doing so. They may be difficult to shake off.
• Kinesiology exercises to repair the channels between right brain and left brain thinking to increase capacity for creative thinking.

• Give these attitudes that limit the hero's action a character or a form. The hero needs certain attributes or tools to overcome it. Do a drawing about the solution (explore new solutions to old situations).

• Sharing the drawings and talking about what is needed to overcome the characters.

Session 7: Addiction as a character in the story. Dealing with the archetype of the adversary. The aim is to objectify addictive behaviour and in giving it a persona gain some understanding of how the individual interacts with it, what it says to the hero and how the hero responds. The session is about becoming aware of self-talk.

• Warm up, the group leader will read a story illustrating how self-talk can influence people.

• Follow the warm up by a discussion about how people are affected by self-talk.

• Make two masks, one to represent the hero and one to represent the addiction character.

• Working in groups of 3 or 4, speak first as your addiction and then as the hero from behind the masks. The other members of the sub-group help the hero develop verbal strategies to outwit or counter the addiction character using their hero masks.

• Based on the character of the addiction and the strategies explored in the previous activity develop some ideas of the
defences and weapons the hero can use against the character. Make a drawing of the hero with these things.

- Discussion of the activities and discoveries in the larger group.

**Session 8:** The aim is to look at external triggers for relapse. To explore how factors outside the individual can influence the individual to continue or resume using chemicals. These may be friends, family, dealers, societal messages etc. (Based on Houston's group activity p. 214).

- Warm up by talking about the original stories.
- Work in groups of three and take it in turns to be the hero in the middle, the people on each side hold on to the hero's arms and simultaneously speak seductively in his or her ears. They should mention as many reasons as they can think of as to why it is alright to use and circumstances under which it may be justifiable.
- Regroup for a brief discussion about this experience.
- Roll plays in the large group about dealing with these influences. Members will be encouraged to speak as the alter-egos of the seducers and the guides and travelling companions of the heros.
- Introduce the idea of travelling a narrow road between the internal influence of the addiction and external pressures from other people and life events introducing the next activity. Do a drawing, painting etc. about this experience on the journey.
- Discussion about what it is like to have to contend with these forces.
Session 9: The homeward journey. The aim of this session is to explore goal setting and to work with some real ideals.

- Warm up with a discussion about what may be involved in reaching destinations and achieving goals.
- Discuss what prevents people from changing and reaching their potential. Ask 4 or 5 participants in turn to suggest an ambition and have others call out reasons why they cannot achieve it. Identify these reasons as mental shackles and negative messages. Discuss where these might have come from.
- Work in pairs and discuss your hero in five years time. what friends and associates will he or she have. what will his or her family life be like. how fit and what sports does he or she play be. how does he or she stand spiritually. morally and ethically. what sort of job does he or she have. what is his or her financial state. what has he or she learnt. what has he or she read? Identify an achievement in each of these areas and write it in your journal. Make them measurable. being sober for a length of time. having a job. money in the bank.
- For the rest of the group the participants work together on planning a hero's homeward journey as an exercise in goal setting. The facilitator should direct the discussion and summarise the process on a board.

1. Identify what home is like for the hero (the goals). This is about establishing a sense of direction. Group members contribute some of their own ambitions.
2. Prioritise these goals (although they are different for different people the important part here is going through the process). List them easiest to toughest and in order of desire.
3. Come up with some reasons why the hero is not there now and some things he or she has to do now to get there. This is about the importance of small increments.

4. Go through the process of breaking big goals down into smaller ones. For example, money in the bank requires a job, requires training etc. Making mountains into mole hills.

5. Discuss what the price may be of achieving some of these goals. Are they worth it.

6. Talk about the importance of mental rehearsal and programming in "I can do it" messages rather than "I can't do it" messages and of envisaging the goals achieved.

- Finish with a group portrait of the hero with all his or her ambitions achieved (these may be represented symbolically).

**Session 10:** The last session will be devoted to sharing the heroic journeys of each of the participants. Participants will be invited to bring contributions of their favourite foods for a celebration feast to accompany the story telling.

- Warm up with a story told by the group leader
- Participants take it in turn to recount a synopsis of their story or describe some particularly heroic exploits.
- Farewell and send off for the next leg of the journey.
SUGGESTIONS FOR FURTHER RESEARCH

For me the first step in the ongoing investigation of these ideas is to run the group, observe its effectiveness, and modify and refine the activities. It may be useful also to run the group in a number of different settings and compare the images produced and compare the outcomes for individual clients through follow up interviews. However, each of the implications for treatment mentioned previously proposes a possibility for future study in which the relationship between visual representations and stages of change could be investigated further. Bolen (1985) and Pearson (1989) both suggest women's lives and growth are governed by specific archetypes that differ in some ways from those that are central to the lives of men. Some researchers, such as Nan van den Bergh (1991), would distinguish between how the addictive process operates in men and women. She suggests it is not appropriate to approach treatment of addictive behaviour in women from the same premises as is appropriate for men. It would be interesting to conduct an art therapy study to establish whether in fact there is a difference in the type and frequency of themes appearing in the art work of male and female substance users.

It may be worth while establishing whether the manifestation of imagery related to the hero's journey as a model for change is distinctly different for this client group than for others. Further to this, it may be that the journey motif is more crucial for this population than for others. Indeed, it may be appropriate to investigate what mythological role the therapist plays in his or her client's journey.
As is the case with most studies, replication of these observations, thereby increasing the sample size, would be useful in substantiating the ideas outlined in this paper. In addition, it may be relevant to note whether similar themes appear in the art work of similar groups around Australia and overseas. It may be that the journey theme in the context of substance misuse is culturally specific. Perhaps other archetypes and metaphors are dominant in other cultures. With more work in the practical application of the implications for treatment using art therapy it may be possible to develop art therapy techniques to explore ways of moving through particular stages. By way of example, the use of masks to explore and work with the motif of Split Selves may be a possibility.

Another approach to further study, based on this idea, may be to investigate the appearance of journey motifs among different client groups, perhaps through the collaboration of a number of art therapists. In this way the study could be expanded and a number of populations compared. It may be useful to amplify the study by means of an exploration of the literature and imagery related to fairy tales, folk law and other mythological themes.

Lastly, it may be possible to set up an investigation in which the therapeutic value of working with themes, such as those observed in this study, can be assessed. These suggestions are by no means exhaustive and I hope that the ideas explored in this study will lay the seeds for many future investigations.
APPENDIX 1

Release of Information

I give permission for the art work and/or case notes produced in art therapy sessions I have taken part in at the Central Drug Unit to be used for research purposes in conjunction with the Masters in Art Therapy programme at Edith Cowan University.

I understand that my anonymity and confidentiality will be preserved.

Signature

Date .................................
Ms Amanda Hasenkam  
Central Drug Unit  
32 Moore Street  
EAST PERTH WA 6004

Dear Amanda

Your request to use the client's art work collected during art therapy sessions conducted here at the Central Drug Unit for research has been considered. It is understood that this research is to benefit the field of art therapy in terms of theory and practice and give you full permission to use the art work for your thesis.

The art work is considered to be clinical material produced in the normal course of the unit's treatment programme. As such it is within the jurisdiction of the Authority to give consent for the use of this data for research.

The clients concerned have already given permission for the use of this material for research purposes on the understanding that their confidentiality and anonymity are preserved.

We support this investigation based on the art work produced by clients participating in our programme in the belief that it will contribute to the body of knowledge related to art therapy and addiction. We would be interested in receiving a copy of the findings on their completion.

Yours sincerely

GARY MAGEE  
CO-ORDINATOR  
RESIDENTIAL SERVICES

23 September 1993
APPENDIX 3

PLAN FOR GROUP FROM WHICH THE ART WORK
WAS COLLECTED

Aim The aim of the group was to have the group members focus on their feelings.

Rational As this client group often has trouble accessing their feelings and indeed often use substances to medicate against intolerable feelings it may be that using drawing and art materials may be a less direct and less threatening way of approaching emotions.

Ground Rules

- Explanation about Art Therapy and about how it is not about how well you can draw but about using pictures instead of words.
- Explanation about why I would like to keep the art work for my study and for educational purposes and about the Release of Information form.
- Confidentiality to the unit
- No judgemental comments about other people's process or art work.
- Members to share in the discussion to the extent they feel comfortable and explain why sharing is useful.
Explanation of the Group Activities

- Warm up for five minutes to get the members interacting and used to the idea of using art materials. Something fun.
- Drawing how you feel for 20 minutes.
- Group discussion for approximately 30 minutes.

Description of Main Activity This activity is about how you feel. I would like you to do a drawing about how you feel today, here and now in the detox unit. It does not have to look like you, you might want to use lines and colours to describe how you feel, or patterns, or stick figures. Remember this is not about how well you can draw but about describing how you feel. You have 20 minutes for drawing then we will have time to talk about the drawings. If you finish early please sit quietly with your drawing and wait until others have finished. I will let you know when you have five minutes to go and again at two minutes. Please ask if anything I have said is not clear.

Conclusion All group members were invited to talk about their images but it was not mandatory. Usually they took turns as they were ready. At the close of the group the members were asked if there was anything they wanted to say before we finished. They were told that if there was anything they wanted to talk about and did not feel comfortable saying to the group they could see me after the group, or their counsellor, or any member of staff. At the end I thanked them for their contribution and handed out Release of Information Forms and collected the art work.
Art Materials

• Continuous computer paper
• A2 sheets of drawing paper in grey, white, black, and pink.
• Oil pastels
• Coloured felt pens
• Coloured pencils
• Acrylic paints
• Charcoal
• Scissors
• Glue
• Plasticine
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