

ART AND THERAPY: AN UNEASY PARTNERSHIPH. Irene Champernowne, B.Sc, Ph.D.

Paper read to the joint meeting of the Analytical Psychology Club and the British Association of Art Therapists on 20th January 1971

As I have been a Jungian Psychotherapist for over 30 years, perhaps I take up this subject somewhat biased on the side of therapy, of which I have more knowledge and experience. But I am also someone deeply interested in Art generally and in the very important position it holds in the life of Mankind. Thus I have presumed to put together the thoughts contained in this paper on Therapy and Art, and I want, if I may, to share them with you. I know there are many people in the audience who are experts in the realm of Art and also others in the world of Therapy, and I hope in discussion to learn from both sides, for I am fully aware of the inadequacy of my attempt to discuss "Art and Therapy - an Uneasy Partnership".

Some of us psychotherapists who are primarily interested in the world of healing or "being made whole", health, wholeness, Holiness (describe it how you will), have for many years utilised and recognised the great value of so-called "Art Therapy".

Professor C.G. Jung was using the creative expression of his patients as means of diagnosis and healing more than half a century ago. I have myself used professionally the creative expression of students and patients for development and healing for at least thirty-five years. I also used these expressions in my own analysis and training in Zurich and London much before that.

Art and Therapy are often, or so it seems to me, two opposing disciplines or fields of activity and can even be at war with one another, and destructive of one another at some levels. Yet something has brought them into juxtaposition. Many people interested in and occupied with healing at the present day, have become aware of the enormous value, indeed essential value of creative expression in giving identity to the creator, and the finding of value and a future potential for life in the actual process of creation. The Educational world has learned a very great deal about children's play and the creative life associated with it. This has now penetrated into the older students' world and adult "play" is closely associated with that which we call "Art". Teaching of techniques and skills is now - and I would say rightly - more inclined to follow the creative drive and serve it in the process of creative expression than lead the way. Strangely "technique" in the Oxford dictionary is described as "Mode of artistic execution in music, painting, etc; mechanical skill in Art." I take it that technique is an acquired habit of adroitness, which misplaced can hinder creativity but if acquired only in relation to the creative process can free the activity from a compulsive bondage and submission to conscious standards, yet give support and greater and wider ability to the individual to formulate the inner creative process. I should like to quote from the writings of Professor Jung, (Collected Works. Vol. VI. Psychological Types):

We know that every good idea and all creative work is the offspring of the imagination and has its source in what one is pleased to term 'infantile phantasy'. It is not the artist alone, but every creative individual whatsoever who owes all that is greatest in his life to phantasy. The dynamic principle of phantasy is play, which belongs also to the child, and as such it appears to be inconsistent with the principle of serious work. But without this playing with phantasy, no creative work has ever come to birth. The debt we owe to the play of the imagination is incalculable. It is therefore short-sighted to treat phantasy on account of its daring or unacceptable character as of small account.

And from Vol.16 of the Collected Works, G.G. Jung, page 45-46, may I quote further:

To me phantasy is actually the maternally creative side of the masculine spirit... In the ordinary course of things, phantasy does not easily go astray; it is too deep for that and too closely bound up with: the tap-root of human and animal instinct. In surprising ways it always rights itself again. The creative activity of the imagination frees; man from his bondage to the "nothing but" and liberates in him the spirit of play. As Schiller says, man is completely human only when he is playing.

To allow this state of "play" is not easy for man, who serves the outer canon and conventions all too easily and often dishonestly. A great revolution such as we see in youth today may have been needed to bring us closer to the sincerity and purposiveness of play in its creative aspect. Through such play new truths of ourselves and the world are discovered if we exercise the freedom with discretion and do not allow chaos to ensue by complete abandonment of the ego values, so that we are swept away as on a tide having completely lost control of the boat.

In a quotation from Professor John Passmore's book "The Perfectibility of Man", in the last chapter which he calls "Paradise Now", he says:

For all its virtues play is not enough... Art is not simply play, it is a form of love, enjoyment with care, cherishing an object.

And:

The attempt to turn Art into a 'happening' is, one might say, precisely the attempt to create an art without 'care' which is to be enjoyed once and for all, as it happens, and which is to be in its creation entirely spontaneous, the expression of an immediate enjoyment.

Professor Passmore is right, play, important as it is, is not enough. In living life itself we are often so blind that we do not see that which lies in our own unconscious, until we have acted out the repressed emotion, perhaps in actions we deeply regret later - and often should regret. Only when we see ourselves as something that at first we call "not ourselves" do we begin to know the measure of our shadow. We are inclined to say "*I was not myself*". But this is only true if we interpret it as "I was not my ego." We are also our shadow good or bad. The shadow is not necessarily "bad";

it may be much needed energy in a form which under the control of consciousness becomes a most desirable part of the personality. Here the arts help greatly and the repressed elements even evil and criminal contents of the Unconscious can often be expressed in the less destructive way of an Art form and temporarily be held there. I have seen pictures which contain terrible violence - violence which belongs at least at one level to the creator of the picture even if it is fed by the collective violence of the time. How far the individual is able to take responsibility for the violence contained at that moment in an art form is related to the measure of integrity in that person and to the level of consciousness to which he or she is able to arrive by virtue of understanding through relation to the picture, and its contents. The phantasy in the Art form must be understood, its message taken in by the ego and thus conscious responsibility can perhaps be carried for it. The creator has in some sense a belongingness to it.

The therapist whether Art Therapist or Psychotherapist needs to enter the process with the patient or student and live through it in its phantasy and symbolic so-called Art forms with the creator. By this method he comes to a deep poetic knowledge - a knowledge which Dr. Karl Stern calls "knowledge by union", "an intellectual sympathy by which one places oneself within an object in order to coincide with what is unique in it and consequently inexpressible", because a lot is left out in artistic creation, and Dr. Stern continues "There are indications that the artist has a form of knowledge bound up with love which is derived from the fact that we are co-natured with everything that is" (Flight from Woman" p. 42-43). This is where true therapy as an art is derived from Art in its widest and deepest sense and where Art and Healing belong at that depth together. "No matter how much the cumulative sciences may add to our knowledge of things, simple wisdom has a knowledge of Nature which flows directly from the source of Love", i.e. knowledge by Union. (Karl Stern "The Flight from Women, p.293).

The difference in the two roles of therapist and analysand or artist is a matter of the degree of consciousness which the two participants bring to the matter, and the analyst is of course not always as conscious as he or she should be. He too must grow within the relationship.

Von Keyserling in his book "South American Meditations" explains the process of interchange and change very effectively. He says:

Once a man has exteriorised an inner state, the latter for him becomes a new point of departure. Thus man must again and again represent his inner reality in external form in order to progress. But what has taken external shape instantly turns into a model be it in the positive or negative sense.

Later in the book he says:

All inner states which have taken outward shape by virtue of this very fact become new beginnings. They become new model images for their creators and react upon them. In this sense the people are the sons and not the fathers of their deeds. In

this sense every man has need of his own work if he would progress. After he has created his work he is another and a different man from what he was before, and the same work can create a new point of departure for all who accept it as a model.

This applies to both the creator and the observer whether of great Art or therapeutic expression of almost any true kind.

Lately, as so-called "Art Therapy" has become more fashionable in the Educational and Medical world, I have become increasingly aware of the fact that the term Art Therapy is most unsuitable for the kind of work we do, in "Psychotherapy through the Arts". Man is driven to express himself in a variety of ways he little understands. Often these ways are connected with the repressed side of his nature with the unlived life he did not know he possessed. In the modern world he often feels imprisoned by the limitations of his daily life. Frequently he falls sick because of this unrecognised power within him, and he seeks healing whether he knows it or not via his own creative expression. Quoting from C.G. Jung again (out of *Wirklichkeit der Seele* 1934):

'Creative life is always on the yonder side of convention. This is how it comes about that when the mere routine of life in the form of traditional conventions predominates, a destructive outbreak of the creative forces must follow. But such an outbreak is only catastrophic as a mass phenomenon and never in the individual who consciously subordinates himself to these higher powers and places his abilities at their service.'

In other words, the man who dares the tide of creative life in him yet keeps a hand on the tiller of his boat while letting it risk running freely with the current, knows as an individual what he does and in the responsible knowing is justified. We must serve the individual not the mass movements. Life is expressed more truly in the individual.

In creative expression whether through paint, clay, stone, poetry, dance and music, the individual who has learned or remained with the capacity to play, experiments in these different media, and sets free a power which is not, at the very moment of action, under the direct control of the ego - the control being reassumed after the expression. Dangerous as this can become, it can under protected conditions be a risk worth taking for many people. Indulgence in the activities is at first free and unselfconscious but there comes the time when the process should temporarily cease and the ego needs to consider what has been happening if a great work of art or healing is to be the result.

In the "Secret of the Golden Flower" in his commentary on the old Chinese text, page 90-92, C.G. Jung talks about the "Art of letting things happen." He says,

'We must be able to let things happen in the psyche. For us, this becomes a very real art of which few people know anything. Consciousness is forever interfering, helping, correcting and negating, and never leaving the simple growth of the psychic processes in peace. It would be a simple enough thing to do, if only simplicity were not the most difficult of all things. It consists solely in watching objectively the development of any fragment of phantasy. Nothing could be simpler than this, and yet right here the difficulties begin. Apparently no phantasy-fragment is at hand –

'yes, there is one, but it is too stupid'. Thousands of good excuses are brought against it: one cannot concentrate on it; it is too boring; what could come out of it? It is "nothing but" etc. The conscious raises prolific objections, in fact it often seems bent upon blotting out the spontaneous phantasy-activity despite the intention, nay, the firm determination of the individual, to allow the psychic processes to go forward without interference. In many cases there exists a veritable spasm of the conscious.

If one is successful in overcoming the initial difficulties, criticism is likely to start afterwards and attempts to interpret the phantasy, to classify, to aestheticise or to depreciate it. The temptation to do this is almost irresistible. After a complete and faithful observation, free rein can be given to the impatience of the conscious; in fact it must be given, else obstructing resistances develop. But (and this is an important but: my comment) each time the phantasy material is to be produced, the activity of the conscious must again be put aside.... The way of getting at the phantasies is individually different. For many people it is easiest to write them; others visualise them, and others draw and paint them with or without visualisation. In cases of a high degree of inflexibility in the conscious, often times, the hands alone can (access) phantasy; they model or draw figures that are quite foreign to the conscious. These exercises must be contained until the cramp in the conscious is released, or, in other words until one can let things happen; which was the immediate goal of the exercise. In this way a new attitude is created, an attitude which accepts the irrational and the unbelievable, simply because it is what is happening.

At this point Professor Jung says a very important thing - pointing a real warning. He says "This attitude would be poison for a person who has already been overwhelmed by things that just happen." And today so many young people are being overwhelmed by "things that just happen". The happenings at times have dire consequences having taken complete control of the entire situation. It is the function of the therapist to remain in a conscious position, thus functioning as ego security for the patient while unconscious forces are at work and unconscious material irrupts. Dr. Jung continues

'The reversal of one's being means an enlargement, heightening and enrichment of the personality when the previous values are adhered to along with the change, provided of course that they are not mere illusions. If the values are not retained, the man goes over to the other side, and passes from fitness to unfitness, from adaptedness to the lack of it, from sense to non-sense and from reason to mental disease. The way is not without danger'

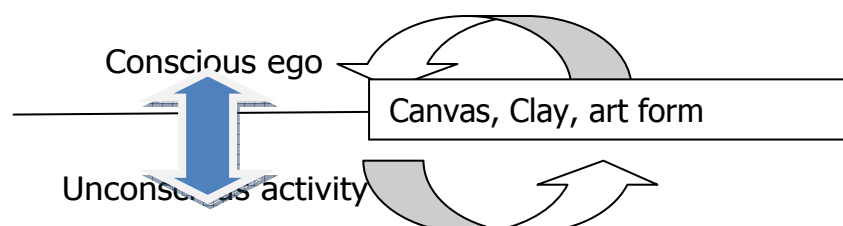
And further on he adds:

Only (a man's) integrity can guarantee that his way does not turn out to be an absurd adventure.

People differ in the way they create an outer expression of their inner imaginative life - for those un-lived depths of the psyche so needed to revivify the limited, mundane almost dead fastnesses of ego life. Some people create through images in the mind, the mind's eye or the mind's ear - or even bodily patterns which arise for instance in dance or mime. These can be played with, introvertedly and inwardly for a long time

and it may be the individual has not the artistic technical ability to bring the experiences out into form in any adequate artistic way. This is where Art and Healing may part company or not belong together. Yet greater technical ability can help to hold and make less dangerous the emotional power contained in images. But from the point of view of healing and therapy the technical artistic merit does not necessarily matter so long as the expression has inner validity and is not deliberately perverted or artificial. However inartistic or weak, a statement has been made in some form, an attempt at communication from the unconscious of the individual has been forged in however feeble a manner from an artistic standpoint. The consciousness of the creator and therapist together may be able to understand the message not by rigid detached and scientific; interpretation but by entering into the symbolic story or experience. This happening between two people brings into the conscious world of the creator and - incidentally the therapist a wider experience than that which he had before and the ego learns and grows by virtue of the psyche's activities as a whole.

The ego in the individual is often cut off from the unconscious side of his life until he has worked or lived in some way which has caused him to throw out as it were onto a screen the unconscious content in a shape or form. The ego then looks at what is virtually a reflection of the part of his own life which has been hidden hitherto. This speaks back to him and thus the ego of the person comes into relation with what is really lying below hidden in him himself.



Educating the ego and bringing about direct communication between conscious ego and unconscious activity. (Diagram adapted Learmonth)

The direct communication represented by the blue arrow was not possible until the unconscious content was projected out into a form.

I must now, having talked mostly about therapy, go on to the question of Art before I can substantiate my thesis that Art and Therapy are not necessarily good companions - in fact they may under certain conditions prove destructive partners, as I have already hinted.

I feel it is presumptuous of me to attempt in any way to define Art when so many artists and people competent in this field differ so greatly. It is however clear that great Art is not purely a subjective statement of the individual creator's life. As Jung says in Vol. 15, page 101 of the Collected Works,

For the essence of the work of Art does not consist in the fact that it is charged with personal peculiarities - in fact, the more this is the case the less the question of Art enters in - but that it rises far above the personal and speaks out of the heart and mind and for the heart and mind of humanity. The personal is a limitation, yes even a vice of Art.

This is one of the major points of difference between Art and Healing.

Two more quotations before I comment further. The first out of Vol.17, the section on "the gifted child". (page 141):

Usually the development of a talent is not in proportion to the ripeness of the rest -of the personality; and we often have the impression that the creative personality grows at the expense of the human personality. Sometimes there is such a discrepancy between the genius and his humanity that we cannot help wondering whether a little less genius would not have been better.... There are not a few talented individuals whose value is paralysed or even perverted by their human inadequacy. Talent is not necessarily a blessing; it is only so if the rest of the personality keeps pace with it.

In the last of the three quotations, Dr. Jung, Vol. 16, page 48 Collected Works, is directly concerned with his work as a doctor, i.e., therapy. He says,

*Although my patients occasionally produce artistically beautiful things that might very well be shown in modern "Art" exhibitions, I nevertheless treat them as completely worthless when judged by the canons of real art.,. It is not a question of Art at all, or rather it should not be a question of Art - but of something more, and other than mere art, namely, the living effect upon the patient himself. The meaning of **individual life** whose importance from the social standpoint is negligible, stands here at its highest, and for its sake the patient struggles to give form, however crude and childish to the inexpressible.*

It is true that in therapeutic practice many of the creative, forms arise from the depths of the psyche - a place where the universal experience of all mankind also originates. This is true particularly of the psychotic patient whose ego has already been flooded with images and experiences; overwhelmed quite often by archetypal patterns, and thus deprived of the simple human ways of living and loving. Creative expression which is recognised and called Art is often the result. A psychotic patient may sometimes paint out a very great deal of his archetypal involvement through his paintings or even crystallise out and freeze some of the unacceptable elements in his psyche in aggression or perversations in art form. But my experience of many series of paintings of this archetypal nature often displayed in exhibitions is that they have had little effect upon the individual painter's total way of living. The creator is often unable to observe and learn from what the unconscious has expressed. The ego is already too drowned in the unconscious experiences itself to be illumined by that which has been created. In any case it is such a highly skilled job deciphering the mysterious messages of these statements that it is rare for the painter already swallowed up by the flood of images to come through to a conscious grasp of his own

creation, though people like G.G. Jung and Godwin Baynes and others have struggled and in many cases wonderfully succeeded in effecting healing through their understanding of them.

At this point I need to speak about drugs. Many of our young people take drugs particularly of the LSD variety, in order "to have a trip", a journey into another world - that is into a world of spiritual and archetypal symbols. My disagreement with this is not with the aim but with the method or attempt to enlarge the field of consciousness. Because the ego and consciousness is dulled, the experience undergone while the individual is under drugs is not really apprehended by the ego. Thus the individual loses on the journey back, that which has been touched - I cannot really call it experienced in any true sense because the ego was not related to it.

The attempt to translate the so-called experience under drugs into Art forms is not usually successful - often the externalising of the contents produces rubbish, infinitely more confused and banal than any dream. In any case the individual loses all true and lasting sense of belongingness to the material.

Quotations from the Daily Telegraph Supplement. October 1970

However sensationally vibrant and colourful the images revealed to a taker of LSD, the drug is no short cut to masterpieces of originality. What can be seen cannot always be reproduced. Dr. Richard Hartmann, a German psychiatrist and art dealer, persuaded 30 artists to work under the influence of LSD. In each case the result was unlike that normally produced, but perhaps more valuable as an insight into the artist than as an addition to his works.

Comparing the pictures done under the influence of LSD with each painter's normal work, one conclusion is immediately clear: the drug produced no masterpieces. In this experiment anyway, there was no spectacular unleashing of sublime inspiration.

Dr. Richard Hartmann, the ebullient young doctor-cum-art-dealer who conducted the test was not surprised. He had not been so naive as to imagine that LSD would transform his painter friends (some of them well-known, like Fritz Hundertwasser) into world geniuses. Each was tested individually over a period of four or five hours, and the whole experiment lasted many weeks.

Soon after the trip came to an end Collien, like the other artists, was dismayed to view his sketches produced under the influence of drugs. Most of the painters commented "that's not my style," or words to this effect. Their whole system and method quivered and sometimes collapsed while they took their trips and this left them helpless and indignant. Hundertwasser was Hartmann's most rebellious patient, hating the whole business. He declared that he felt sick, swore and went on strike. He simply called the whole thing off.

One reaction of many of the visitors to Hartmann's exhibitions in Frankfurt and elsewhere is that his experiment is a pretty convincing argument against drug-taking,

whether he meant it to be taken that way or not.

"William James has told us how under the influence of ether he was convinced that he was thinking great thoughts. Writing them down he discovered them in his waking moments to be absolute nonsense of a pseudo-metaphysical kind. Not every drug-mystic unfortunately is a William James, capable of recognising nonsense when he sees it.

Though I do not agree with all the conclusions Dr. Hartmann came to about the pictures these references support the belief that the ego activity is an essential for mature Art and I maintain also for true Healing. This at least Art and Healing have in common.

Rudolf Arnheim in his book "Visual Thinking" says:

Any organised pattern is a carrier of meaning whether intended or not. Similarly it follows from this approach that the mere spontaneous outburst, the mere loosening up and letting go is as -incomplete a performance artistically as it is humanly. The purely Dionysian orgy while pleasurable and sometimes needed as a reaction to restraint, calls for its Apollonian counterpart. The outlet of energy aims at the creation of form. (p. 297)

Elsewhere he says "*The shaped setting of all human existence becomes the primary concern of Art.*" It is however impossible for some people to make a shape. An individual can be drowned in a mere spontaneous outburst from the Unconscious where for a time the ego as it was known seems to vanish. But in others a new ego seems to re-form in something of the primary way it happens, for a child at the beginning. The experience of madness seems as far as one can see to have been almost a temporary necessity for some people, but this should never be sought, for one has also the experience of seeing others lost to mental hospitals where they linger for the remainder of their lives swallowed by destructive - dare I say - evil, at least disintegrating forces of the Unconscious. I can think of a number of potentially fine people to whom this has happened.

In an article in 'The Guardian' this month, Thomas Wiseman wrote about Patrick White's latest novel "The Vivisector", which is about an artist. I should like to quote from Thomas Wiseman. He says

There is a theory about artists that says art is close to madness and that seeks to link the artist, the revolutionary, the madman and the criminal as being outside the despised bourgeois life whose downfall they are variously bent on producing. This theory seems to have an everlasting attraction for those of romantic disposition. It finds support not-only among writers and poets and painters but also from psychoanalysts and academics of a psychedelic hue..... To draw the conclusion that, madness and wickedness are essential to art is a romantic fallacy. Where the proposition goes wrong is in the creation of a false piece of logic along these lines: dull, honest, ordinary, bourgeois man produces nothing of any value, as he is concerned only with his own comfort; most artists are mad or bad; thus,

in order to be an artist you must not be a dull, ordinary bourgeois fellow, you must be mad or bad.

The artist in Patrick White's novel states his position clearly *thus 'And what about my devils, what if I want to hang on to them? I am an artist, I cannot afford exorcism'. 'That a connection exists between aberration and art I would not deny',* continues Thomas Wiseman,

'What I would reject is the relationship of cause and effect. Another connection can be made: that it is precisely the attempt to exorcise the devil that is expressed in art, whereas cherishing one's devils is productive only of the grosser forms of self-indulgence'.

Shakespeare knew something about art's attempt to exorcise the devil and make a shape out of chaotic frenzy of emotion, or out of the nothingness that calls up the demonic. In *Midsummer Night's Dream* he writes:

*"The poet's eye in a fine frenzy rolling
Doth glance from heaven to earth
From earth to heaven.
And as imagination bodies forth
The form of things unknown; the poet's pen
Turns, them to shapes and gives to airy nothing
A local habitation and a name."*

Jung once said "For the love of God and your fellow men, make a vessel to contain your evil." For energy can be more evil without form, but can be met and dealt with in some way if in a recognised shape. This shaping may even foster good out of the tension. But this must be done with conscious deliberation not lightly and blindly; perhaps one could say religiously.

We have seen that sometimes the creating of form for the imaginative life is a much more unified process, the creative happening moving simultaneously with hand or body or pen. The mind though alert has no idea what is going to happen and is as surprised at what appears on canvas or paper as an onlooker. As we have seen the process must be allowed freedom and from the psychological point of view later be fully observed and assimilated as far as possible. Thus the creator grows and changes by means of his own work. What is unconscious is immodifiable and uneducable until made conscious. It comes by virtue of expression and observation into the realm and to a greater or lesser extent under the control of the conscious ego. (*"If thou knowest what thou doest thou art blessed. If thou knowest not what thou doest thou art cursed"* is a saying of our Lord's in one of the non-canonical gospels).

Professor Rookmaaker, professor of the History of Art in the University of Amsterdam, in his book *"Modern Art and the Death of a Culture"* quotes from a

number of pop poets and songwriters, I should like to read three quotations here, firstly from Paul Simon, "Patterns":

*'Impaled on my wall my eyes can dimly see
The pattern of my life and the puzzle that is me
From the moment of my birth to the instant of my death
There are patterns I must follow just as I must breathe each breath
Like a rat in a maze the path before me lies
And the pattern never alters till the rat dies.'*

These are the unconscious fateful patterns that the therapists are concerned with, both psychotherapists and art therapists. Can they be transformed? The question we are asking is does and can art help to modify and transform these patterns which react like fate? I have heard Professor Jung say that the measure of our freedom is the power we have and use to relate to our fate. Can we make an art form out of our fateful patterns and so by relating to this form find a measure of freedom?

The second quotation is from Ginsberg's poem "Howl":

(We've taken the liberty of correcting misquotation here: Editors)

'I saw the best minds of my generation destroyed by madness, starving hysterical naked...' (First Line of Part 1)

'What sphinx of cement and aluminium bashed open their skulls and ate up their brains and imagination?'

'Moloch! Solitude! Filth! Ugliness!.....'

'Moloch: the incomprehensible prison' (First Lines of Part 2)

and the third one is from Leonard Cohen:

'Like a bird on a wire

Like a drunk in a midnight choir

I have tried in my way to be free.'

Creative expression and art have something to do with this heroic but sometimes mismanaged struggle for freedom, with the attempt to exorcise the devils and modify patterns. Creative expression and art can assist the passionate longing and striving of a man towards wholeness and fulfilment.

From the therapist's point of view diagnosis through observing Art forms may be of some importance but also a great danger and temptation. The complexity and

subtlety of these creative expressions are such that only if one has participated as therapist within the moving, changing process for a long time should one dare to diagnose or label a human being, if then. And even if we apply a label, the individual creator can reply "So what?"

As for the relation of psychotherapist or psychiatrist and art therapist, the latter remains or should remain more fully related to and within the creative pattern - participating primarily at the level of the symbols and images used. The psychotherapist must do likewise but he is trained to raise the level of participation to a greater consciousness possibly more verbally so that the ego of the creator can benefit more directly from the experience. But this must be done with care and wisdom. Verbalisation and logical analysis can be dangerous and destructive by inexperienced therapists. This is the reason why a good analysis for any therapist is a great advantage, He should then know how not to interfere. The Art form has its own validity and to translate from one language to another is bound to bring loss or error.

The true secret lies in the team work which is difficult to describe. It is a subtle inter-change between Art Therapist and Psychotherapist which by honest work together becomes an organic method of healing. The therapy is virtually one.

I have become very conscious recently that some of my colleagues whose bias is very much towards the realm of Art, lose a certain interest in the individual creator, the patient, and his healing and are primarily or even solely fascinated by his work. Wonderful pictures and series of pictures have been produced, shown at conferences with little or no relationship to healing. I have often wanted to ask for whose benefit? If one is really honest- it is often not for the patient's - perhaps for the therapist, and certainly an experience and interest for anyone interested in Art and Artistic expression. Vast collections of these paintings have been made all over the world and I think one needs to ask "To whom do they belong?" Officially and legally to the institution. But has an effort been made to bring about the primary belongingness between the creator and his creation, so that the interchange produces growth and; development in the life of the creator? Sometimes I know it has and the individual has been allowed to live long enough *with* his work of art so that the content of the work -or some of it - to some extent returns, to the creator at a more conscious level of experience, and enriches his life. The original and possibly main purpose of the Arts is no doubt to self-educate man about himself and his world from cave paintings upwards, or downwards (if you prefer it). "Art is a fundamental means of orientation born from man's need to understand himself and the world he lives in." Rudolf Arnheim. Time is needed for the interchange and no artist should ideally be compelled by others or economic pressure to part with his creation until he has drawn out of it as much as he can of the libido he projected into it. When he has done this, the work of Art may then be taken, sold, cast away, or exhibited and no loss of soul will be experienced by the creator. Till then Art dealers, therapists, hospitals, schools must curb their acquisitiveness and wait, if one believes the Individual's value is primary.

This paper of mine has been written because I have seen so much emphasis recently placed on the "Art" created by the mentally and psychologically sick. This is perfectly justified if this is done with the creator's consent by artists who openly claim they are not interested in therapy but solely in Art. But it is destructive and almost dishonest and deserves censure if it becomes the position of Psychiatrists, Psychotherapists and Art Therapists who are supposed to be on the side of healing the individual. The patient must come first and the artistic value of his creation second if we in any way call ourselves therapists. True Art Therapy is really an important aspect of Psychotherapy and if team work is close and functioning well the Art Therapist's work and the Psychotherapist's is all one.

Far be it from me to depreciate any of the work done in developing activities which lighten and enrich the time spent by people in hospitals, prisons, schools of various kinds. Merely diversional activities are a great addition. But therapy is more than passing time - it is healing in depth and if Therapy is to become harnessed to-a partner called Art there is a great danger that Art will over-ride the partnership, for perhaps for some it has a more exciting and greater appeal. It has results to show and does not necessarily force the "teacher" or "therapist" into the often uncomfortable deep involvement with sick or suffering individuals which true therapy certainly must.

There are numerous colleagues of mine whom I could name who have for years done wonderful healing work and collected by legitimate means numbers of wonderful pictures deserving the name of Art - which have also been used for healing. Nevertheless, I feel there is a very real danger that the inner complexity and subtlety of the deep relationship made between man and his creation and man and his fellow-man via his creation can become lost and the original purpose which brought Therapy into juxtaposition with Art be lost also. But with the right measure of consciousness perhaps Art can be in itself healing. As Neumann says in "Art and the Creative Unconscious",

'When the unconscious produces something without participation of the ego or where the ego remains purely passive we have a low level of creativity; the level rises with increasing tension between ego and unconscious,'

and further on he continues: (p. 195 "Art and the Creative Unconscious")

'Particularly in the greatest creative men the process of formation is often long and arduous, requiring the most strenuous effort on the part of the ego and of consciousness.... This does not lessen the weight of the opus, but on the contrary enhances it.'

I have been reading the book "Empty Space" by Peter Brook, one; of the Directors of the Royal Shakespeare Company. Drama (and the play) is an art form with great cathartic potential for both actor and audience. A living picture made out of living men and women can speak back to both actors and audience just as a painting can, and something happens. Peter Brook says

"The real question for the actor is whether in an art that so renews him he could also if he actively wished find another growth. The question for the audience, happily refreshed by a joyous evening at the theatre, is also the same one. Is there a further possibility? We know a fleeting liberation can happen: can something also stay?... Does (the spectator) want anything different in himself, his life, his society? If he does not, then he does not need the theatre, to be an acid, a magnifying glass, a searchlight or a place of confrontation - .He may need one or all of these things.... he may desperately need that trace that scorches... he desperately needs it to stay."

Most of these people from whom I have quoted are talking about transformation, creative change, growth, development, movement towards a goal and a setting free of life in its power to unfold, to create out of the fundamental purpose of each individual's personality alone and in society. Man does not groan in dark despair over the pains of meaningful creation, only over meaninglessness.

C. G. Jung in his essay on Conscience says:

"Like all creative faculties in man, his ethos flows empirically from two sources; from rational consciousness and from the irrational Unconscious. It is a special instance of what I have called the transcendent function, which is the discursive cooperation of conscious and unconscious factors, or, in theological language, of reason and grace."

So at this point, perhaps the aim of therapy - "to make whole" - comes closer to the hidden aim of the great artist who brings about a mysterious correspondence between the ego and the world of the Unconscious from which the energy for creation is derived. Great Art and Therapy may perhaps after all at the greatest depth belong together and we with our superficial understanding and even more superficial functioning are responsible for tearing them asunder.

Shakespeare says in "The Winter's Tale":

*This is an art
Which does mend nature, change it rather, but-
The Art itself is nature.*

Professor Goddard in his comment on Shakespeare's play "The Tempest" says

Creative minds are almost bound to see that the arts are to men only what toys are to children, a means for a rehearsal of Life. And so paradoxically the object of Art is to get rid of the arts. When they mature, the Art of life will be substituted for them as children outgrow their toys.

But we need not worry, or feel afraid of losing something, we shall not be able to discard our toys, we have not arrived at such a point of Life we shall need Art and the arts to help us for as long as we live to make an Art of living.

As C. G. Jung says (Vol.11, p. 347 of Collected Works):

The living spirit grows and even outgrows its earliest forms of expression; it freely chooses the men in whom it lives and who proclaim it. This living spirit is eternally renewed and pursues its goal in manifold and inconceivable ways throughout the history of mankind. Measured against it, the names and forms which men have given it mean little enough; they are only the changing leaves and blossoms on the stem of the eternal tree.

Whether Therapists, Painters, Sculptors, Musicians, Poets or Dramatists, we must each keep in touch with the stem of the eternal tree, that is, with the living spirit which alone can help us to become Artists in the Art of Living.