

# Clinical Methodology in Jungian Art Therapy

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## Abstract

This article describes art therapy as a practical tool to explore the unconscious in order to further the process of individuation as described by C.G. Jung. Based on a research study (Skov, 2013) it is suggested, that the transformative process of consciousness develops through the compensative function of the self, operating through the art making process, followed by therapeutic exploration of the image leading to an improvement of the ego-self relationship. Using the concepts of ego, shadow, animus/ anima and self an art therapy procedure will be presented combining Jungian psychology with creative methods.

Finally an integrative model for clinical art therapy will be introduced as a transformative process moving through the physical, psychological, social and spiritual domains pointing towards different methodologies in clinical art therapy related to different client needs.

## Introduction

Individuals we meet in therapy have to some extent lost a living relationship to their inner self during the process of adapting to outer expectations. In a life crisis when important choices has to be made, an inner sense of knowing-what-to-do may therefore not be available, and individuals can get stuck in patterns of living that lead to low quality of life experiences. There may be little trust in the inner reality and often the imaginative function is forgotten or ridiculed. The challenge during psychotherapy is therefore first of all for the individual to rediscover inner values and then to find some way of using them in an outer reality. As Dissanyake (2000) has pointed out, we also need to have a belonging relationship to the world around us.

Characteristic for a Jungian approach in art therapy is an intentional activation of the unconscious through the creative process and therapeutic use of images. Moving from the image as an outside representation of the self towards an inner recognition of an-other is most of all a question of timing and of the client's readiness to confront the psychic reality. This may be one of the most important arguments for using a projective media in self-development, because we can stay connected to the self while using the image as a bridge preparing for inner transformation.

According to Jung, the self is not a constructed part of the psyche, opposite to the ego that develops through object relations. Therefore we cannot transform the self, but we can come to know more about it. Using symbols as self-representations is an opportunity to explore different parts of the unconscious and to change the attitude to the self through that exploration. In my clinical experience these imaginative dialogues always makes a strong impression on individuals who may have lost connection with the inner life.

Following a psychological integration the individual still needs to find some way of using new parts of the self in the social world in order to complete the individuation process. Jung did not suggest the group as a place for individuation, as he thought the group was "dangerous" to the individual preventing individuality to unfold based on the pressure from the collective. My

experience is, that a group can hold, mirror and confront original new parts of the individual self when some attention is laid on group dynamics, and when the individual has been given enough time to become familiar with the inner self *before* confronting the collective. Furthermore I suggest group art activities as a method to explore and renew behavioral patterns to match the inner life of the individual.

The article will first present aspects of the individuation process using clinical examples from a research project (Skov, 2013) and finally suggest an integrative approach to Jungian art therapy.

### **Art therapy methodology**

The Red Book (2009) is a powerful manifest of Jung's emphasis on practical creativity in the individuation process. Jung's confrontation with his own lack of direction in life after his break with Freud is in some way a theme similar to so many people to day seeking psychotherapy. For Jung the use of creativity began with his discovery of the limitation of rational thinking in order to understand some of his dreams. He then started to use spontaneous phantasies in order to allow the unconscious to bring up images and suggested that these images were expressed creatively in order to make them more understandable to consciousness.

This became the birth of Jungian art therapy methodology and a new way of working with the unconscious where contents were not translated into statements already made, but explored through the dialogue with the image.

First step was to allow the image to separate from the body and the unconscious through the projection that takes place during the expressive process. The purpose was to create a conscious *relationship* with inner personalities opposed to a strong outer influence.

Without the artwork, there would be no content from the unconscious to focus on and the whole process would be based only on conscious decisions without the regulative influence from the self. The physical activity of creation is therefore an important beginning of the art therapy process. The movement of the body and the intuitive choice of color, energy and figures in the artwork often lead to moments of surprise and appreciation of originality coming from within. In most cases the image contains figures that can be identified as different personalities of an unknown character. When these figures are explored and given a voice they can be recognized as shadow, anima, animus or self and represent different layers and archetypal categories in the unconscious. These concepts in Jungian psychology have become keystones in my clinical work and help me to gain some orientation of the psychological processes that are mirrored in the artwork. This is one of the practical values in using a Jungian approach, because Jung in such detail has described the structure of the unconscious, which otherwise would be less approachable.

Using concepts in relation to the unconscious does in my understanding not mean that the experience or openness to explore the image is rigidified or translated into already know content. We still need to explore the image with an open mind in order to discover the personality in it.

The interchange between the use of directives and non-directive activities is suggested as the most beneficial structure in a clinical art therapy practice that focuses on reconnecting ego and self.

Giving a directive to a client in a therapeutic setting can be a way to overcome the conservatism of a personal complex, thereby activating a deeper and more archetypal stimulation of the unconscious.

In order to allow the fantasies to develop freely, Jung found that inner critical voices attempted to occupy consciousness preventing the fantasies their compensative function and confrontations with the inner judge became a necessary beginning part of the individuation process (Jung, 2009).

### **The inner judge in art therapy**

All 6 participants in a group art therapy research study (Skov, 2013) experienced inner judgmental voices during the therapy and two examples will be shown here.



Fig.1

**Example 1.** The directive for this workshop was to express in a painting the part inside that was not allowed being visible in their childhood. Jung refers this aspect in the personal unconscious to the shadow.

A started out with a clear yellow body figure (fig.1.) and then she began to paint black lines and dots all over the figure.

Later she said, she was trying to express the feeling of clarity, but then her father's voice came in and made her confused as he had always done in her life. Whenever she expressed her own feeling about something, her father would overrule her by making his opinion the "right one".

In spite of the freedom to express what she was longing to become, the father complex became stronger than the shadow/self in the creative process.



Fig. 2

### **Example 2.**

The directive in this workshop was to make an image based on the experience of an inner masculine and feminine part that were explored in the prior workshop. Both parts should be represented in the artwork.

B associated the left and red part with a woman and the right and blue part with a man.

She said that while she was still in a process of painting, she suddenly felt that the woman was looking *down* on the man judging him, and she just had to paint the eyes over to take away that critical look in the woman's eyes. Now we see only the empty shape of two eyes just above the red heart.

In both examples something important happens *during* the creative process that becomes part of understanding the artwork. The inner judge interfered without invitation and became part of the experience, either as an internal voice creating confusion or as a projected image in the artwork.

I think it is important to reflect and discuss experiences of the creative process as well as the artwork itself, because it communicates how the inner judge operates in the individual as an unpredictable force preventing the free will to work and the self to become visible. A way to deal with the inner judge is to pay attention to the moments when “he” enters consciousness during the creative process. I often suggest having a different piece of paper where the inner judge can make his own painting, or a book to write down judgmental sentences so the inner judge can become more known to the individual.

### **The transcendent function in art therapy**

When the inner judge is located and confronted a more free and imaginative part of the unconscious can be allowed expression and this leads to the next important point in Jung’s exploration of the individuation process, which is the activation of the transcendent function as *the* healing agent in the psyche. The separation between the ego and the “other” in the artwork, “led to the creation of the transcendent function, which resulted in a widening of consciousness” (Jung 2009, p. 209).

I think this is an important part of art therapy methodology that is easily misunderstood, because it is presumed, that all images are part of ones *personal* self and then reduced to the individual life of the creator *before* it has been investigated on an archetypal level.

This is confused with Freud’s understanding of the image, which did not involve the client in the exploration, but reduced the content to predefined interpretations. Jung had a much more open-minded approach (amplification), where images were explored together with the client leading to more original interpretations often of an archetypal nature.

Most individuals also seem to reduce images to the ego and to what they may already know, being unfamiliar with the archetypal reality in the psyche. The dialogue between ego and self, can only be addressed through the image when the symbol remains separated from the ego and explored as an-other in the psyche. Often the role of the therapist will be to help the client maintain the differentiation until the ego-self axis has been firmly established.

Jung’s discovery of a phylogenetic layer in the unconscious forms the theoretical base for using active imaginative dialogues with images. The transcendent function operates when consciousness contains an opposition. The inurement of the confusion in consciousness when an opposition is present can lead to quick solutions before the transcendent function has created a third possible solution unpredictable for the rational ego. In art therapy this confusion is part of not knowing what the image mean on a personal level. During the free exploration of the image everything is still possible. Nobody knows the solution to a problem until that moment when it appears intuitively and “out of the blue” as a result of the transcendent function. Suddenly there is a bodily felt experience in the client of *knowing*, that is without doubt. These moments are in my experience the highlight in art therapy. They are original outcomes that cannot be anticipated by either client or therapist and they support the client’s experience of being connected to the self as an inner guide.

### **The function of the self in art therapy**

The operation of the self in the psyche has two important clinical implications that are basic to art therapy methodology.

First of all the compensative function of the self is activated through the expressive process where contents are separated from the unconscious and projected into the image in order to regulate

a one-sidedness in the ego. This can be experienced as an emotional relief, a flow experience, a contemporary lowering of stress in the body or as a preparation for transformative processes involving a conscious and intentional readiness to explore the image psychologically.

Secondly, the self is attempting to guide the ego towards more wholeness in life, which means to live according to the values of the self as a compromise to the values of the ego.

To illustrate this compensative and guiding principle in the function of the self I will use another example from the research study (Skov, 2013).

C was a woman aged 63, who had been married for 36 years. She had always depended on her husband both financially and psychologically and had been taking care of their children and home. When he suddenly left her for a younger woman she was in chock. Feeling helpless and scared by the thought of living alone, she started in the art therapy group for individuals vulnerable to depression. A few months later, her husband changed his mind and wanted to come back. She was filled with rage, but at the same time she was afraid to live alone, so he moved back home. Her conscious goal during the therapy was to develop her inner strength to live on her own and create a meaningful life for herself.



Fig. 3

In workshop number 7 (out of 13) she used the following dream as an inspiration for the expressive process (fig. 3):

*Crown Princess Mary, her children and me are in a waiting room. I help her to take care of the children. There is a good and cozy atmosphere.*

She describes Princess Mary as “a person with a high rank...nice, wise, intelligent and positive...and not afraid of anything”.



Fig. 4

Compared to her low self-esteem and dependency issues princess Mary represents a positive shadow aspect.

The image shows an example of an opposition that is activated in the psyche, but the dream does not show the third possibility and integrative aspect that transforms the ego position.

From the opposition we can assume that the operation of the transcendent function is now possible and to bring this aspect further, the participant is invited to make a “reverse” drawing. She puts another paper on top of the first dream image and transfers the lines that she can see through the paper on to the new piece of paper. She then creates a phantasy image independent from the dream image by using the lines as a support for the projective process.

She describes the figure in the reverse image (fig. 4) as someone who can kick ass.

The ass kicker became the third solution and a very important guide in her life. She realized that she had to 'kick some ass' in order to become more independent, and she started to travel and to do more things on her own.

From a Jungian perspective the ass kicker represents a shadow part that she had lost contact with during her many years of marriage.

I think it is interesting, that the shadow is presented as something positive and as a figure the individual long to integrate in life. The shadow was once rejected from becoming part of life because some important others did not like the moral value connected to the qualities, and here it appears as something attractive to the participant. This is not unusual. A kind of sympathy to such inner figures often seem to develop as the imaginative dialogue reveals the true potential of the personality. These experiences also support the development of a more approaching attitude towards the unconscious opposite to a general fear of loosing control.

### **Analysis of images**

During my 30 years of working with images I have found that a certain order in the art therapeutic dialogue takes place. Not always but mostly. In the following I will describe this procedure of working with images. Part of the methodology has also been described by Abt (2005), and some is based on my own clinical experience. Abt's method of picture interpretation is grounded on Jung's typology where the image is approached from four different angles based on sensation, feeling, thinking and intuition. Using all four psychological functions as different approaches to the image can widen the meaning-making process instead of reducing the image through the use of only one main function.

#### **Step 1.**

Starting with the function of sensation, the image is described in its detail based on the visual perception of what is out there in the painting. The purpose in this process is to get to know what the client knows or sees in the artwork, so the client and therapist can share a reality of the artwork as a grounding base for further exploration. Some individuals expect an art therapist to know what a painting means before any words have been said. Following Abt's procedure can help the art therapist to avoid such countertransference reactions of reducing images before the original solution comes forward.

#### **Step 2.**

Then follows the use of the feeling function based on what the client experiences as important in the image. Here I would like to add an imaginative exploration of the image, which does not appear in Abt's procedure. He refers to the personal associations and the non-personal associations as a collection of facts that *together* will lead to an understanding of the image (Abt, 2005). In my experience the imaginative and non-personal dialogue comes *before* the client's personal associations. In practical terms this means that the initial questions asked by the therapist will focus

on the artwork and not on the client's personal life. When the client makes personal associations too soon, it can be the therapist's job to return to the artwork until the image has been fully explored.

The imaginative part of the dialogue is crucial because this means moving beyond what is visible and already known by the client. As an example we can use the image of the ass kicker from fig. 4. The participant describes her personality as "someone who can act". Clearly she does not remind her of her own anxious and dependent self-image, so she is easily experienced as an-other in the psyche. But who is *she*? Has she been there all this time? If she should speak to the participant, who feels helpless and unable to kick her husband out, what would she say to her?

This kind of dialogue is like an open investigation where the image reveals its personality as questions are asked. Through the feeling function the one story has been chosen to be truer than all other possible stories, and then the image may have nothing more to say. *That* is the moment when personal associations can come forward, as if the imagination activates a certain track of memories in the brain.

Referring again to the ass kicker, we might talk about *her* in a more introvert way and as a part of the participants' inner relationships. Who did not want her to be part of life? What is the family story? This would be the regressive path moving back in time exploring early object relations and family patterns related to a repressed part of the self. This participant was brought up in a very religious home and aggression and self-assertion was not an accepted behavior in her childhood.

A different path would be more progressive related to the integration of the ass kicker into everyday living. In art therapy sessions, the participant might paint as if she *was* the ass kicker preparing for a new identity and a change in behavior. This can be an important bridge to real life as the new potential becomes more and more bodily familiar. This is also the process, where the symbol has transformed into something that can become an integrated part of the individual's life. The point is not to make that transition too soon and before the ego is ready to live its potential in real life.



#### Exploring the influence of early object relations through art therapy

Transforming a negative self image usually needs to involve early object relations because that was the time when the internalizing process of outer role models took place. Often the inner judge can be located in the family system as a parental figure and I would like to show an example of this, also from the research study (Skov, 2013).

Fig. 5

The directive in the workshop was to make a family painting (fig 5). Participant C said " *I loved my father. And we were always together as I remember it... And then I had a little sister, and when she was big enough she took my father away from me...* ".

Her father is represented as the blue figure beside the red heart and she is the green figure standing at the bottom.

In her adult relationships with men this experience was recognized as a well-known pattern. She said that she “*would love to be in a love relationship... with a man who finds me lovely. But that is not something you can just have.*”

In her 26 years of marriage she has felt rejected by her husband and never felt that he loved her. She was now divorced from him but still in an on-going relationship.

The experience of a rejecting father when she was a child became her expectations to other men as a woman, and now that she was close to 60, she was about to develop a depression. In her inner life this pattern also showed in the relationship between her masculine and feminine parts.

In a later workshop the directive was to make the inner masculine and feminine as two clay figures as shown in fig 6.



She describes the female figure as “*very very ugly*”, and the man as “*very rejective and unapproachable.*”

She identifies with the ugly duck and realizes the similarity between her father and other men.

In some way, the self-blaming attitude also maintains her image of her father as an ideal father. She does not see that he in fact was not there for her when she was in the very vulnerable process of grounding her feminine identity.

Instead she blames her self for not being loveable enough.

*Fig. 6*

Her ego attitude is too one-sided. Her father *should* have been more aware of his daughters attachment to him and the artwork is trying to counterbalance this attitude to the masculine by reminding her of the missing part of reality.

The difference between the verbal communication and what is revealed in the artwork can be full of contradictions based on the compensative nature of the creative process.

In this case a more realistic approach to men seem to be the correction of a conscious attitude that is too idealistic.

This example also shows how the creative process counterbalances an introvert attitude. Emotions that are turned against the inner self can change direction and be released in relation to someone else through the art making process. This can be a way to “kill the parents” as a ritual leading towards independency.

### **The art of individuation**

Rosen (2002) has described the process of individuation as three different phases that he calls egocide, initiation and return. In the research study (Skov, 2013) these phases were found in the analysis of all 6 participants and I want to mention them here as a suggested guideline for therapeutic processes in art therapy.

Egocide relates to the client’s conscious decision to make a psychological change by letting go of some part of the old identity. This is sometimes expressed in the beginning of the therapy when the client shares the reason for coming but at other times it appears during the art therapeutic



dialogues. This phase also includes the confrontation with inner self-judgmental voices that needs to be sacrificed in order to connect with deeper aspects of the self.

Initiation refers to more symbolical manifestations including verbal and written imaginative dialogues related to the image. This process marks the appearance of the archetypal reality of the self and the possibility for something original in the psyche to come forward.

The last phase of return is related to the personal associations made by the client. How can this new knowledge discovered during the imaginative exploration be carried out making a practical change in daily life?

In the research study (Skov, 2013) the participant's experienced more confusion during the initiation stage, when their dreams and images were most archetypal than during the beginning and end of the 6-month intervention. I think this can show the importance of having some knowledge about the overall process in order to trust the deeper aspects of therapeutic change during the period where the new identity has not yet become known to consciousness. It also indicates that transformative processes take place in the unconscious *before* it reaches consciousness and the *experience* of having changed. Compared to the mainstream dominance of cognitive therapy this would be an argument for including more symbolic work in psychotherapy allowing the transformative process to work.

3. Using thinking as a next step in the analysis means to reflect on the therapeutic outcome with the purpose of finding some rational ways to understand the therapeutic process. Raff (2006) has in his description of active imagination emphasized the meta-reflective thinking (resolution phase) as an important process related to the anchoring process of lasting therapeutic change. One of the values of working with groups is, that such reflections seem more natural than in individual therapy.

Discussions related to cultural complexes can support the individual to see a connection to more collective aspects of human development and hopefully lead to a better understanding of personal issues.

Jung's analytical method of amplification also includes a more objective knowledge about symbols that needs to be considered together with subjective associations (Abt, 2005; Kaufmann, 2009). For example when an image picture a fish flying in the air, it obviously is trying to say something about the personal complex, because the natural environment for a fish would be to swim in the water! Comparing the subjective with the objective may therefore show a direction in the therapy and the quest could be to find the water before the fish is dead.

I often use concepts from theoretical models to plan the clinical processes when working with groups. In the research study (Skov, 2013), I transferred Jung's concepts of ego, shadow, anima, animus and self into art therapeutic directives. The goal was to activate the connection between ego and self by energizing the different levels in the psyche. At the same time I encouraged the participant's to use the directives in a free way in order for the self to do the compensation needed for regulation.

In every other meeting the participants' used a dream as a directive to the creative process and every other time they were introduced to one of the directives shown in table 1. In the right side of the table the purpose of the directives are shown.

<b>Directive</b>	<b>Goal</b>
Present yourself as a clay figure	Activation of ego-state
Present your family as a painting	Activation of inner voices
Make a painting of the person you were <i>not</i> allowed to become as a child	Activation of shadow
Make the inner couple in clay	Activation of Anima and Animus
Group painting versus individual painting	Social interaction
Using both the masculine and feminine in a painting	Activation of self

*Table 1*

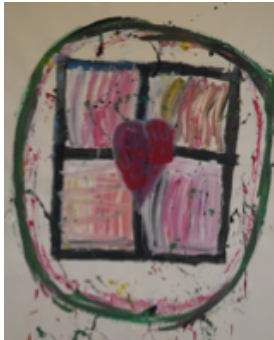
I consider the thinking function to be as important as the other psychological functions in psychotherapy but not very appreciated in a field dominated by feeling and intuition (Shepherd, 1993). Combining the feeling function and the thinking function as an inner opposition in the psyche is a challenge for the therapist who may know one more than the other, but I think a solution can be to use thinking at a *different time* than feeling and as meta reflections related to emotional experiences.

4. In the last phase of the analytical process intuition is used as a way to see the overall process of therapeutic change (Abt, 2005). In the research study (Skov, 2013) first and last artwork were compared from a period of 6 month in order to see changes over time. An example is shown in fig. 7 and 8. Fig. 7 is called “Beautiful on the outside and ugly on the inside” and fig. 8 is called “Almost harmony”.



All artwork were kept in a locked room, and the participant had not seen the first artwork since the beginning workshop 6-month prior. I think the comparison between the two images shows that the inner world became more organized or “harmonic”, while the outside stayed circular in both images. This participant’s motivation to come to the group was her 18-year old son’s suicide. The inner turmoil was associated to the chaos part of the clay figure and so was her therapeutic outcome.

*Fig. 7*



To sum up the analytical procedure in working with images, the approach is based on the four psychological functions as they relate to different attitudes to the image adding new angles to the meaning-making process. The analytical procedure has been presented as:

1. Factual description
2. Imaginative exploration
3. Personal associations
4. Meta reflections
5. Discussion related to developmental change

*Fig. 8*

For any therapeutic method to make a difference, the client needs to trust not only the method but also the therapist representing it. This transference relationship is to some extent different when using a projective media, because the image can come to represent transference material that relates to the therapist as well as to important others from the past (Schaverien, 1999).

Based on a Jungian understanding the intension in psychotherapy is to bring transference material on the therapist back to the client in order for the ego to re-connect with the inner self. This is something that the therapist needs to be aware of and sometimes address in words in order for the process to continue.

The client's attachment to the image can come to mirror this developing relationship between the ego and the self within the client, which would be the end of psychotherapy and a continuation of the individuation process.

### **Integrative art therapy**

One of the potentials in art therapy is the possibility of moving through physical, psychological, social and spiritual domains as part of the methodology.

In the last part of this article I will comment on the *connection* between the four domains as a transformative process of change. In art therapy it is easy to assume that creative expression is identical with therapeutic change, because individuals often *feel* better as a result of the expressive process.

From a Jungian perspective the compensative aspect is an important part of the process of change, but does not in itself transform the psyche, because the transcendent function only works when the opposition is experienced *within* the psyche. This takes place during the therapeutic dialogue described as an imaginative and personal discussion related to the artwork.

To anchor a psychological transformation I think the social aspect becomes important as a place where the new part of the self is verified and accepted by other members in a group. Moving attention from the development of inner relationships to a new belonging relationship with a group is a task that I think is often taken for granted and left to the individual without much therapeutic support. The vulnerability in this transition in "real" life is, that the outer expectations might overrule the aspiring new identity and create a regression in development instead of a progressive moving forward. The individual then repeats a therapeutic process on the psychological domain, when the need is of a more social nature.

In a group setting other members in the group function as witnesses and representatives of the social system and can be a safe transitional place to try out new ways of behavior. Group art therapy is both a frame for individual work in a safe environment, but also an experimental place for originality to unfold. Using creative group activities, such as group painting or sculpting can reveal behavioral patterns and stimulate the individual to express in new ways.

One of the interesting findings from the research study (Skov, 2013) was to discover how most participants held back their reactions to each other in a group painting, but then expressed their emotions in their individual artwork. This indicated the need to compensate for a frustration experienced in the social interaction (to be painted over), but the emotion was disconnected from the social environment/ group.

In perspective this can lead to a social system that continues to exist based on a reality that does not include the individual's inner experience of being part of the group. It also points towards a social aspect of the individuation process and the struggle individuals can have moving from the inner to the outer reality in an authentic way. According to Boyd (1991) a group needs a focal person to grow. One who has the courage to express what goes on in a group in spite of outer expectations. According to the three phases in development that Rosen has described (2002) a focal person can be seen as an individual returning to the social system as a result of an inner integration.

Combining creative activities with verbal dialogues can deepen the knowledge of behavioral patterns and change not only the individual but also the group as a social system.

The spiritual domain becomes more active as the inner judge is losing influence in the creative process and more imaginative exploration of the artwork begins to take place. In my experience the spiritual approach in art therapy is grounded in the understanding of the self as an inner guide.

The following example from another participant in the research study (Skov, 2013) shows how this can be explored through the image.



The image is named: My center of knowledge.

When the participant is asked about what is going on in the image she says that it is a jungle. *"It is like you can walk into it, and then there is a triangle there...It is like you walk into a treasury..."*

She is asked if she knows what is inside the treasury, and she says, *"there is knowledge"*. When asked to describe the knowledge more she says, *"What can you say, it is a lovely kind of knowledge... You can go inside and get an intuitive knowledge... It is a room where you go and meditate... It is a room where I have become better in listening to my self"*.

Fig. 9

As this example shows, the imaginative process can have a guiding quality leading to solutions or inner advice of a more original nature. The experience of this guidance as an *inner* source and not a

talent of the outer therapist is another value that I think is special in art therapy. The transference of the self to an outer therapist is here internalized as a dialogue between the ego and the self.

In table 2 the relationship between the four domains, art therapy activities and the psychological process that are stimulated through the art therapy activity is shown.

<b>Level</b>	<b>Art therapy activity</b>	<b>Psychological process</b>
<b>Biological</b> Compensation	<i>Creative expressive activities</i>	Self-regulation
<b>Psychological</b> Change	<i>Art therapy process</i>	Integration
<b>Social</b> Identity	<i>Creative group interaction</i>	Belonging
<b>Spiritual</b> Meaning	<i>Active imagination through symbolization and dialogue</i>	Individuation

Table 2

In an integrative art therapy setting the four domains interact with each other moving back and forth between different kinds of processes and sometimes there is a more linear progression in the therapy. The advantage in this fourfold structure is that attention can be on one or the other domains using different art therapy procedures according to the need of the client/ group.

Using a Jungian approach in art therapy also implies, that the ego-self relationship in the *therapist* is considered important during the interaction with the client/ group. Therefore the clinical procedure includes an unpredictable part that may not fit to an outer defined methodology, but to the therapist's originality in the moment.

## Discussion

The potentials in using creativity as a bridge between the conscious ego and the unconscious self is not a revolution or a new discovery but suggested by Jung in the beginning of the 19<sup>th</sup> century. The challenge today is to continue his exploration of creative psychology and develop new methods that in all domains in life can support the individuation process as a human right to be in this world.

I think the "Jungian way of thinking" and especially his understanding of the compensative and guiding nature of the self, match many newer findings in neuroscience (Knox, 2003; Siegel, 2010; Shore, 2012) and maybe a more precise use of clinical methods in relation to client needs would be possible if Jung's psychology was included in mainstream human research.

One of the possible sidetracks in art therapy is, that the method can come to dominate the purpose of using it. The powerful experiences that one can have during the expressive process and therapeutic dialogues, can lead to the understanding that it is the *media* who is causing the change and not the self. In my understanding the media is as the word indicate just a media. It gives the self the freedom to operate and the possibility to influence the ego. In order to keep that balance between creativity and psychology in the future, I think it is necessary to include a psychological frame in art therapy education and practice. This integration would also combine the opposition that

still exists within art therapy profession, known as the art-as-therapy and the art-in-therapy approach (Rubin, 2001). One has the emphasis on the arts and the other on psychology. The integrative art therapy methodology in this article includes both approaches based on the spirit of Jung.

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