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Art as a means of eliciting and interpreting early recollections in Adlerian life style assessment

Speer, Susan Natalie, M.A.
The University of Arizona, 1993
ART AS A MEANS OF ELICITING AND
INTERPRETING EARLY RECOLLECTIONS IN
ADLERIAN LIFE STYLE ASSESSMENT

by

Susan Natalie Speer

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A Thesis submitted to the Faculty of the
SCHOOL OF FAMILY AND CONSUMER RESOURCES
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF ARTS
WITH A MAJOR IN COUNSELING AND GUIDANCE

In the Graduate College
THE UNIVERSITY OF ARIZONA
1993
STATEMENT BY AUTHOR

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APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

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Professor of Family & Consumer Resources
Date
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To my parents

Gilbert and May House
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ABSTRACT

This study was conducted to develop a method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment. A convenient sample of four graduate students participated in the study which was divided into three consecutively conducted interviews: (1) The Family Constellation; (2) The Painting and Conjoint Interpretation of Early Recollections; (3) The Post-Assessment Interview.

Drawing and painting have long been recognized as expressions of the self or of lifestyle. Life Style in Individual Psychology is representative of an individual's subjective reality; how that reality influences one's aims; and how one goes about achieving them.

The findings of this study indicate that this methodology, in which the recollection is visually recreated and conjointly interpreted, is facilitative not only of recall and expression of emotion, but also helps participants achieve for themselves, insights into their Life Style.
CHAPTER 1
INTRODUCTION

Individual perceptions vary greatly in content and in nature, each of us bringing our own "culture" to bear on the way we view and respond to life's circumstances. Counselors must "acknowledge and penetrate" this culture that both shapes us and is shaped by us if they are to "function more nearly within the world of their clients" (Holiman & Lauver, 1987, p. 185). The act of perceiving is an intrapsychic phenomenon that allows an individual to focus on both his or her own internal processes and those of the external world. Rollo May describes "three modes of world"—Umwelt the world of objects; Mitwelt, of being with ones own kind; and Eigenwelt. "Eigenwelt presupposes self-awareness, self-relatedness, and is uniquely present in human beings. But it is not merely a subjective inner experience; it is rather the basis on which we see the real world in its true perspective, the basis on which we relate" (1983, p. 128). This "self-relatedness" is so central to our view of the world as to be inseparable from it. Laing puts it another way, "All of us find ourselves in a world which includes within it our estimate of it ... " (1982, p. 63).

Understanding the nature of a client's "self-relatedness" and estimation of the world is
fundamental in counseling but in order to enter the subjective realm of another we need what Johnson refers to as a "map of the territory"-- which, to be useful in furthering empathic understanding, "... must he coordinated with the territory" (1946, p. 131). Life Style Assessment in Adlerian psychology offers just such a map.

According to Adler, "The unconscious as well as the conscious is determined by subjective values and interests, all of a social orientation, all without counterpart in physical reality, and in the last analysis a creation of the individual" (Ansbacher & Ansbacher, 1956, p. 9). This phenomenological position diverged so much from the deterministic stance of psychoanalysis that Adler, after resigning from the psychoanalytic movement and the Freudian circle, established, in 1912, the Society of Individual Psychology.

Manaster and Corsini state that Individual Psychology, "deals with this 'subjective reality'--our impressions, views, perceptions, apperception, conclusions--and not with physical reality" (1982, p.4). Adler believed that behavior is purposeful and goal-oriented, that we strive for significance and mastery, and that belonging and contributing are of fundamental importance in the context of our social embeddedness.
Adlerian theory, like Field Theory, rejects classification and categorization, stressing instead the relational qualities of dynamic forces and the movement among them. Thus we have Adler's "law of movement" (toward a goal) which he says "in the mental life of a person is the decisive factor for his individuality" (Ansbacher & Ansbacher, 1956, p. 195).

The Life Style in Individual Psychology is a dynamic concept based on the individual's "law of movement".

If we look at a pine tree growing in a valley we will notice that it grows differently from one on top of a mountain. It is the same kind of a tree, a pine, but there are two distinct styles of life. Its style on top of the mountain is different from its style when growing in the valley. The style of life of a tree is the individuality of a tree expressing itself and molding itself in an environment . . . It is much the same way with human beings" (Adler, 1929 , p. 98).

Life Style, in Individual Psychology, refers to an individual's characterizations of life, self and place in the world. It is what we refer to, what guides us, in response to life's circumstances. "This collection of personal concepts is known in Adlerian terminology as "private logic" and represents our deepest views of self and others and life ... " (Manaster & Corsini, 1982, p. 10). Adler believed that Life Style is shaped by events of the first six years of life, but that interpretation and individual perception of these events is more significant to personality and behavior than the event itself. He found
birth order and sibling relationships to be significant, also recognizing as formative the roles of mother, father, and the marriage. Adler also held that obtaining early recollections was crucial to an understanding of Life Style. "Early recollections have special significance. . . they show the style of life in its origins and in its simplest expressions" (Adler, in Olson, 1979, p. 10).

Dreikurs, a student of Adler, developed his teacher's ideas and created a system of questions to be asked in an initial interview with a client, that would elucidate the Life Style or guiding principles from which the individual operated. The Life Style questionnaire elicits view of self, others and the world, gender roles and expectations, wishes, assumptions, goals and ideals under the headings of Family Constellation and Early Recollections. Ansbacher & Ansbacher state that "The discovery of the significance of early recollections is one of the most important findings of Individual Psychology" (1956, pp. 351 & 352).

Early Recollections are usually elicited verbally, but commonly in Adlerian practice, the client is asked to visualize the incident recalled. Mosak says, "Frequently, in the clinical situation, in order to verify that the subject is producing a recollection rather than a report, we ask him to close his eyes, to visualize the scene, and to report the scene as he visualizes it with all of its
The visualization of the scene is what distinguishes the Early Recollection from a report about an incident. It would seem then, that the painting of an Early Recollection could afford an advantageous method of eliciting the remembered image. Mosak recognized the projective qualities of Early Recollections when he stated, "The earliest recollections, in common with the dream and such projective techniques as free drawings and fingerpainting, have the 'advantage of being completely unstructured. The individual does not respond to some external stimulus as in the Rorschach or TAT, the properties of which may influence his production" (1977, p. 62). [Author's emphasis]. Not only does the art medium meet the visual requirements of an Early Recollection, but like the recollection itself, the art work produced may be used as a projective device.

"In interpreting early recollections it should be understood that what is elicited are the individual's attitudes and not a mere description of his overt behavior" (Mosak, 1977, p. 66). A conjoint approach to the interpretation of the paintings of Early Recollections might further elucidate the subject's attitudes. As Olson (1979) says "It is extremely important in interpreting Early Recollections to remember that it is the client's, not our, perceptual reality with which we deal" (p.78).
Significance of the Study

There is little in the literature about the painting of Early Recollections, and no study known in which painting is used as the primary method of eliciting and interpreting Early Recollections in Adlerian Life Style Assessment.

In developing this method, this study hopes to offer some insight into its potential value to Adlerian practitioners whether trained in Art Therapy or not. Counselors need a variety of skills and techniques in order to best suit the needs of their clients. The painting of Early Recollections and the conjoint interpretation of the artwork could provide another useful technique.

Purpose of the Study

This study will develop and describe a method for using painting to elicit and interpret Early Recollections in Adlerian Life Style Assessment.

Questions for Consideration

In the painting and conjoint interpretation of Early Recollections in Adlerian Life Style assessment, as described in this study, the following questions are raised by the researcher.

1. Can Early Recollections be elicited and interpreted using painting as the method?
2. Will the use of art to elicit and interpret Early Recollections influence the process of recall, and if so, how?

3. Is there an affective component to the process of eliciting and interpreting Early Recollections through art?

4. How will the conjoint approach to interpretation affect the participant?

5. How will a period of reflection on the images produced, affect the client's perceptions after the painting and interpretation of the Early Recollections?

6. Can the use of painting to elicit and interpret Early Recollections be described so that non-art therapists can use this technique?

Definition of Terms

For the purpose of this study, the following terms were defined:

Adlerian Psychology/Individual Psychology. These terms will be used interchangeably to refer to the writings of Alfred Adler, Rudolf Dreikurs and later Adlerian practitioners.

Life Style. A term used in Adlerian Psychology to define an individual's basic philosophy, outlook or perceptions about life.
**Family Constellation.** A description of an individual's family of origin, characteristics, relationships, and attitudes.

**Early Recollections.** Memories of specific incidents recalled from early childhood, also referred to in the text as ER's.

**Art/painting.** Painting with poster colors and brushes on sheets of white paper of medium size.

**Projection.** "That psychological dynamism by which one attributes qualities, feelings, attitudes and striving of one's own to objects of the environment" (Hammer, 1958, p. 53).

**Interpretation of Family Constellation.** Review of the content of the Family Constellation by the researcher and arrival at hypotheses regarding the Life Style.

**Conjoint Interpretation of Early Recollections.** Participant and researcher viewing together the painted images produced, and jointly coming to some understanding of their meaning for the participant in terms of Life Style.

**Assumptions**

Some assumptions underlying this study are:

1. Most people, regardless of "artistic ability", can make use of art to depict Er's.

2. Interpretation of art work does not rest upon the counselor being versed in art therapy.
3. Early experiences are fundamental to the development of Life Style.

4. Participants responded as honestly and as fully as possible to the Family Constellation Questionnaire.

5. Coinvestigator has administered and interpreted between five and ten Life Style Interviews.

Limitations of the Study

Potential limitations of this study relate to its validity for a wide range of individuals. The participants in this study were a "convenient sample", taken from graduate level classes at a university in the Southwest. The sample was very small, containing only three participants. The method of eliciting and interpreting Early Recollections developed in this study may be appropriate for use by Adlerian practitioners only.

Summary

Much has been written on the significance of Early Recollections in affording an understanding of a person's perceptual frame of reference. It is the purpose in this study to develop and describe a method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment.

This introductory chapter has given a background to the study, described its purpose and significance, delineated definitions, assumptions and limitations and raised
questions for consideration. The next chapter reviews the literature relevant to the study.
CHAPTER 2
REVIEW OF THE LITERATURE

Introduction

This chapter reviews the literature pertinent to the purpose of this study, to develop a method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment. The first part of the chapter deals with the development and current practice of Adlerian Life Style Assessment, looking closely at Family Constellation, Early Recollections and their relationship. Also considered are approaches to Interpretation of Early Recollections, the use of Early Recollections as a Projective Technique, and, issues of Reliability and Validity.

Part two of this chapter discusses Art as a Projective Technique, Art as Assessment in Therapy, Interpretation in Art, Art as an Expression of Emotion, Meaning and Color, the Painting and Drawing of Early Recollections and questions of Validity and Reliability.

Adlerian Life Style Assessment

Development of Life Style Assessment

The concept of Life Style, central to Individual Psychology, developed from Adler's perceptions that individuals follow guiding principles in the way they live
their lives. In 1929, Adler used the terms "the line a person pursues" and "life plan," in 1933 settling upon the term "life style," which, according to Shulman and Mosak (1988) "... was seen by him as a unifying principle which organized all drives, striving, tendencies and aspirations into a unified pattern that could be apprehended by a trained observer" (p. 2). Ansbacher, writing on the inside cover of the Journal of Individual Psychology (1957-1973), describes Life Style as "the assumption of the uniqueness, self-consistency, activity, and creativity of the human individual." Manaster and Corsini (1982) describe uniqueness as individual constructs of reality that begin developing in our early years and that continue to influence behavior, thinking and feeling. Self-consistency pertains to consistency of behavior in order to achieve goals. Even if the behavior is detrimental to the individual, the approach is consistent and patterns of behavior may be discernible. Activity refers to direction and energy expended in goal striving and creativity to what an individual makes of the self within the limits set by heredity and environment (pp. 9-12). Thus, "Adlerian Psychology is a psychology of use, not of possession" (Dinkmeyer, Pew and Dinkmeyer, 1979, p. 17). Adler believed that Life Style is shaped by events of the first six years of life, but that individual interpretation and perception of these events is more
significant to personality development and behavior than the events themselves. Adler would, in an interview with a client, try to understand that person's Life Style by eliciting information about place and role in the sibling group and family, and Early Recollections.

In many cases we need only ask a patient. Are you the first, second or third child? Then we have all we need. We can also use an entirely different method: we can ask for old remembrances. . . these remembrances or early pictures are a part of the building up of the early style of life which we have called the prototype (1929, p. 108).

Rudolph Dreikurs, a student of Adler, continued to further his teacher's ideas in the United States and throughout the world by "elaborating, building and working out in clear, systematic and logical form the basic ideas of Individual Psychology" (Mahler, in Shulman and Dreikurs, 1978, p. 155). He developed the "Guide for Initial Interviews Establishing the Life Style" (1953/1954) which takes the form of a questionnaire to elicit information about the family constellation and the earliest recollections. Since then a number of forms of Life Style Assessment have been developed, and Manaster and Corsini note (1982) that practitioners of Individual Psychology are free to derive their own questionnaires, focusing on what they feel to be important. Shulman and Mosak devised the Life Style Inventory (1988) which differs from Dreikurs' "Guide" in that it includes additional questions, for
example, questions about religion and things that gave meaning to life in childhood. The Family Constellation used in this study was derived from both Dreikurs "Guide" and Shulman and Mosak's Life Style Inventory (Appendix C).

Life Style Assessment takes the form of a structured interview to obtain information about Family Constellation and Early Recollections which is then interpreted to the client and amended with the client's help in order to arrive at a mutual understanding of the client's "private logic" and "basic mistakes". The latter was Dreikurs' term for exaggerated, useless, destructive and self-discouraging attitudes, beliefs, goals and characteristic modes of action that could be recognized in the life style" (Shulman & Dreikurs, 1978, p. 163)

**Family Constellation**

Dreikurs, Grunwald and Pepper state (1971) that in the life of every individual, "there is the imprint of his position in the family with its definite characteristics. It is upon this one fact--the child's subjective impression of his place in the family constellation--that much of his future attitude toward life depends" (p. 46).

The Family Constellation questionnaire gathers information about birth order, parental characteristics, relationship and influences, perception of gender roles, and family values.
Birth Order

Questions about birth order gather descriptions of self and siblings, ratings of self and siblings on selected characteristics and groupings of siblings. "In this questioning we try to get insight about the role the client developed in the family as well as the view the client had of various members of the family" (Manaster and Corsini, 1982, p. 181). The role the person develops in the family may be the result of self-fostering of traits that are useful and different from the traits adopted by a sibling especially if they are in competition as this has "a much deeper impact on each child leading to the development of opposite character traits" (Dreikurs, 1957, p. 10). Dreikurs (in Shulman, 1973) says that the child will unconsciously train "those qualities by which he hopes to achieve significance or even a degree of power and superiority in the family constellation" (pp. 45 & 46).

Adler held that ordinal position among siblings could be a determinant of personality and he described five positions in birth order, "which tend to have recognizable characteristics later on in life. These are first born, second, middle, youngest and only" (Shulman & Mosak, 1988, p. 30). Perceived ordinal position, however, is considered of prime importance. The characteristics of these five positions as outlined by Shulman and Mosak (1988) are as follows:
First-born: - would still prefer to be first and foremost
- tends to feel entitled to rank often
- achievement oriented
- conservative towards change
[perfectionistic and responsible]

Second child: - has to catch up someone always seems ahead
- measures self against the standard bearer
- on the look out for some area of success

Middle child: - surrounded by competitors
- feels squeezed into small area in search of significance
- sensitive to mistreatment or unfairness
- afraid of missing out on its share
- [rebellious]

Youngest child: - follows trail already broken
- never dethroned
- has much ground to cover to catch up
- ambitious or dependent

Only child: - No rivals
- intends to please rather than outdo
- may have been pampered
- may have not learned to share
- may share features of first-born or youngest (pp. 31 & 32).

(Personal communication, O.C. Christensen, 1992).
The characteristics given are used as guidelines only
and are influenced by other factors such as age and gender
difference, family size, extra-familial rivals, death of a
sibling and special siblings.

Parental Characteristics and Relationship

Parents generally create the family atmosphere, and
questions about parental characteristics and the
relationship between the parents can give an understanding
of this and of the family's basic values and myths. Dreikurs (in Shulman & Mosak, 1988) wrote,

The family pattern by no means determines the child's behavior. It may induce quite opposite behavior patterns. Nevertheless, children of the same family... show an inclination to similar behavior, developing characteristic values and moral concepts, especially when these are clearly defined and accepted by both parents... similarities of character traits are an expression of the family atmosphere. (p. 39).

Shulman and Mosak (1988) describe family atmosphere using three qualities: mood--overall emotional tone present in the family most of the time; order--hierarchy and consistency of discipline; relationships--consistency in forms of interaction.

**Early Recollections**

Adler disagreed with Freud on the meaning of Early Recollections. Freud, commenting on the seemingly trivial nature of commonly recalled memories, thought them to be screen memories, which actually concealed repressed material. Adler, on the other hand, held Early Recollections to be specially significant.

I am, above all, interested in those recollections that we regard as the earliest. The reason is that they throw light on events, real or imagined, correctly reported or altered, that lie nearer to the creative construction of the style of life in the first years of childhood, and that also to a large extent disclose the elaboration of these events by the style of life (in Ansbacher, 1973, p. 144).
Plewa (in Olson, 1979) states, "the first recollections acquire a very special significance because in them can be seen the individual's whole conception of life, his apperception of life's problems, his whole psychic movement" (p. 25). Olson (1979) says that seemingly insignificant recollections are more meaningful in ascertaining the behavioral paradigms of an individual than memories of traumatic incidents (p. 78). The method for eliciting early recollections takes the form of a request, "Tell me your earliest memories. I would like to start with your earliest specific, concrete, single memory something that happened once that you can remember, not something that was told to you" (Manaster & Corsini, 1982, p. 187). If a memory is not forthcoming, the suggestion may be made to, "Close your eyes and think back to when . . . What do you see?" (p. 187). The recollection is written down verbatim, note being made of the most vivid part of the recollection and the feelings involved.

**Life Style Summary**

Life Style summary includes separate summaries of Family Constellation and Early Recollections which are integrated and presented to the client in a brief accurate statement intended to communicate the chief characteristics of the Life Style. Eckstein, Baruth & Mahrer (1981) suggest that, in trying to identify themes in the Family
Constellation, a starting point might be Mosak's fourteen generalized lifestyles which were derived from self-ratings when compared to other siblings. Life Style can be considered a pattern in which recurrent themes can be recognized. They may be communicated directly or indirectly as convictions about basic human issues such as meaning of life, thoughts and feelings about others, self evaluation and possible approaches to life. Manaster and Corsini (1982) say that there may be single or multiple themes in Early Recollections which will reflect the individual's perceptions of self, others, and the world which the therapist may then weave into a comprehensive picture of the Life Style. They state that "The key in the Early Recollection summary is similar to that in the Family Constellation summary - brevity, accuracy, and understandability. The therapist reviews all the client's recollections, looking for themes and consistencies, searching for the individual's private logic" (p.188).

Shulman (1973, pp. 19-26) describes this private logic or set of convictions about life, self and others as including:

**Self-Concept**

- Integrity and adequacy of the body
- Self-identity or "who am I" in the social field
Self-image - evaluation of the self or sense of self-worth.

World-Image
Nature of life in the world. Life is . . .
Image of the social world. People are . . . Men are . . .
Women are. . .

Ideals
What is valued
Moral judgments. How life and self should be.

Conclusions About Behavior
What to do. "I am . . ., Life is . . ., therefore . . .
The conclusions about behavior are the "therefores". . .
Adler called this item "the final fictive goal"; meaning the end point of the striving determined by the life style. He also called it the "guiding self-ideal" (p. 24).

Methods or - How to do it. What is meant in this context by methods are "only those methods that consistently throughout the life history of the person are used as behavioral techniques for striving toward the dominant goal" (pp. 25 & 26).

These guidelines are followed in arriving at a syllogism of the Life Style which can be expressed as I am . . . (Self-concept), I should be . . . (Self-ideal), Men are . . ., Women are . . ., Life is (World-images), Therefore I . . (Behavioral conclusions)

Interpretation of Early Recollections
Olson (1979) states that "The crucial determiner is the manifest content of the ER itself. General guidelines can only be considered as hints. In the final analysis the guide
to accuracy is the client himself. Does he see the ER interpretation as fitting him? Does it make sense? The best interpretations bring an 'ah-hah' response from the client" (p. 77). He says that to interpret correctly we must generalize from the specific incident of the ER which is a reflection of "one or more general principles in the client's perceptual/interpretive schema," stressing that "The client is the expert for his own experience" (p. 78). Powers and Griffith (1987) discuss Five Key Categories when interpreting Early Recollections, covering: context, Content, Gender, Movement and Evaluation (pp. 189-192). These were the principal categories used in this research to interpret Early Recollections and are described fully in Appendix F.

Early Recollections as a Projective Technique

Ansbacher (1982) says, "The characteristic of a projective technique is that a person gives a conscious report about a perception or memory and in doing so discloses aspects of his personality which have remained unknown, that is, unconscious to himself" (p. 38). Munroe (1955) says, "It seems to me that Adler's routine request for a first memory was actually the first approach toward the projective-test methodology now so widely used . . . the very core of contemporary projective techniques" (pp. 428-429).
Correlations between content and pathology are virtually impossible to make but basic attitudes and dimensions of personality can be construed. Mosak (1958) outlined the projective value of ER's, but few studies have correlated information elicited through ER's with diagnostic predictability. Lieberman (1957) and Hedvig (1963) uphold the validity of ER's as a projective technique when they compare the results with those of projective test battery exams. Hedvig also found that ER's are more stable than TAT stories in that they are less influenced by the variables of success/failure and hostility/friendliness. Jackson and Sechrest (1962) found thematic differences in ER's to correlate to some neurotic categories. Friedman and Schiffman (1968) found ER's to be able to distinguish between psychotic depressives and paranoid schizophrenics. Friedherg (1975) found ER's able to distinguish between homosexual and heterosexual lifestyles. Ferguson (1964) demonstrated that Life Style summaries of Early Recollections are reliably communicable to a wide range of clinicians. Janoe & Janoe (1979) suggest that feelings associated with the Early Recollection become a part of an individual's response to similar situations experienced in the present. Blatt (1975) contends that the projective value of ER's lies in the direct relationship between the
client's present conflict and the unconscious material uncovered by this projective technique.

Reliability and Validity

Shulman & Mosak (1988, pp. 257) cite a number of reliability studies (Colker & Slaymaker, 1984; Ferguson, 1964; Gushurst, 1971; Hedvig, 1963; Magner-Harris, Riordan, Kern & Curlette, 1979) which demonstrate that Early Recollections are more consistent and less influenced by situational variables than TAT protocols. Studies done by Eckstein (1976) and Savill and Eckstein (1987) demonstrate that "... changes in ERs reflect changes in outlook and mental status" (pp. 257 & 258) in clinical populations and in counseling. Langs (in Mosak 1977) researching personality prediction from first memory, found that the "... manifest content of the first memory is predictive of, and has a broad relationship to, personality" (p.149). The results of a study by Chandler and Willingham (1986) "... suggest that empirical validity can be applied to the traditional notion that a client's perceptions of early childhood family influence are significantly related to the established life-style" (p. 394). Gushurst (1971) says of a study done by Madison (1966) that it, "...not only utilizes the same type of information that Adlerians consider most valuable for comprehending personality, but it also demonstrates the tremendous utility of this information for understanding
Manaster and Corsini (1982) note that in summarizing material of the Family Constellation and of Early Recollections, "By interpreting them separately, the therapist performs a reliability check on the validity of the final interpretation" (p. 185).

Art as a Projective Technique

Freud first used the term projection to describe a defense mechanism whereby repressed and unconscious aspects of the self are attributed or projected onto others. Jung felt projection to be the "involuntary transposition of something unconscious in ourselves into an outer object" (Marie-Louise von Franz, 1975, p. 77). Rapaport (1946) describes projection using the movies as a metaphor in which the film represents the personality, the movie projector the projective technique and the screen images the projective test record. Art has long been recognized for its projective qualities as in the creating of art there is (the personality of) the artist, the media, content and process of the art work, (the projective technique) and the image created (the projective record). Oster and Gould (1987) go so far as to say, "drawings seem to be the most frequent supplement to such projective instruments as the Rorschach and TAT in the everyday tools of the clinical psychologist" (p. xiii). There are two ways in which created pictorial images may be used as projective devices. Firstly, as the
creation of a stimulus response that is produced by the individual rather than supplied by the interviewer (as in the Rorschach and TAT). Secondly, as a projection of both conscious and unconscious aspects of the self.

Art as the Creation of a Stimulus Response

The fact that "...the finished art expression became a stimulus for the patient", (Betensky, 1973, p. 338), has implications for the conjoint interpretation of the paintings of the Early Recollections. The individual's response to her own art work becomes a projective device through which more information about the individual is uncovered in that, "the content and style of what a person says and does contain many subtle indicators of what motivates him". (Holt, 1971, pp. 54 & 55). Rubin (1987) encourages the individual to make "associations to the art productions themselves" both during the process of creation and during reflection upon the images (p. 13). The Gestalt technique of dialoguing has been used as a projective device to explore the meaning of the dream as represented in art (Keyes, 1983). Both conscious and unconscious choices are made during the creation of the image. "Now you can give it a voice and listen. First describe yourself as the image, eg., 'I am an elevator in a tall building; I take people to the heights and the depths' ... Then you respond and the image answers. You are writing a dialogue" (p. 35).
Art as a Projection of the Self

Machover (1949) in discussing projection of the personality in human figure drawings says that projective methods "have repeatedly uncovered deep and perhaps unconscious determinants of self-expression which could not be made manifest in direct communication" (p. 4). Oster and Gould (1987) say of the creating of visual images, "It is these representations that can be taken by both the individual and the clinician as symbolic manifestations of inner needs, drives and impulses that constitute the make-up of the basic personality" (p. 9). Hammer (1958) could well be describing an Adlerian perspective on self-projection in art when he says,

Each individual, whether child or adult, however, expresses himself in movement patterns which are characteristic and which reveal the unity (or disunity) of his personality and which also express the cultural movement patterns which he has molded in his idiosyncratic way. The difficulties of capturing, recording and measuring the transient qualities of overt movement are obvious; it becomes necessary to seek some means of doing so. Projective drawings appear to answer this need, for they "capture" movements on paper (p. 61).

Similarly Rhyne (1984) echoes Adlerian principles when she says, "Life styles are reflected in art styles, and often we can see in art works stylistic qualities that are not easily perceived in living" (p. 89). Lowenfeld and Lambert Brittain (1970) say, "This is one of the basic factors of any creative expression: it is the true expression of the self"
(p. 14). The use of art as a therapeutic tool also relies in part upon the "client's perception of the created work as an external representation of the self" (Lusebrink, 1989, p. 2). Adelman and Castricone (1986) claim that self-awareness often follows self-expression and that symbolic, playful and uncritical modes of self-expression set the stage for self discovery. Put another way, "Art offers a medium which can give both communication with others and confrontation with the self" (Laing, 1974, p. 17).

Art as Assessment in Therapy

Bell (1948), in his chapter on drawing, painting and other arts as projective techniques says, "The methods for securing art examples have ranged from spontaneous artistic activity with a wide range of materials, through combining such free art with more controlled tasks, to rather rigid methods of limiting the projects, the materials and the circumstances under which the art is produced" (p. 338). Drawings particularly have been developed as assessment tools because of ease of administration and a lessening of the potential for regression that accompanies media such as paint or clay (Oster and Gould, 1987, p. 11). A number of specific techniques have been devised that are valid and reliable "as indicators of developmental and cognitive maturity, as well as personality correlates". (p. xiv).
The Goodenough-Harris Drawing Test (Harris, 1963), commonly known as the Draw-A-Man Test, is used as a screening test to estimate cognitive maturation of school-age children. It may also uncover neurological impairment and adjustment problems, comparing well with results on the Weschler Scales. Machover (in Oster & Gould, 1987) devised the Draw-A-person test more as a form of diagnosis than as a projective technique, and this form of assessment has been demonstrated by research to contain indicators for such conditions as depression, poor reality testing, aggressive tendencies, anxiety and conflicts.

The House-Tree-Person (Buck, 1948, in Oster & Gould, 1987), is used both in individual assessment and as a "screening device in group testing for detecting maladjustment, as an evaluative aid for the child entering school, as an appraisal device for screening applicants for employment and as a research instrument to locate common factors in an identified sample" (p. 32). The House tends to elicit information about home and family (p. 33), the Tree is thought to be associated with the individual's life role and unconscious feelings towards the self (p. 37) and the Person tends to represent conscious feelings about the body and the self (p. 41).

The following are a few of the many diagnostic drawing techniques in use today: Draw-A-Person-In-The-rain (Abrams
or Amchin, in Hammer, 1958) tends to give more information about an individual's response to outside stress and may pinpoint personal resources in dealing with anxiety-provoking situations. Kinetic-Family-Drawing (Burns, 1982) emphasizes the movement in family relations, thus offering more information about family dynamics than Draw-A-Family (Wolff, 1942). Oster & Gould (1987) suggest that emotional indicators in the drawing of the human figure can be grouped into three categories (pp. 17 & 18). One is the quality of the drawn figure, another is the inclusion of things not typically seen and the third is omission of things typically seen. The researcher suggests the following (personal communication, D. Horner, 1992) as being relevant to interpretation in the painting of Early Recollections: Behavior, Media, Emotion, Self-perception (conscious and unconscious), Systemic Information and Significant Response.

**Behavior**

Behavior, both verbal and non-verbal is noted during the period of painting. Attention is paid to body posture, motoric activity, response to directions and verbal interaction.

**Media**

Of note is the way in which the medium is used. Particular attention is paid to use of space, hidden forms,
(those that are placed behind or inside other forms), smearing, painting over, painting out, quality of strokes, color and use of brushes (hands etc).

**Emotion**

Expression of emotion is manifested in both use of media and behavior. Conflicts or anxiety may be expressed in reworking of areas (painting out or over, smearing), in areas painted very lightly, in missing or exaggerated parts in figures and in other forms, and in subject matter.

**Systemic Information**

Systemic information refers to family and environmental context. Attention is paid to depiction of trauma or rendering of environment as friendly, hostile, etc. A discussion of the relationship between figures portrayed might begin with looking at intervening distance, aspects of figures, colors used, and movement between them.

**Self-Perception**

Machover (in Oster & Gould, 1987) found Draw-A-Person Test to provide information about the affective state of the individual. The researcher includes here those emotional indicators in the drawing of the human figure that may apply to painting "with some assuredness that theoreticians and researchers in this field have concurred on the interpretation for the particular sign" (p. 24).
Poor integration in parts of figure
   Low frustration tolerance and impulsivity

Figure slanting more than 15 degrees
   Instability, mental imbalance

Tiny figure
   Extreme insecurity, withdrawal, depression, feelings of inadequacy

Big figures
   Expansiveness, poor inner controls

Short arms
   Tendency to withdraw, turning inward, attempt to inhibit impulses

Long arms
   Ambition for achievement or for acquisition, reaching out towards others

Big hands
   Acting out behavior

Hand cut off
   Trouble, inadequate

Omission of arms
   Guilt over hostility or sexuality

Sideways glance
   Suspicion and paranoid tendencies

Significant Response

The significant response in the art work is the part of the picture that contains the most obvious conflict or expression of emotion--this could be content of the image, way in which it is rendered, colors used, or form of the image, and is discussed with the participant in relation to the most vivid part of the Early Recollection (Appendix E).
Interpretation in Art

A number of the assessment techniques described above have very specific coda for interpreting the drawings. In fact using drawing material only is part of the standardization procedure in these tests. Oster & Gould (1987), however, also say of assessment, "It also becomes essential during this process to give significant attention to the individual's personal interpretation of the drawings . . ." (pp. 15 & 16). No standardization exists in the interpretation of the painted picture. A study of graphic symbols and their meaning is beyond the scope of this research and might reveal that, although symbology is shared to some extent in the works of clients with particular pathologies, that generally speaking each of us has our own symbolic language. Rhyne (1984) says, "I cannot provide any reliable structure for interpreting art; there are too many variables in the individual, cultural and psychological experience of the creator" (p. 90).

While studying in Britain the researcher was influenced in approach to the interpretation of paintings as described by Dalley (1990),

In British practice, most people consider that art therapists cannot, indeed should not, 'read' or interpret any painting. However experienced or well qualified an art therapist, the only person able or 'qualified' to interpret correctly is the 'artist', as the meaning of the painting has relevance only to his or her personal situation (p. xxiv).
Winnicott puts it delightfully when he says, "I think I interpret mainly to let the patient know the limits of my understanding. The principle is that it is the patient and only the patient who has the answers" (1971, p. 102). This approach is shared by Adlerians when they make 'guesses' about Life Style based on the content of Early recollections and is supported by Sutherland (1985) when she says,

Together the therapist and the client visually experience the painted ER, make guesses about what was really going on in the memory and decide how that memory is important to the client today. This approach opens up communication between the therapist and the client and together they share the responsibility in making interpretations (p. 19).

Art work makes a highly individual statement and in keeping with the phenomenological stance of both Individual Psychology and the researcher herself, interpretation of the images was made to facilitate understanding of the meaning of the pictures to the participant by adapting the phenomenological methodology provided by Betensky (in Rubin, 1987). After the completion of the art work, the uncovering of meaning is approached through the processes of Phenomenological Intuiting and Phenomenological Integration (pp. 158-165).

Phenomenological Intuiting is divided into two phases. The first being Perceiving and the second, What-Do-You-See Procedure. Perceiving consists of Visual Display, Distancing and Intentional Looking.
Visual display entails placing the finished art work where it can be conveniently viewed. Distancing is sitting back from the art work in order to gain "a certain measure of detachment" and achieve a perspective that allows the art work to become "a phenomenon with an existence of its own" (p. 158).

Intentional Looking is requested by the therapist saying to the artist, "take a long look and try to see everything that can be seen in your art" (p. 158). Sufficient time is given in which both parties remain comfortably quiet, viewing the art work.

The What-Do-You-See procedure consists of Phenomenological Description and Phenomenological Unfolding.

In Phenomenological Description the question is asked, "What do you see?". Betensky describes this question as being twofold. "The value and rightness of subjective reality are underscored" by the question "What do YOU see?" and pictorial evidence is focused on by the question,"What do you SEE?". In the latter the therapist guides the artist to notice "specific structural components" in the art work, paying attention to the way in which the space of the paper is used, use of paint, quality of brushstrokes, use of symbols or realism, the rendering of the figures, and the use of color.
In Phenomenological Unfolding the therapist raises points for discussion addressing what is contained in the art work, by following the artist's descriptions of content and relating these to the structural components, with such questions as, "Who might the people be? Why are they all huddled together?" (p. 162), and offering guesses about them.

In order to help facilitate the process of Unfolding, the Gestalt approach to dialogue may be used, as in speaking in the first person for an aspect of the painting.

Phenomenological Integration contains three concepts. The first is the artist's reflection on the development of the art work noting any difference between intention and outcome. The second looks for differences and similarities in the art work over time. The third is a paralleling of the process of art expression and the artist's processes in real life experiences.

The researcher has developed a methodology (Appendix E) to elicit and conjointly interpret the paintings of Early Recollections that adapts Betensky's approach as described above, and includes indicators from art assessment techniques, while emphasizing that the artist is the final determiner of meaning in the conjoint interpretation of the paintings.
Art as an Expression of Emotion

The American Heritage Dictionary (1985) recognizes the importance of art as an expression of emotion when it states that catharsis is "A purifying or figurative cleansing or release of the emotions or of tension, especially through art" (p. 248).

Practitioners of art therapy see art not only as a means of release of emotions but also as a means of bringing unacknowledged feelings into awareness. (Rubin, 1984, p. 23). Kramer (in Ulman & Dachinger, 1975) argue that art "is always emotionally charged; it arises from and evokes feeling" (p. 29). The act of depiction may in and of itself be cathartic, (Birtchnell, in Dalley, 1990, pp. 40 & 101). An individual may either be unaware of feelings or unable to express them. Art making has the power both to bring feelings into consciousness and to act as a means of their expression (Lyddiatt, 1971, p. 10).

Feelings often elude us, even when we think that we are conscious of them. But, elusive as they may be, they implicitly pervade some of our actions. While this is true for most of us it is more so for persons with emotional difficulties. The visual expression of their own making helps such persons make implicit feelings explicit (Betensky, 1973, p. 336).

Meanings in Color

Rorschach (1942) found that response to color was directly related to expression of emotion. "It has long been realized that there must exist a very close relationship
between color and affectivity. The gloomy person is one to whom everything looks 'black', while the cheerful person is said to see everything through rose-colored glasses" (p. 99). He found that those persons who responded primarily to color in the ink blot tests to be more emotionally labile and those whose responses to color were absent, to be repressed or depressed. Hammer (1958) says that research in the area of symbolic meaning of colors shows that the use of reds and yellows indicate greater spontaneity of expression and blues and greens are more indicative of controlled behavior. Black and browns are more common to states of inhibition, repression and possibly regression. Overemphasis on yellow may indicate hostility and aggression and extensive use of purple may indicate paranoia or power-striving (pp. 233 & 234). In interpreting color atmosphere in painting one may think in terms of bright and dark, strong and pale, florid combinations or absence of color, realism in color choice, or choice of color based on its emotional meaning for the individual. Levy (1980) found in his research into the psychological meaning of color that there is a direct relationship between colors perceived and emotional response. He says, "Warm colors provoke active feelings and cool colors are sedate. . . We have learned too that crude generalizations narrowly equating each color with a specific emotion are not justified" (p. 89). Betensky
(1973) points out that color is highly subjective in its meaning for different individuals and in making interpretations based on color the therapist should elicit from the artist his or her understanding of the meaning of the colors used.

The Painting and Drawing of Early Recollections

Harold and Norma Lou MacAbee (in Olson, 1979), proponents of the concept of the drawing of Early Recollections, see a number of advantages to this method. They feel that "It usually pinpoints the most cogent part of the ER and reduces extraneous verbiage that often clouds the real issue" (p. 141). They also say "The visual representation aids recall and interpretation" (p.147), and "Encouraging the client toward more active participation in the counseling process is one of the most desirable results of the technique of drawing an Early Recollection" (p. 142). The materials they use are restricted to felt tip pens and newsprint. They recommend against using pencils because they are used for sketching and may focus the client on art quality and because "the client will erase and spend time getting a line just right" (p. 143).

Sadie Dreikurs (1986) describes painting Early Recollections in a group setting in order to help the subject resolve a problem manifest in the recollection. The subject tells the recollection while the group listens. Her
instructions are, "Listen very carefully to what you hear, and then paint what you remember, and put yourself in that situation as if it were your own early recollection" (p. 86). The subject is then asked to choose which painting gives the most pleasing alternative to the recollection. "It is quite dramatic to see how the person who tells the early recollection works out a better alternative to the problem when confronted with it visually. In my experience this has not happened when only the verbal approach is used" (p. 86).

Anne Nelson (1986) has also used the drawing of Early Recollections in children's group therapy. In her work she has the children first draw their family. "Crayons and magic markers depict a graphic family tableau and creativity that is not present in verbal exchanges only. The picture permits a ready reference to relate to for present and future sessions" (p. 289). Nelson uses this material in discussion to facilitate understanding of the Family Constellation which is later related to the content of the recollections, as drawn by the children. Therapists are also encouraged to draw an Early Recollection "to model the activity and to share with the group" (p. 289).

The fullest account to date in the literature of the painting of Early Recollections is provided by Judy Sutherland (1985) in an unpublished master's thesis presented to the faculty of the Alfred Adler Institute. She
quotes Sadie Dreikurs as saying to her one day, "The visual Early Recollection will have a different impact on understanding than either the verbal or written ER and can be useful to both the counselor and the client" (p. vii). In her acknowledgements she thanks Dreikurs for suggesting the concept of her paper--Painting the Early Recollection.

In Sutherland's methodology she has the client use a sketchbook (11x14") in which the therapist writes down the recollection as the client reports it, at the top of a page. Age, most vivid part of recollection and feelings remembered are also included. "Then on the same piece of sketchbook paper, the client is asked to write out the ER and also to paint it with brush and watercolors or draw it with felt-tip markers" (p. 3). The client is informed that artistic ability is not necessary and that "ERs will be painted as felt rather than realistically" (p. 3). Objectives of Sutherland's thesis are a comparison between the written, oral and painted ER's to find out if the recollection is expressed differently in the painted ER, and to see if the painted ER stimulates alternative ways of remembering. She offers a choice of two media and restricts the size of the drawn or painted image to what remains of the page after the recording of the oral and written ER's. She also focuses on reorientation of the client in relation to the ER. If the memory contains "disjunctive feelings such as anger,
sadness, disgust or fear, then the therapist might ask how
the ER could be different as a way of encouraging more
adaptive ways of responding to the life tasks" (p. 5). She
also looks at the use of the painted ER in a group setting.
In her conclusion Sutherland writes, "Art does more than
just enhance the verbal and written descriptions of ER's.
Art is a non-verbal form of communication . . ." (p. 28). It
is with an exploration of this idea that the researcher is
primarily concerned in this study, eliciting the Early
Recollections exclusively through art and conjointly
interpreting them by discussing with the participant the
paintings produced .

Validity and Reliability

Heidegard (in Hammer, 1958) cites the work of Hammer
and Piotrowski (1953) who "...found that the reliability
in the rating of degree of hostility in the drawings of 400
children was an impressive .85 " (p. 487). Hammer (1958) in
examining the prognostic role of drawings in the projective
battery, cites a study by Calden (1953) in which a series
of Rorschach tests is compared with a series of projective
drawings. He found the latter to be , "...more sensitive
to the subtle developmental changes from month to month,
particularly in the area of growing self-awareness and
differentiation of behavior" (p. 629). Gallese and Spoerl
(1954) in comparing the drawing of human figures with TAT
stories found that figure drawings contain more unconscious material and are less likely to be affected by defense mechanisms. Machover (1949) says, "Occasionally, drawings of patients obtained over a period of years are so remarkably alike as to constitute personal signatures" (p. 6).

Summary

This chapter reviewed the literature pertinent to the purpose of this study, to develop a method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment.

The first part of the chapter outlined the development of Adlerian Life Style Assessment, discussing more fully, Family Constellation and Early Recollections. Approaches to Interpretation of Early Recollections, their use as a Projective Technique and issues of Reliability and Validity were also presented.

The second part of the chapter considered Art as a Projective Technique, Art as Assessment in Therapy and approaches to Interpretation in Art. Art as an Expression of Emotion and Meaning and Color were also discussed as was the literature pertaining to the Painting and Drawing of Early Recollections. Reference was also made to questions of Reliability and Validity.
Chapter three presents the methodology developed in this study under the headings of Research Design, Participants, Assessment Instruments, Data Collection, Data Analysis, Reliability and Validity and Summary.
CHAPTER 3

METHODOLOGY

This study describes a method of using Art to elicit and interpret Early Recollections in Adlerian Life Style Assessment. The topics covered in this chapter include Research Design, Subjects, Instruments, Data Collection, Data Analysis, Reliability and Validity, and Summary.

Research Design

A qualitative approach to research design was the most appropriate for the purpose of this study, specifically that of phenomenology, which, according to LoBiondo-Wood and Haber (1990), "regards human reality as contingent on the individual perspective in the world; this perspective is formed by one's location in it, one's personal history, and one's voluntary adoption of an array of possible points of view" (p. 194). This statement in itself is so close to the Adlerian perspectives on Life Style that the researcher found it to be the most suitable theory of research design with which to approach this study and the questions raised. In developing art as a method of eliciting and interpreting Early Recollections in Adlerian Life Style Assessment, the researcher conducted, with each subject, three consecutive in-depth interviews which were tape recorded and transcribed. Colaizzi (1978) in LoBiondo-Wood and Haber
(1990) discusses the use of the interview in phenomenological research when he says that "Interviews have the advantage over a written description of providing the researcher with non-verbal as well as verbal data and of enabling the researcher to use interpersonal skills to encourage participants' efforts to articulate experience" (p. 196). He also proposes that fewer subjects be sought for research, using the tape recorded interview as the primary data-gathering strategy, since they "are time-consuming and yield extremely large amounts of narrative data" (p. 196). Kvale, in van Zuuren, Wertz and Mook (1987), objects to the dismissal of research results on the basis of small number of subjects when he says, "A quantitatively limited text is a condition for a profound and systematic analysis of the content and structure of the text as well as for an analysis of one's own presuppositions and of one's questions to the text" (p. 28).

The research design includes direct observation which Patton (1987) describes as "essential for qualitative evaluation work even if the evaluator concentrates primarily on interviewing because every face-to-face interview also involves and requires observation" (p.13). He goes on to say that interviewing and observation are "mutually reinforcing qualitative techniques" and that recognizing this leads to an understanding of the major themes involved in qualitative
research. Those themes include: naturalistic enquiry, inductive analysis, direct contact, and a dynamic, developmental, holistic perspective (pp.13-19).

Participants

The first participants were two neighbor volunteers who understood that the nature of the first interview was a pilot study from which would be developed the methodology for the rest of the study. The full study participants with whom this method of data gathering and interpretation was developed and co-investigated were full or part-time graduate students at a university in the southwest. There were four participants between the ages of twenty five and sixty three. Each participant was apprised of the nature of the study and participated voluntarily, agreeing to be interviewed by the researcher on three consecutive occasions and assenting to all materials becoming the property of the interviewer (Appendices A & B).

Assessment Instruments

Assessment instruments used were the Adlerian Life Style Assessment, in which Early Recollections were gathered and interpreted using art, and the Post-Assessment Interview. Two volunteers participated in the pilot studies which were conducted to establish the content and length of time of the Family Constellation Questionnaire (Appendix C), the Art Methodology used to elicit Early Recollections, the
Guidelines for Conjoint Interpretation of the art images produced (Appendix E), and the questions for the Post-Assessment Interview (Appendix F).

Life Style Assessment

The Life Style Assessment was developed to elucidate an individual's view of self, others and the world, which was established during life's early experiences and which, generally going unquestioned unless challenged by some traumatic life event, guides us in our goals and behavior.

The Assessment is divided into two parts - Family Constellation and Early Recollections. Before beginning the Life Style Assessment the researcher addressed the issues of confidentiality and informed consent, including the risks and the advantages of involvement in the study. The nature and utility of the Life Style Assessment was explained, both in general terms and in terms of its use for the purpose of this study, the subject agreeing to meet with the researcher on three consecutive occasions.

Family Constellation

The Family Constellation attempts to understand the individual's guiding philosophy by looking at siblings and family for information about how others are, how a place in this first social microcosm is made, and how life seems to be. According to Dreikurs (1953/1954) "The family constellation is a sociogram of the group at home during the
person's formative years" (p. 105). He goes on to say that an investigation of Family Constellation "reveals his field of early experiences, the circumstances under which he developed his personal perspectives and biases, his concepts and convictions about himself and others, his fundamental attitudes, and his own approaches to life, which are the basis for his character, his personality (p. 109).

The questions commonly asked fall into the areas of the individual's ordinal position in the family, and parental influences. Ordinal position reflects an individual's striving for a place and perceived ordinal position carries more weight for the individual in this regard than actual position among the siblings. Comparison of characteristics with siblings and interactional patterns among them offers a picture of the subject's view of self and others, including those traits the individual regards as important in attaining and maintaining status and achieving goals. The part of the Family Constellation that looks at parental influence uncovers the perceptions the individual has of men and women in the areas of personal identification, cooperation, power and authority, and conflict resolution. Family values and atmosphere are also identified. Shulman (1973) provides guidelines for making a summary of interpretations derived from the Family Constellation which include Self-concept (I am...), View of Life (life is
Method of operation (therefore I . . .). This does not allow for prediction of specific behavior, but, especially in conjunction with subject response, will elucidate the assumptions from which an individual operates.

Manaster and Corsini (1982) say that the collecting of Life Style data "may take as long as three to four hours" (p. 182). The choice of questions to include in the Family Constellation was influenced by the need for it to be both brief and comprehensive and was based on responses given in the pilot studies to the complete Life Style Inventory of Shulman and Mosak (1988), and to questions often asked in Family Constellation by Dreikurs (1953/1954). (Appendix C). This part of the interview took one hour.

Painting of Early Recollections

Adler (1958) felt that "The first memory will show the individual's fundamental view of life; his first satisfactory crystallization of his attitude. . . I would never investigate a personality without asking for the first memory" (p. 75).

The methodology for gathering the Early Recollections using art, as developed during the pilot studies, was inspired by Mosak (1977) "... we ask him to close his eyes, to visualize the scene, and to report [paint a picture of] the scene, as he visualizes it with all of its details" (p. 64). [brackets author's]. In this study, the gathering
and conjoint interpretation of Early Recollections by means of painting is comprised of four sequences, modelled upon the phenomenological method of Betensky (in Rubin, 1987): (1) Assembling and arranging materials, and Warm-up to use of media; (2) Instructing the respondent in the methods of Recollection and Painting; (3) Conjoint Interpretation of the Early Recollections as visually portrayed; (4) Phenomenal Integration.

Recommendation for further Reflection upon the images is designated in this study as Sequence five.

Sequence One

Warm-up: A sheet of newspaper was laid upon the table around which were arranged the art materials (Appendix D). The participant was asked to play and experiment with paints and brushes on the paper. "Try out all the brushes and see what kind of marks you can make with them". "See what happens when you mix colors and when you add water". "Take up to fifteen minutes and use as much paper as you like".

Sequence Two

Recollections and painting: "Take a fresh piece of paper. Close your eyes and think back to a time before the age of eight. Go back as far as you can in your memory to your earliest recollection - an incident that you can recall happening and that you can visualize with all of its details. When you are ready, please paint a picture of your
earliest recollection. Take as much time as you need and approach the painting in any way that you choose. Everyone has a unique way of painting and I will not be measuring your artistic ability. Your finished art work will not be judged in any way. Write your age at the time of the incident recalled and give the picture a title. Mosak (in Olson, 1979) after taking an Early Recollection verbally, would ask the subject to prepare a newspaper headline about the recollection, thinking this caption to contain the essence of the incident recalled (p.80). The researcher continued by saying to the participant, "While you are painting I will be reviewing my notes on your Family Constellation and I will be observing you from time to time. If you want to comment, or ask me a question you may do so". The participant was asked to paint two other Early recollections in this manner.

Sequence Three

Conjoint Interpretation of the Paintings of the Early Recollections:

Phenomenological Intuiting

1. Perceiving

   (a) Visual Display

   The finished art work is placed where it can be conveniently viewed by both participant and researcher.

   (b) Distancing
Sitting back from art work to achieve a sense of perspective and detachment.

(c) Intentional Looking
Researcher gives the instruction, "Take a long look and try to see everything that can be seen in your art". Sufficient time is allowed for participant to become engaged in looking at the first image produced.

2. What-Do-You-See Procedure
Phenomenological Description
Researcher asks, "What do you see?" and guides the participant to describe what is happening in the picture in terms of its structural components under the heading of Media (Appendix E).

3. Phenomenological Unfolding
The researcher facilitates uncovering of meaning by enquiring about the content of the paintings. Attention is paid to the process of painting and the images produced, under the headings of Behavior— introducing observations made during the interview; Media — use of space, paint, movement, figures and color (the meaning of colors can he highly subjective and although educated hypotheses could be made by the researcher, discovering the meaning of different colors for the subject is of vital importance); Emotion—manifested in both use of media and behavior; Systemic Information—family and environmental context;
Self-perception—how self is rendered pictorially, parts missing, bizarre or exaggerated being noted; and Significant Response—that part of the picture containing the most obvious expression of conflict or emotion. This is discussed in relation to the most vivid part of the recollection (Appendix E). Olson (1979) makes the observation that "the interpretation of Early Recollections is an exercise in empathy" (p. 78), and that "the guide to accuracy is the client himself" (p.77).

Each recollection was viewed pictorially in the same manner.

Sequence Four

Phenomenal Integration

During this phase the researcher asks the participant to look at the three paintings together and comment on themes, similarities and differences that can be seen in the pictures. Parallels are then drawn between processes of art expression and the participant's real-life processes.

Interwoven into this discussion of the images is the discussion of the Early Recollection itself. The age of the participant for each of the recollections is noted as is the order in which the paintings were produced. Powers and Griffith (1987) recommend that they should not be rearranged if they are not in chronological order and that discussion of the Early Recollections should cover five key areas--
context, content, gender, movement and evaluation (Appendix E). Guessing on the part of the researcher is encouraged - the participant will amend inaccurate guesses and respond affirmatively if they are correct. "Usually, if the therapist has illustrated to the client that therapy and the Life Style Assessment are cooperative ventures, the client will help by changing words or phrases or emphases to get the summary just right" (p. 190). During this sequence the researcher reads the summary of the Family Constellation, noting any 'recognition reflex' and requesting feedback from the participant. Life Style themes, patterns, differences and similarities in the summaries of the Family Constellation and the Early Recollections are then discussed.

Sequence Five

Recommendation for Further Reflection

At the end of the interview the researcher mounted the paintings in the form of a triptych and the participant was instructed to "Take the paintings home and put them up in your house in a place where you generally relax. Leave them up for a few days and reflect on them periodically. If anything comes up in relationship to this that you would like to talk to me about, please don't hesitate to call me."
Post-Assessment Interview

At the beginning of the interview the researcher presented the written summary of the Life Style synthesized from the summaries of the Family Constellation and the Early Recollections, under the heading of Life Style Conclusions, allowing for further amendment if necessary. The interview then focused on gathering the participant's responses to the period of reflection on the paintings and perceptions of the process and effect upon the participant of this method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment.

A combination of interview guides with standardized open-ended questions was used (Appendix F). Patton suggests that this approach allows for both focus and flexibility.

For example, a number of basic questions may be worded quite precisely in a predetermined fashion, while permitting the interviewer more flexibility in probing and considerable freedom in determining when it is appropriate to explore certain subjects in greater depth, or even to undertake whole new areas of inquiry that were not originally included in the interview instrument. (p. 114).

Coinvestigation

A Co-investigation was conducted to discover if the method of using art to elicit and conjointly interpret Early Recollections was replicable. The researcher recruited an individual with a similar level of training and experience in Adlerian Life Style Assessment. The Co-investigator, who had no training or experience in Art Therapy, was asked to
administer and interpret the Family Constellation, to elicit and co-interpret Early Recollections using the art methodology developed in the pilot studies, and to conduct the Post-Assessment Interview with another participant (Appendix J).

Data Collection

Three university students were asked to be interviewed by the researcher as part of this study. The purpose of the study was explained to the students and they were told that anonymity and confidentiality would be guaranteed. Individual appointments were scheduled with each participant, on three consecutive occasions, each no more than a week apart. The interviews were tape-recorded and transcribed later by the interviewer. Selections presented from the transcripts were determined by their relevance to the elucidation of Life Style and the research questions. The first interview lasted approximately one hour, during which time the participant responded to questions asked by the researcher about Family Constellation (Appendix C). The second interview was approximately two hours in length and consisted of the participant painting three Early Recollections which the participant and researcher then interpreted together (Appendix E). The Post-Assessment Interview, of less than one hour in duration, was designed to gather the participant's responses to reflecting on the
paintings, perceptions of the process, and effect upon the participant of this method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment (Appendix F).

Data Analysis

Analysis of the data focused upon the elucidation of common themes and patterns stemming from the process, content and effect upon the subject of two sections of the study—the Painting and Conjoint Interpretation of Early recollections, and Reflection upon the images produced.

Data Analysis was derived from a number of studies that use a modified version of Van Kaam's (1959) approach to phenomenological research. LoBiondo-Wood and Haber (1990) say "These modifications usually are reduced sample size and/or the substitution or addition of interview for the written description" (p.195). Analysis includes the listing separately of each expression word or phrase that describes some aspect of the experience; grouping together and labelling of similar expressions and those that bear close relationship to one another; eliminating the irrelevant expressions; and comparing the identified core of common elements with a random sample of the participants' original descriptions. The latter step was substituted in this study by inclusion in the final description, only of those
elements expressed by two or more of the three participants (Appendix I).

Integral to this approach was the interpretation of phenomenological research provided by Paterson and Zderdad (in LoBiondo-Wood & Haber, 1990) who emphasize that the researcher needs to be an open, self-aware person and that she conceptualize and express her understanding in a reflective turn toward the data collected. Links to the questions raised for consideration were also noted.

Reliability and Validity

"Coinvestigators, mentors, supervisors, judges and participants themselves are often incorporated into research designs as a check on biased observation" (LoBiondo-Wood and Haber. 1990, p. 203).

Co-investigation of the study by a non-art therapist was conducted in order to increase the reliability of the art methodology by demonstrating that the method of data gathering and interpretation could be replicated (Appendix J).

One of the transcripts of the Family Constellation Interview was analyzed by an Adlerian expert increasing the reliability of the researcher's interpretations (Appendix H). The interpretation of the participant's Life Style gathered from the Family Constellation was shared with the
subject during the integration sequence of the conjoint interpretation of the paintings of the Early Recollections. Participant feedback about the interpretation increased the reliability of the interpretation, as did the process of conjoint interpretation of the Early Recollections. A written summary of the Life Style, synthesized from both the Family Constellation and the Early Recollections was given to the participant at the beginning of the Post-Assessment Interview—the opportunity for further amendments by the participant also increasing the reliability and validity of the Life Style Assessment. Participants also reviewed the selections chosen from transcripts of the taped interviews to ensure their accuracy and make any amendments.

Sweeney (1981) says that Adlerian theory and practice are validated by incorporation into other counseling approaches. He states that "Allen (1971) and Mosak and Dreikurs (1973) identified virtually every major personality approach to counseling and psychotherapy, with the notable exception of traditional psychoanalysis, as incorporating Adlerian principles and techniques into its system." (pp. 20-21).

Summary

This chapter described a method, using art, to elicit and interpret Early Recollections in Adlerian Life Style Assessment. It covered the areas of Research Design,
Subjects, Instruments, Methods of Data Collection and Analysis, Validity and Reliability. Chapter four will present selections from the transcripts, give the results of the study and a discussion of the findings.
CHAPTER 4
PRESENTATION OF INTERVIEWS

Chapter four begins with a brief overview of the methodology and continues by presenting edited transcripts of the Conjoint Interpretation of the Paintings of the Early Recollections and the Post-Assessment Interview for the three participants with whom this study was conducted. The chapter ends with a summary.

The first interview gathered information about the Family Constellation which is presented, for each of the participants, in Appendix G.

The second interview, conducted to elicit and interpret Early Recollections through art, took place approximately one week later and is comprised of five sequences.

Sequence One

Fifteen minutes of warm up to the materials.

Sequence Two

Participants were asked to go back to their earliest recollection, visualize the details of the incident recalled and paint a picture of it. Two other Early Recollections were elicited in the same manner.

Sequence Three

The researcher and the participant conjointly interpreted the paintings of the Early Recollections.
**Sequence Four**

The pictures were then discussed together, looking for themes, similarities and differences. During this sequence the researcher read to the participant the Life Style Summary derived from the Family Constellation. Amendments were made based on participant response and Life Style as seen in the paintings.

**Sequence Five**

The participants were asked to take the paintings home and to reflect upon them.

The Post-Assessment Interview, which was conducted approximately one week later, began with the researcher reading to the participants the revised Life Style Summary derived from both the Family Constellation and the discussion of the paintings of the Early Recollections. The interview continued with the researcher asking the participants questions about (a) their reflections during the week upon the paintings; (b) what this experience was like for them; (c) questions number 2, 3, 4, & 5 raised by the researcher (Chapter 1, p. 19).

The participants are introduced in the sequence in which the interviews were conducted, using the pseudonyms of Elizabeth, Lynn, and Patricia.

Each participant is briefly introduced and observations and information are presented, gathered from
the period of painting and the Family Constellation
Interview.

In making selections from the transcripts of the
interviews for inclusion in this chapter, the researcher
chose material that (a) pertains to the Life Style; (b) is
relevant to the research questions; (c) maintains the flow
of the dialogue. The edited transcripts were given to the
participants for confirmation of content and amendment if
necessary.

Passages in the text that elucidate the experience of
painting and conjointly interpreting Early Recollections
have been placed in italics and numbered so that they
suffice as the listing described in Step 1 of the analysis
which is presented in the following chapter.

Color reproductions of the paintings are included in
the body of the text to facilitate the reader's
understanding of the discussion of each painting.
Elizabeth

Elizabeth is an articulate 33 year old. Born in Syria, she moved with her family to the United States when she was nine. She responded to questions very fully information. During the warm-up she stated that purple was a royal color and that the third picture she painted was the recollection that first came to mind. She talked little while painting, easily recalling and quickly painting her Early Recollections.

Conjoint Interpretation

R. Take a long look and try to see everything that can be seen in the first picture (three minutes pass).

Figure 1. Elizabeth Is Ill.
Discussion of the first picture

R. What do you see?

E. Well I see two women with heads only—no bodies. A light source coming in from the top left and a baby... its kind of a depressing picture but that's just how I remember it.

R. The two bodiless heads are close together and going beyond the boundary of the square that you painted.

E. Yes, that's true and I'm towards the bottom of the square and I'm sort of not attached to them in some way even though they seem to be, as you say, close to one another. ... Its just a real dark memory...

R. What's happening in the picture?

E. I woke up in the middle of the night being very ill and mama and ... grandma. were rather disgruntled with my being ill. they gave me a bowl of something to drink. ... I didn't want to drink it... this is why the bowl is away from me--and I'm only realizing this as I'm talking to you right now.

R. Your sense was that they were disgruntled with you...

E. Yeah. I fell asleep very close to when I finally felt included and so the positive feeling was not long-lasting, and in fact just in telling you the story I've managed to remember that part of it 'cause the memory that sticks in my mind is, oh, Elizabeth is sick, you know and she's interrupted the evening...

R. And your feeling then was

E. Sort of being, oh, I don't know, lost or forgotten actually...

R. What's the most vivid part of the recollection?

E. The vivid part is just how dark it was. the darkness of the room felt very, very heavy to me...

R. How would you describe that green? (Top left corner).
E. It's a really odd color... and strangely enough...
    now--the light might not have been all that weird until
    I had to start drinking that green gunk
    (Present realization)...
R. And you've painted the light and the tea the same color
E. Yeah and of course I'm feeling nauseous too and as
    I'm drawing it I'm kind of feeling the feeling too
R. The brightest form in the whole picture is the figure
    of you.
E. ... my body means a lot to me, my um, the physical
    form of me. I, derive a lot of power from my body... blue is...
    an energized sort of color...
R. But your body here has no arms, no legs
E. No... I started to try to put arms and legs on it
    and I just felt like I didn't even want to bother with it, my feeling
    when I was back in it--I felt like a mass at that time...
R. Powerless
E. Yeah, yes, exactly. inertia and yet at the same time
    inertia has its own power... I was just interpreting it as being
    forgotten and feeling ignored.
R. What does it say to you that you chose to depict them
    without bodies?
E. They weren't really bodies to me... their bodies
    seemed to be the whole world...
R. Is there anything else you'd like to say about this
    one?
E. Well... it's not a memory that I actually like
    remembering, its just one that I've managed to keep
    remembering, its just too dark and kind of conflictual
    you know.
R. Tell me about the conflictual
E. Well just that sense of wanting to be taken care of but not wanting to intrude. I mean right now I'm just sitting here and I'm starting to get a tummy ache just sort of reliving it. I'm just sitting here and I'm starting to get a tummy ache just sort of reliving it.

R. And they're much bigger and much more powerful than you

E. And when I drew the picture I sort of wanted to put myself between them, you know. I didn't quite capture that.

R. How did it feel to come between them?

E. Well. I think that in reality I was between them. I'm a swinging door between my mother and my grandmother.

R. A swinging door between them?

E. Yeah. A swinging door you don't ever have to worry about opening. It goes to and fro. It doesn't require a loss of ego or anything. one doesn't lose face by it.

R. Did you feel moved backwards and forwards between them in order that they might communicate?

E. Really the picture of how I felt and kind of the dynamics that we discussed—the two of them being next to each other and the head of one being larger than the other and me being in between them. That is the kind of position that I've adopted in a lot of areas in my life—I'm a cushion between my sisters and my parents, I'm a cushion sometimes between both my parents. I became the cushion between David and his family. his sister gave me that feedback.

R. One of the guidelines that you may have adopted—and its a feminine guideline from your mother—is you've described her as the screen door between you and your father.

E. Right, right, very good, very good, yeah. So in a sense I have, I have done that.

R. the predominance of indirect communication was something strong in your family atmosphere.
E. Yes, and it's very troublesome to me in my life right now. It's been troublesome in my relationship with David.

R. Makes you feel ill.

E. Yes. He wants direct conversation and I get a little sick at thinking about having direct conversation with him and it's only with him because he is my family in an emotional sort of way... .

R. Have we finished with that one do you think?

E. I think so

Discussion of second picture

R. What do you see happening in this one? (Fig. 2).

Figure 2. Morning in the Garden
E. I have this little walker that I'm in but I am still too short for my walker so my feet are dangling. They're not on the ground. (describes elements of picture).

R. What's the most vivid part of this recollection?

E. Um, I think the environment in which I was in, you know.

R. What about the environment?

E. Oh, it was just a glorious day, it was just a wonderful morning. It was just really bright and I was really enjoying being out there playing by myself, you know, I always liked being by myself.

R. Your feeling about the most vivid part of this recollection?

E. Is just that freedom and space that exists for me in my life. It continues you know. Feeling really quite free and peaceful. The strokes that I used for the flowers remind me of those quick strokes that um, oriental pictures use.

R. Oriental means to you.

E. Peace and simplicity. Quietness of mind and heart.

R. You've painted yourself with a purple shirt. This is the royal me (E. described purple as a royal color).

E. I thought since I can't use that white (because it wouldn't show up), I'll use that purple.

R. Finally I get to be outdoors away from.

E. I think I was getting in their way inside the house. Mama told my uncle to take me outside and I was just very happy. I started my arms there and I forgot to finish them.

R. There's an interesting similarity between yourself in both of those pictures in that regard. You have arms in neither of them and in this one you can't use your feet. What does that mean to you?

E. It doesn't really mean anything to me. They had this walker that I remember. I could roll around in it
'cause it was on wheels but I couldn't go anywhere in it because my feet didn't touch the ground.

R. So right now although you're outdoors in the beauty of the sunshine and the flowers, you can't go anywhere.

E. No. I mean, I am a, I am sort of a prisoner of this thing that they've put me in . . . but I'm more than happy because. . I'm thinking. I just spent my entire life thinking. I love to think, about all kinds of things.

R. . . . the brick wall behind the cans says to me that you were barred from being in there. . .

E. Oh, yeah, yeah, true enough huh? Yeah.

R. . . . despite the fact that you're barred from the house and that you are restricted by the thing that you're in. . . what's strong about the picture is the freedom of the brushstrokes and the beauty and colors of the flowers

E. Yeah, its a completely different feeling from the first picture. . . one is just kind of a yucky feeling. . . feeling sick. . . the room is real dark and kind of oppressive. . . the second one is just a lot freer. . . but it's interesting that you should say. . being kind of barred out of the house and. . . when I look at that little walker, the way that I drew it on there it looks like someone has put a life-preserver around my arms to keep me from moving. . .and just a few minutes ago I was explaining to you about how I never understood why they even wanted me to be in it because it wasn't functioning. It didn't do what it was supposed to (laughs).

R. Except that it kept you

E. Out of their hair. . .

R. Is there anything else you want to add about that one?

E. I don't think so. Its just a really wonderful memory . . . This is why even today I'm very happy when I'm away from what I would label the power figures in my life. You know, power because of the emotions in all of that. I'm just always happy away, you know. I love my parents, I love David but the fact of the matter is I'm happier when I'm away from these people. I think
because I—there's just so much shit in there that when I'm away from everyone I can just be quiet with my thoughts and think things through. It's just simpler being alone isn't it? It's not as complicated as being with people.

R. Do you want to look at the third picture?

Figure 3. Visiting Cousin Margo

Discussion of the third picture

E. OK. Um, what happened here? (looking at tiny dot in sky) This was not intentional (laughs).

R. What do you see?
E. . . . this is the beach and I left one morning while everybody in the house was fast asleep and I went to visit my cousin Margo and I was in my pajamas. But what was really important about that walk was not me. . . Elizabeth. . . the ego of Elizabeth. What's really important about this walk is that I was outside, I was alone and I had a purpose and it was the first time that I had gone--I had left the house on a trip. See this was my first trip away from home at seven and a half, and I walked a long way. Saw a lot of strange people, felt afraid a little bit of the time but felt very, very free and powerful and walked by the ocean so if you--if you were walking here, like this, you would be seeing just this. . . the ocean and the sky and this is supposed to be the sand. . . and the sunshine up top and these were boulders.

R. Hewn boulders, hewn by hand?, or . . .

E. No, just, well they must have been done by hand or some machinery or something. . . I mean each boulder was about the size of this room.

R. No figures.

E. No--there wasn't anyone out there (laughing). . .

R. Not even you.

E. No, not even me. In a sense that is me--what you're looking at there. . . that is, that is how I felt. That was me. . . I felt like I was the sky, I was the water I was the sand. . . I should have put some birds in there . . . maybe that dot that fell on there could be a bird . . .

R. So you have said the feeling about the picture is . . .

E. Its just big, big, you know, just larger than life.

R. What's the most vivid part of this recollection?

E. . . just what your seeing there is what's vivid about that memory and I told you at the very beginning that this is a very important memory to me. . . think about the very first trip you ever took somewhere. The first time you ever did anything by yourself that meant something to you. . . if you look at the other
pictures. . . people are involved and monitoring me
. . . and there's none of that here. . . there is someone
in this picture and the someone that's in this picture
is on the other side of the barrier of the rocks
(indicates off the bottom edge of the paper). . . if I
had been on the other side of the rocks (towards the
ocean). . . those rocks would have been a barrier for me
but they weren't. I was the barrier to all of those
things, OK? Because I'm right here. Nobody's barriering
me any more. . . I'm the one who's selecting and the
person who selects is the person who places the
barriers, who imposes boundaries, you see, so. I have
created a boundary for the entire world through me, do
you see? I encompass those things.

R. Screen door to the world

E. Yes, yeah

R. Is there anything else you'd like to say about that
painting

E. I don't think so

Discussion of the three paintings together

R. Could you comment on themes, similarities, differences
that you see in these three pictures together.

E. . . . the first two pictures have these other
people having some kind of control over me but
that doesn't exist in the third picture. I think
the thing that stands out most for me, in these
three pictures is that there's a sense of
evolution and I don't find it the least ironic
that I drew them in this particular order because
if you remember correctly I said to you that I had
wanted to draw this first but what is really
important is that I didn't. What I did do was I
drew my most vulnerable stage first and then I
graduated to, even though I'm still being told
what to do, I have discovered a place of my own,
where I'm experiencing a sense of freedom and I
have graduated in the third from the second into
a true sense of freedom where there aren't any
barriers. Now that's not to say that there aren't
any problems or anything like that but my internal
feeling about myself is that I am free and I have
always--this is the most important memory to me
because of that--this reminds me--this is my reality
check. I'm free. I can do what I want, you know on my . . . they're evolving. This is not conscious part but its very good for me right now to sort of see that unconsciously I put it together like this. Would really . . feel disturbed if I had done this one first and then perhaps this one second and then the first one last. . so I feel very encouraged. I'm, I'm very touched.

R. . . you can see over the tops of these things. . when you told me these concrete blocks are the size of this room.

E. Yes and they're, um, the walkway along the beach is at the level of the top of the rocks. . so its quite a drop.

R. So you're looking down onto the ocean. . .

E. Right, right

R. So you do have a lot of power and freedom in this picture. I'm going to read to you now the summary from the Family Constellation. . . (Appendix G).

**Life Style Summary of the Family Constellation**

R. I am warm, approachable, nurturing, artistic, giving, very smart, sensitive and emotional. I express myself well, am creative, courageous and strong, idealistic, hard-working, responsible, and have high standards. I am also introverted, like to please others and can be conforming, but this part of my personality is always in contradiction to my outspoken, direct and independent self.

I should be better.

E. Mmhmm, yeah

R. I feel close to women--they are good communicators and listeners--vibrant driving forces in life.

I don't connect with men easily. Communication with them is indirect and subject to distortion. It is hard to make myself really accessible and vulnerable to a man because men tend to use that against you. Things need to be better between me and men but I'm conflicted about hiding or being up front. When I argue with men I
feel afraid and immobilized but I take care of it by leaving.

Life can be unfair, dangerous and frightening.

Therefore I feel I have to take risks in the face of danger to challenge inequity. I make up my own mind about what's best for me, even excluding those I love if I see their behavior as detrimental to myself. Fear sometimes prompts me to use tactics I despise so I rely on my powers of thinking and when things get really tough I leave.

E. Yeah. I think the one that I would --there are two--I wouldn't disagree with them but I would just clause them. I have very good relationships with men--its only when it becomes romantic that that sort of ideology applies and then I really enjoy women but... I like a woman who understands what's going on in her mind... .

R. You nodded and smiled when I said, "I should be better" which (combined with your concern about the accidental dot) points to... shifting of the emphasis in this constellation in that you expect perfection of yourself.

E. Yeah and I concern myself with that 'cause if I expect a lot from myself what will I expect from someone else. . .

R. Do you see any similarities between what I wrote here (the summary of your Family Constellation)... and your Early Recollections?

E. I think you can sort of see... introverted, likes to please others and then there's the but and that but you can see in picture number two and its real clear in picture number three.

R. ...(Fig. 2) is like a... balance... you don't mind sitting in the chair... your perfectly OK living in your thoughts... .

E. But see here its not OK for me (Fig. 1).... There's fear involved in all of these things... there's a price one must pay... the risk of doing it is worth it.

R. So I have to take risks in the face of danger is not just about challenging inequity when life is unfair but its about being self-determined.
E. Its about everything, you know, its about turning to David the other night and finding myself on my knees in front of him and holding him and saying, and weeping, saying, "David, can we please try again?"... You know for a person who's not accustomed to direct lines of communication with people that she is connected to, you know, nuclear family stuff, I took a real big risk, that night.

R. ... you are not happy with being powerless and vulnerable (Fig. 1)... so you have chosen another recollection (Fig. 2) that puts you in a more comfortable place with the fact that other people have control over you and in this one (Fig. 3) you have shrugged off the control.

E. Mhmm. I think that's very accurate.

R. They do revolve around the theme of how to take power for yourself... to be free, to be independent, to make your own choices... some other things reinforced... are your creativity... and your independent thinking.

E. I think about new plans... it's just a lot of thinking and sometimes I get lost in that and sometimes David... like today, here's an example, we're driving along and we need to find a parking spot and then I got lost in thought (an argument ensued)... so this thinking of mine can also be problematic for me.

R. In a way it's seen in the pictures in that the emphasis in this one (Fig. 1) is on the head, and in this one your body is... not grounded (Fig. 2) and in this one (Fig. 3) you don't physically exist.

E. Aha, Yeah--mental.

R. Cerebral... the person of yourself and your royal color, your sense of dignity, you have a sense of dignity about yourself, and of value for yourself, and the fact that you're high up looking down on this--even moving to superiority in this picture (Fig. 3), you're queenly, sort of.

E. That's very good, that's very good, Yeah, its true.
Post-Assessment Interview

The researcher began by reading to Elizabeth the Life Style Summary as seen in both the Family Constellation and the Painting and Conjoint Interpretation of the Early Recollections. Life Style derived from the latter is placed in italics.

Life Style Conclusions

R. I am regal, self-reliant, resolute, warm, creative, giving, very smart, sensitive and emotional. I express myself well; am courageous, idealistic, hard-working, responsible, and have high standards.

I am also introverted, like to please others and can be conforming but this part of my personality is often in contradiction to my outspoken, direct and independent self.

I should be better. I really am a perfectionist.

Women are vibrant driving forces who also act as peacemakers by filtering and cushioning communication in social interaction. I feel closest to women who are thinkers and who don't adopt a "feminine" role.

I have difficulty connecting intimately with men. Communication with them is indirect and subject to distortion. It is hard to make myself really accessible and vulnerable to a man because men tend to use that against you. Things should be better between me and men but I'm conflicted about being dependent and independent— withdrawing or speaking up. When I argue with men I feel afraid and immobilized but I can take care of it by leaving.

Both men and women can be controlling and rejecting.

Life can be oppressive, depressing and unfair so I transcend it by deciding for myself what's best for me, often preferring my own company to the company of those I am closest to. I
often preferring my own company to the company of those I am closest to. I create my own happiness by my often preferring my own company to the company of those I am closest to. I create my own happiness by my independence and the powers of my thinking. I make my place among others as a peacemaker. I am free to do what I want, overcoming the control of others by setting up the boundaries myself. I have to conquer my years and take risks in order to keep growing but, essentially I am in charge.

E. Oh, I think that's pretty accurate... Gosh it sounds like I'm this sort of... bipolar personality. There's this real strong and independent side of me and then there's this real vulnerable and dependent side of me.

R. What do you think of that?

E. It's a little scary to me. I don't know why that would be scary because I know enough to know that that's normal. No-one is entirely one way and not the other. For some reason I find that a little unsettling. I don't know why...

R. Tell me about this process. What was it like for you?

E. I found myself after meeting with you thinking about some of the things you and I had discussed... I have a tendency to forget things that are sort of emotionally laden... I find that problematic... what I valued most about this process... it just gave me some concrete things to look at. There's always such a difference between having insight on an individual basis than having an insight with someone else... it becomes a little more active... becomes realistic if you will. since you left, there were a few things I thought of. It reminded me a lot of my literature classes, reading into the allegories of what's happening in the piece of work and it's much the same. I liked it. In fact one of the things I've observed about the last picture is that, the brightness at the top and then the darkness at the bottom, which to me sort of insinuates the reality of my personality too, which is that I'm extremely happy and can be extremely bright but at the same time I have a real dark side to myself too...
R. So that was something that you thought about later on—that in fact the darkness at the bottom is part of who you are too.

E. Mhm. But it is a broken darkness as you can see... I'm drawing exactly what I saw, but at the same time I'm able to look at it and see something else that's in it too that I can own other than the freedom that I experienced... It's just that bipolarity that I mentioned earlier... one can say that the top of the picture is light and airy and free and the bottom of the picture is fixed. It's not independent... but by the same token what's at the bottom is solid. It's rooted, it's stable. What's at the top is pretty ethereal...

R. ... What else came to you from reflecting on these pictures? Anything?

E. Not really... the only one that I would look at when I looked at three of them is the last one.

R. ... How did you feel about panting?

E. Oh, I liked it. I think the first one... I was feeling a little unsure as to how to render my idea... (but) I understood that all I had to do was just get the idea on the paper and not worry about anything else so... it was releasing and it occurred to me that... I could probably tap much more inside of myself than being sort of precise in my art...

R. So you felt that it enabled you to tap more

E. Sort of that creative reservoir in all of us... when I speak to someone when there's something on my mind all kinds of things come out... and I think that's a perfect analogy for art...

R. What was remembering like?

E. I think that first one was—I felt sort of transported into the moment. I felt like I was there again, but with a difference that I knew that I wasn't there again, so there was a feeling of... I'm going to use the word safety. That distance... so I can sort of feel what I believe I felt at that
time but the feeling doesn't have the same intensity. . . Sort of like the when you smell the cologne that your father used to wear when you were a child—brings this rush of memories and sensations.

R. Do you think that would have been the same if you had recounted the recollection verbally?

E. I don't think so because I have. . . and I don't know whether that's a function of you or a function of the process but whatever it is it's just different.

R. It's different in what way?

E. . . . it felt a lot more experiential. I just felt it like on a gut level or something . . . it's a doing . . . this creating of a memory seems rather active to me. . . I was actively involved in the telling of the stories.

R. Do you think the experiential, active aspect of getting the recollections in this way, influenced the way you remembered things at all?

E. It must have. . . there seems to be a link between the thinking and the rendering. . .(when I'm painting) I'm thinking in a purely personal way about what I'm trying to do. . . there's a language that is beyond the words and I think because of that. . . if the therapist has enough insight or is open enough to be able to just look at the picture I think the dialogue is facilitated a lot better . . . it not only helps me connect with what is going on with me but in some sense it allows you to connect because pictures can pick up the feeling of the moment and that's communicated. . .

R. Do you think there's a relationship between the act of remembering and the act of painting?

E. I think that there is. I definitely do. I don't know that I can explain it properly but I felt it. My control would be the many times that I've related these stories to people versus my relating the story to you with the painting so one thing that I can tell you for certain is that it felt different and the differentness was positive and in addition to
being positive promoted further insight. For example if I didn't have that third picture to look at—all of the things that I shared with you this morning—I would not have been able to share with you. It's sitting right there whereas thoughts have a tendency to kind of flit and float. or they grow in size or shrink. They're just not real dependable whereas this... just sits steadily on. 

R. Did you remember it differently when you were painting than when you were talking to other people about these recollections?

E. No. I didn't remember it differently at all. The intensity was different. if I just tell you the story it's like I'm telling you a story about someone else. and of course that is the case. I'm talking about a person that I haven't been for thirty years. but when I draw it I begin to own it, I make a connection with it and I think. That's what makes this work for me. it becomes very personal. because there's activity involved. It really worked for me. I think in a sense that makes this sort of experience much more dynamic because I didn't actually ever feel nauseous when I was telling it. 

R. Is there anything else you want to say?

E. No not at all.
Lynn

Lynn is a 62 old minister, studying marital therapy for use in her work. Her response to the Family Constellation was direct and sufficient. She enjoyed the warm-up and although she had some difficulty coming up with a second recollection, she finished her paintings quickly. She talked little during the painting, except to say several times about the third picture, "Isn't she beautiful."

Conjoint Interpretation

R. Take a long look at the first picture and try to see all that there is to see (four minutes pass).

Figure 4. Falling
Discussion of the first picture

R. What do you see?

L. Well one of the things that I just now caught, which is fascinating to me is that I was wondering how I could portray the fact that I was really very much in pain. I had fallen off of that sofa. I had my dolls lined up here and I was sitting backwards, feeding them... I fell off of the couch and I can remember it distinctly and I got up crying and went to my mother and told her I was hurt... and I was wondering how I could portray that pain. I didn't put any tears there 'cause I thought that wasn't useful but now that I look at it what would be here would be the left arm--looks really weird, it's all out of shape--and it was my left collar bone that I broke.

R. On this figure? (at right) or on this one (on ground).

L. No, this one (at right). This one is just lying down, just significance that I had actually fallen 'cause I got up. Mother was in the next room cleaning or something. She did not hear me fall. I had to go tell her... I did get up... that poor little creature down there--it's moved.

R. So this poor little creature is you just after you fell off... and... has no eyes, mouth.

L. No, no. I don't know that there's much significance to that... faces are not easy for me to portray. Actually putting it there was an afterthought because I had first the going away to find my mom and then I thought this doesn't really say what was happening because I do remember slipping off the couch. The greatest memory of the whole experience was getting to the next room to tell my mom what happened.

R. So the most vivid part of the recollection is

L. Going for help

R. How did you feel at that point

L. I think I just felt very comforted. I don't remember any of the pain until later. I remember I was crying... and to share the experience with my mom I think was very important.
R. The face on the one that's moving, that's going to your mom... the mark in the middle of the face is... What does it say to you?

L. It doesn't say anything to me.

R. What are the marks that you did make on the face representative of?

L. I don't know... I think I was trying to portray a crying child and I didn't want to put big tears dropping down. In fact I even thought about putting tears right here (next to the face) and I didn't. So I think it was an attempt to put a face there and then, "I don't need this", you know... .

R. You've entitled the picture "Falling".

L. I don't know why. I struggled with that. I thought at one point of even calling it comfort... because the comfort part was really more important than the falling...

R. Is there anything else you'd like to say about that one?

L. I don't think so... .

R. Do you want to look at the next one?

Discussion of the second picture

L. Now you can see why I thought it was strange that I was missing an arm in this one because the other one was portraying the fact that I had broken a collar bone... . This is a portrayal of an incident where my brother Jim... had broken his leg and he was on crutches. We lived about three blocks from school and so he would get into our little red wagon and my little brother pulled Jim... to school and... when it was time for Jim to get out of school he (Bill) would go and get him and bring him back. It probably was Jim's idea because he could have walked two and a half blocks on crutches. He... did everything else on his crutches but Bill did that and he was always helpful like that... . and this over here, is my mom and me, and as I painted that I thought, "Now where was I when he did that?" and I don't really know where I was. I was older... I went to the same school. Why was my little brother taking Jim to school is beyond me... .I
remember being very proud of him... for helping Jim and so was mom... 

Figure 5. Little Helper

R. You and your mom are almost identical.

L. Yeah. *And as I did that I was surprised that I did* and yet the thought that came to my mind when I did that is that was not surprising because we are very much alike and we have always been very close.

R. You two are next to each other on the left side of the picture.

L. Kind of watching it happen. Because I don't have any recollection of where we were. Like I say, why was my mother not taking him...

R. What's the most vivid part of this recollection?
L. . . standing on the sidewalk in front of the house watching Bill come with Jim. . . why I was already home don't ask me, maybe it happened at a time when I had been sick. . . now that that comes back to me I'm sure that's the case, that's before they let me go back to school and I was home alone with my mom.

R. You and your mom also have no facial features.

L. Yeah. I think that's probably just a style. . . it just didn't seem important. . . our being there wasn't part of the action. . . That's probably why, now we've recreated it, . . . mother was not doing that because she could not leave me.

R. The movement here is actually that way. Bill is pulling the

L. Yeah, it could have some significance. As I drew it, it had no significance but . . . after I drew it I got to thinking, why didn't I put him coming this way? . . . but he did take him to school and he did bring him home, so it was a both way thing. . . and there is a significance to that face in Jim and that's because I remember just how much fun he was having, letting his little brother do this for him.

R. He's the only one who has eyes.

L. Yeah, he's the only one and I don't know how significant that is but anyway.

R. I think its significant as an expression of emotion in that you say he was the only one who was having fun.

L. Yeah. Bill. . . was the dutiful one, and a little more stoic.

R. The way that you've painted his body says that in a way. Look at the strength of that foot there as he moves off.

L. Yeah. That's interesting, yeah, it's there.

R. And the darkness and strength of his body. I mean he's.

L. He was always stronger than Jim. . .
R. . . you've depicted you and your mom, the two women in the family as physically different from the boys. . .
way that you've painted the dresses is expressive . . .
these guys are more like stick figures although his legs are very expressive of the movement--and his hands--taking charge kind of hands.

L. That was a big load for a little guy.

R. How would you describe his expression?

L. I don't know. I don't think that blob there is very helpful. He was very serious about it, this was important.

R. There's a separation here (between women and boys). You two are together and identified with each other.

L. They were doing one thing and we were kind of watching it happen, and we weren't moving. We were just standing still . . . and waiting. I can remember that. . .

R. Both facing the same way.

L. I can remember standing out there and waiting.

R. Are these your mouths?

L. I don't know, they're just sort of there.

R. And the title of Little Helper?

L. Yeah. That's because Bill was the little helper.

R. And the most vivid part of the recollection was

L. As I think of the recollection itself, the vividness of it all was. . . he was getting there, he was making it and that was what I remember. . . when they got that close then. . . he's made it. . .

R. And the feeling about the most vivid part of that recollection?

L. What's interesting is that there was no feeling there . . .

R. Is there anything else you'd like to say about that one?
L. No, that's enough.

R. Shall we look at the third one?

Discussion of the third picture

Figure 6. The Dancer

L. ... I did a lot of tap dancing, that's why I put the really big feet because I wanted to indicate that. ... this was when I had a dress that was a series of ruffles. It was beautiful. They were pink and yellow ... Mother made it because mother did all of our sewing. It was a gorgeous thing. ... a copy of a dress that Shirley Temple wore. ... I was the star of this whole dancing thing. ... I was Shirley Temple. ... She was my model. ...

R. What can you say about the picture itself?
L. Not much. I wanted to portray it in a kind of a little curtsey when it was all over... there was no way I could draw that so I just left her with her arms out... I went back and made that skirt fuller... The idea was that sense of really being the real prima donna.

R. Center stage.

L. Oh, yeah. Oh, yeah. Just really a ham but that's the only place I was ever a ham. I was really very shy otherwise.

R. She has a very clear facial expression.

L. Oh, yeah. She was just shining for the crowd.

R. So you could overcome your shyness as a performer

L. I did

R. And express your feelings and yourself as a performer in ways you couldn't do in your family.

L. Yeah and I had. It wasn't maybe that I couldn't do but that I didn't do in my family. I was a very serious child...

R. ... some sort of disconnection about the shoulder area.

L. Ah, well that's. The thing that was important in the doing of that was the portrayal of this gorgeous dress that my mother spent hours and hours working on...

R. Is there anything else you'd like to say about that one?

L. No I don't think so...

Discussion of the three pictures together

R. Can you look at the three of them together and see if there are any themes or differences or similarities.

L. What comes through and it's kind of fascinating, in all these there is a piece of something that was related to my mom...
R. What does that mean to you? What does it say?

L. It could very well come from this really unresolved grief because mother has not died but she has Alzheimer's and is not with us. And she was such a vital person that the loss of that has been very intense (in tears). . . We've shed tears and wept over her loss many times and every time I come to see her it's the same thing again. . .

R. Could it be that your tremendous sadness at this is because of the attachment that you did have for your mom?

L. Well it may be because we were very close. We were home alone for three weeks without my brothers or my dad because everybody in those days--scarlet fever was such a frightful thing that people couldn't come and go from the house and so . . . they had to stay away from the house and they weren't allowed to come back. . . my mom did not see my dad the whole time that we were quarantined together there and I can remember her talking to him on the phone and crying. . . That was probably part of what established a lot of our bond although we had had it always. There's another piece that's kind of interesting. . . We've never discussed it. . . I was probably conceived out of wedlock 'cause I was really very premature and I think that that. . . mom. . . may have wanted me to know that I was very much wanted. . . that I was no accident. . .

R. So you see a connection with your mom in the three of them.

L. I do now. I didn't as I was doing them.

R. . . . you felt happier being expressive and being free to be who you were when you were performing.

L. Oh, I think so and I think that's very tr--that's borne out now. I mean I enjoy a public presence, whether it gets any accolades or not is important. I could get that from just my own being. I don't need to be reaffirmed. I get reaffirmed a lot because people don't expect female preachers to be any good so when I am they make a big noise. . .

R. So if you're preaching now

L. I love it
R. Or public speaking
L. I love it
R. Then you're performing
L. Oh, yes. I love it...
R. Let me read to you the summary that I made of your Family Constellation (Appendix G).

**Life Style Summary of the Family Constellation**

R. I am domineering, self-righteous, reserved, liberal-minded, intelligent, idealistic, conforming, hard-working, co-operative and compassionate.

I should be less volatile.

Women are patient, supportive, caring, hard-working, undemanding, and uncomplaining but they can blow it when exasperated (Lynn laughs).

Men are hardworking, moody, quiet, closed and unexpressive, especially of anger which is shown only through silence.

Life is precarious and can be horrible if it gets out of control.

Therefore I play by the rules, take charge of others in my personal domain, and act as a peacemaker. In order not to rock the boat, I keep my feelings to myself.

L. I think that's very accurate. Um, it's accurate but it wavers there a little bit, um. I think it would be more accurate to say... if there's danger of the boat rocking I will keep my feelings to myself. It's more opinions than feelings because I think my feelings are pretty, pretty much out there. Maybe not. You're free to leave it because it's, it's a, it's a toss-up.

R. Something that struck me in the absence of the facial features in these two is that in your early perceptions of life and your family atmosphere, feelings and expression towards each other was something that was not real strong.

L. Oh, you're absolutely right. We were not a demonstrative family. NOT AT ALL (emphasized).
R. And that's where your performing piece gave you, it was a kind of sanctioned way of being really free and expressive.

L. We were not. We were not. My dad and I were very close but I cannot remember. that my dad ever hugged me. . . we were not very cuddly-up or anything like that in our family very much at all. Jim was the most and em.

R. And he's the one you have with eyes

L. Mhmm. He was much more open about his feelings I think when he was little. Well he's still pretty open, you know where he's coming from right away, but, em. Yeah, I think we were pretty much reserved in a sense emotionally, we didn't hug and kiss when people come and go and I used to think that families that did that--I thought it was really strange. . . We were just not a demonstrative family at all.

R. Especially in terms of the feelings that were disjunctive, if you like, pain or anger or

L. Oh, yeah

R. And that's what I get from this first picture even though you title it as "falling" because that was the trauma that happened, what was most important was that you didn't look at the trauma but that you got the comfort that you needed to make it OK.

L. Yeah, that's right. . .and there's something that you put in the constellation there. . descriptions of men (long pause). It just seems more em. I think I have those feelings, those impressions, em. (long pause)

R. You can amend it in any way you like. These are guesses on my part.

L. Yeah. I think I would be more inclined to use the word either sometimes or often. . . anger which is shown only through silence em, is sometimes shown only through silence because I know lots of and I appreciate a lot of men who, who will express and discuss their anger. . . and my brothers are not moody. . so I would simply maybe even take that word out. . .

R. So quite a bit of your Family Constellation is borne out by the contents of your Early Recollections.
L. Yeah, I think it is.

R. And something that's made much more strong in your Early Recollections is the power that you gained by being the performer.

L. It's interesting that you should say that because er, power was one of the things I struggled with when I was doing a clinical pastoral education. It was one of the concepts that I fought and um, the director of the program had to help me through that. She'd say power is not necessarily evil, it's OK to have power and he kept telling me, "You're a powerful woman", and I never saw myself as powerful. I have struggled with that--to not be overbearing in that kind of power because I know it's there and I could misuse it.

R. ... I was referring to power in that you can be more self-expressive.

L. That's what comes out. That's where the power is, is in my ability to be expressive and to be--people have said it. "You are so articulate". I just thought that's the way everybody was until it came through, you know, and a lot of that came through this stuff because not only did I dance but I took what they called in those days elocution lessons and I did a lot of reciting of poetry and.

R. What could you say about the order in which you painted these?

L. Just what came to mind. Of course for years I have known when people say what was your earliest childhood recollection it was always that one. That was very traumatic. It also created a thing which I think is still borne out. just recently the case with all the family in the house. that attitude that it's mom who picks up the pieces, it's mom who is the comforter, it's mom who is the dependable one in the family and if mom goes awry then everything goes awry and that happened! Even two weeks ago it happened. I had to fall apart first and then they would say I'll come and do it. they expect me to be dependable. I expect to control it.

R. So that's very much like the role your mom . . . the feminine guiding line in your family.
L. Oh. absolutely. . . when I see how I ought to behave as a personality it comes back.

R. Is there anything else you'd like to say about these?

L. I don't think so. . . I guess the one thing that's kind of interesting is that as these have come out I guess that they're kind of like life was. My dad was always in the background.

R. He's absent from all of the pictures.

L. Very much a part of my life. . but not physically present. . .

R. So have we finished do you think?

L. I think so.

Post-Assessment Interview

The researcher began by reading to Lynn the Life Style Summary as seen in the Family Constellation and the Painting and Conjoint Interpretation of the Early Recollections. Life Style derived from the latter is underlined.

Life Style Conclusions

R. I am domineering, self-righteous, serious, intelligent, idealistic, conforming, hard-working and cooperative.

I should be dependable, in control and less volatile.

Women are patient, passive, supportive, caring, hard-working, undemanding, and uncomplaining. They act as comforters but they can blow it when exasperated.

Men are quiet, serious and unexpressive, especially of anger which is shown through silence. Both hardworking and dutiful, they are, however, background figures.

Life is precarious, painful and can be horrible if it gets out of control.
Therefore I repress my feelings, preferring not to even think of hurtful things. I express myself, allow my own power and gain the affirmation of others in societally sanctioned performing roles. I play by the rules, take charge of others in my personal domain, and act as a peacemaker.

L. I think somewhere along the line this expression of life being precarious is not really accurate. I'm pretty er, pretty sure of the world. I think that sentence, life is precarious, painful is, is not my er. My attitude is basically one of optimism and a happier person and this in isolation would look like a person who didn't think life was very good and that's not true.

R. All right. What would you say Life is. . .

L. Well rather I would say though sometimes unfair. . . is basically good. Um, does contain some pain but healing is possible. To see that there is a much more positive side. . . I don't ignore pain and I don't ignore the difficulties but I don't see them as overencompassing.

R. OK

L. That would mean that this last paragraph which is 'Therefore I', doesn't fit after that sentence is changed or taken out. I guess maybe I would leave in, I often repress my feelings, however, that-- referring not to think of hurtful things--no, I don't avoid that.

R. All right.

L. That third Paragraph about. . .I don't see men as generally background figures. I see why that came out in terms of my pictures because my dad was not part of that. That however is not my basic attitude.

R. How would you amend that?

L. Let's see. . . just leave the background figures part out. . .

R. All right. . . Do you want to talk about your pictures and what it was like reflecting on these?

L. I became very distanced from them. I gained no new insights. It could be tempting to read into some of the things there, something that just
simply was a result of my own sense of competence with, with the media. For example faces that were not there, that had to me had no significance. The only one that I remember that I did ANYTHING deliberately AT ALL to convey anything was on the last one and that was that I wanted to deliberately have big feet because it was the dancing that was important. . . there was no significance to how people stood for or

R. No conscious

L. None, no conscious, no, no, not at all. And I looked back and thought of the things that we had mentioned about that and I, and I began to reject EVEN MORE the, um, the er, the subtleties because I had not been aware of expressing them in that way and so I thought no, that’s not, that wasn’t a part of it. Now whether it was or not can never be proven but.

R. . . you painted Bill taking the truck the other way. . you thought it was significant but you didn’t know what it was about. You thought maybe it was because he came both ways.

L. Yeah

R. . . something I thought about. . the two of you there (Fig. 2) are very bonded. . . and maybe unconsciously you didn’t want these boys to come back and interrupt what was going on with you and your mom.

L. . . .I really doubt that because I remember the feeling of pride I had that he was doing it. . . . Was there any emotional impact in doing this for you--in the process?

L. There was as we talked about it as you were aware but it hasn’t been um, the process since then has been pretty much canned . . . as I said I’ve pretty much distanced myself. . . As I saw those (pictures at home) I guess there have been some times that it has caused me to. . . I have done a lot of remembering of childhood things since this experience. I know that I’ve been aware of the fact that I have thought of a lot of things since then. . .
R. ... last time there seemed to be a realization for you when you said that a common theme to all of them was your mom.

L. Mhmm, and that has not gone. I think that's still very true. ...

R. How did you feel about painting?

L. I enjoyed it. I think there’s a sense of not enjoying it because I feel that I can’t do what I want to do with it. ... when I looked at these this week it really felt like something that came out of kindergarten. ... It doesn’t match my intellectual and emotional level.

R. What do you think about interpreting the pictures together?

L. Well I think it was a very good experience. I think it’s an experience that could be very helpful in a counseling experience if someone is really hesitant about to bring out things. I am thinking that as we were reading about and looking at the whole genogram thing (In class) and thinking that there’s something that comes out of this experience that would never come through a genogram. I don’t think.

R. Could you describe what it is?

L. Relationships. ... I don’t think they (genograms) would have gotten as much information. They wouldn’t have gotten the emotional information ... I think it’s very helpful because it brings out some things that um,f well you might not have thought about before. For example, the three and the connection there, realizing that I picked something which as we interpreted it ... I realized there was a connection which I didn’t realize was there at first ... If a person doesn’t make their own discovery, it’s not really a discovery.

R. Do you think the painting affected the way you remembered?

L. It might have ... When I did the second one I was having a hard time pinpointing anything. ... Now that I’ve done that one I could probably find more specific ones. It wouldn’t be so hard to bring it out, so I think the painting—being forced to do something
visible meant that you had to search for something because you cannot visualize something that you haven’t really visualized in your mind.

R. is there anything else you’d like to say?

L. I don’t think so . . .

R. In terms of meaning for you personally, the process that we’ve just gone through together.

L. Well I think it’s been helpful. . . it was useful in that it caused me to take for a time some time out to look again back which in this present experience with mother is helpful. . . and it has I think been a vehicle for me to see why the loss is so profound because it reminded me of—I knew of the closeness I had with mom because of the whole experience we went through with the polio thing. . . but to look back even further than that, because I was thirteen then. So to look back further and see that, was to realize that that was building for a long time—had always been there. . .

this kind of came out of this experience I think. . . the (class) project I’ve decided to do is premarriage counseling with a couple. . . I needed to ask them. . some questions about how they felt about their own family life when they were growing up. . . we didn’t talk about how they felt about that and I think I’m realizing through this experience that it would be helpful. . . so that was helpful because I hadn’t seen the early recollections in such a window . . . into our attitudes.

R. So is there anything else you’d like to say?

L. No I don’t think so. . .
Patricia

Patricia is a 33 year old Hispanic graduate student. Soft-spoken, she answered the Family Constellation fully and openly. In the warm-up to the paintings she was free in her use of the paints and brushes, completely filling the page, using much color and a little more than the allotted time. She quickly and easily recalled incidents and painted them rather quickly.

Conjoint Interpretation

R. Take a long look at the first picture and try to see all that can be seen in it (a few minutes pass).

Figure 7. Tears of Sadness
Discussion of the first picture

R. What do you see?

P. This is a memory that I wished I could somehow get rid of but every time I think about my first ER this is the first thing that pops into my mind. That big black figure there is my mom imposing what she thought looked best on me in terms of my hair. I hated my hair, she combed it in a way that I absolutely hated it and I told her to undo it and she wouldn't and she kept telling me how pretty I looked and she would keep--that's where she fixed my hair in front of that dresser there and it was real pretty and when I looked into it I wanted to see myself as pretty and the way she combed my hair I wasn't pretty. I remember throwing a fit, a major fit, just crying, crying, crying, crying, and she tried to console me by giving me that candy and I was so angry at her I just threw it across the dining room and kitchen and it landed in a little corner between some of the furniture in the kitchen and that's where it was and then she got mad at me for being unappreciative and I just remembered that whole incident right there of just crying. First because I didn't like what she did and second because she got on me for not appreciating something she was trying to give me. I thought no candy's going to make my hair look any nicer. . .

R. Her arm or hand on your head is very heavy. Like she's knocking you on the head or something.

P. I think what it means for me is that when we were sitting in front of the dresser . . what she did was she parted my hair into four parts and (braided them together) . . . I just remember her doing a lot of this (pulling up of hair) . . She wanted to control my hair and I wanted it loose and I fought her and fought her and finally sat still so she could do the braids but I hated 'em, I hated 'em and then that green candy--that's my favorite kind of candy . . but because I was so angry at her there was no way in hell I was going to take it. I was just so mad and I threw it.

R. The figures are black, both of them

P. For her because she was so controlling and for me because I just felt so helpless

R. And mad
P. Yeah, very.

R. But you've titled the picture Tears of Sadness

P. Yeah, yeah

R. What was the most vivid part of that recollection?

P. The frustration

R. And the feeling you had?

P. It's interesting because I think the title refers more to how I feel about it now looking at it. Rather than the actual thing, 'cause there it was intense anger I know that I felt and I guess the sadness comes from thinking why my hair had to be such an issue between her and I and it seemed like that's what it's been like ever since.

R. Symbolic of the control that she wants to have over you

P. Exactly

R. The person of you

P. Exactly... 

R. The piece of furniture in the corner where you threw the candy. Is diametrically opposed, in the way it's placed on the page, to this image (dresser). You two are in between these. So if you can't have what you want in here you're not going to have what she wants to give you, to make it OK.

P. Right. Even though I wanted it.

R. So you got rid of something you really wanted to spite her. Another way of challenging her.

P. To let her know how I felt that I wasn't going to be appeased with this stupid piece of candy.

R. It's not what I want

P. Exactly... and I remember throwing it with such force that she just got so mad at me for being ungrateful. You're right I think there was some spite in there. It's like, "I'll be damned if I'm going to give you the satisfaction of trying to calm me down this way". . .
R. Your hair's also black and spiky

P. ..I just wanted to designate that it was something I didn't like.

R. What's going on here with the background of purple?

P. I don't know, I didn't want it to be so stark white so I just wanted to fill it in but as I was filling it in, to me what it just symbolized was just this mass of emotions.

R. Aha. The feeling that I get from it that what was going on between you two was (shaky, back and forth, motions with hands).

P. Like a struggle, like a storm maybe, yeah. ..

R. I wasn't even going to draw her to even resemble a person. ..

R. Your tears are the same color as your head.

P. Yeah, I don't think there was anything there. I wanted it to be a separate color. Because the way I saw her was just this cold controlling person and by doing my head in a different color it designated my difference from her. ..

R. It's the same color you did the dresser in.

P. Yeah, oh yeah. I didn't notice that.

R. I'm going to be pretty in my mind whether you like it or not. ..

P. That would have been great had I been able to think that at three and a half years old.

R. And also your head is so full of tears. The tears are like this color overflowing. (Pause) Is there anything else you want to say about that one?

P. Nmmm, no (sadly)

R. Do you want to have a look at that one. The second one?
Discussion of second picture

P. (Pause) This one. I don't think I've ever talked about this one. When I was three we moved from San Diego to here and I hated it. I remember always wishing that I was back in San Diego and every summer we would go back for two or three weeks to spend time with my family, my cousins and aunts and uncles there... and at this particular time my grandmother was living with us and my grandmother suffered from seizures. We were getting ready for this trip to go to San Diego and I remember she was bending over by the door and she got a seizure and she fell against the door and I was in there--my parents had gone to the store to pick up last minute things and I knew my grandmother had had a seizure and I went over there--made sure she was OK and then she pulled out of it and I pretended to ignore it because I knew that if I told my mom that my grandma had had a seizure that we wouldn't go to San Diego.

Figure 8. Feelings of Selfishness
P. So the way that I portrayed it in this picture was that she was this big blob to the way I saw San Diego, which was just green, green, green all over and that's what I really missed—and I never did tell my parents and we still took the trip and my grandmother ended up getting sick over there. So we couldn't bring her back. So that's why I entitled it "Feeling so selfish" and that's because my grandmother probably would have gotten better quicker had we stayed but instead I didn't say anything. She would like get a seizure, maybe one a day and then once we start to see them coming they'd be more frequent for a few days and then she'd level off. . but I wasn't thinking about that I was just thinking about myself and what I wanted.

R. What was the most vivid part of that recollection?

P. For me it was that struggle, to tell or not to tell because it wasn't outwardly evident that my grandmother had had a seizure.

R. It was a struggle that was going on inside you.

P. Yeah, you can see something of that.

R. And what was the feeling?

P. Fear. I was scared that my mom would be able to tell that she'd had a seizure and then maybe pin it back on me, that I had noticed and I didn't say anything. There was a lot of responsibility placed on me I remember when I was little, for my grandmother. . but I was dead set that we were going to take this trip. . .

R. You weren't going to view your grandma as a person because if you did then you wouldn't be able to even contemplate making this decision about telling your mom.

P. Right

R. So you turned her into a big black thing that you'd actually rather have nothing to do with. You've got a big space between you here.


R. What's the green in the corner there?
P. Well the green rectangular thing is the door. That's where she had the seizure and the green around it was just to symbolize the green, the plush green things in San Diego that I remember every time. Driving into San Diego that's the first thing you see. The totally different green than you see here in Arizona and she was the obstacle.

R. She's partly the obstacle in the doorway. You could actually get round her easily. You've painted her half in the doorway kind of like . . you're not going to let her block that doorway.

P. Ah, yes. Right, right. Right because she didn't keep us, but the feelings of selfishness come from the fact that she ended up getting really sick. She made the trip OK . . . but once we got there . . she was in bed. . .and she had to stay there with my aunt.

R. And so you continued to feel responsible for carrying this secret around. . .(Pause) Your recollection is the point at which you're deciding whether to say something or not. . (Pause) You're both very dark figures.

P. Yeah (very quietly)

R. . . you described her as a blob and she looks like a blob. . . the figure of you looks more like a person who's somehow--the quality of the figure in here has some of this quality in it (green around door) and also some of the quality from the first picture--a tension.

P. Struggle, yeah. . .That's what I wanted to show there because I wasn't sure even though I did make a conscious decision not to say anything. I remember that trip. It wasn't fun 'cause I thought I was going to be found out. . . I think guilt is a big part of that picture too. . .

R. No facial expressions on either of you and it's the same in that one too (Fig. 1).

P. Well in this one we're both facing that way, that's the back of my head. Here (Fig. 1) we're looking that way (forward) but you're right I didn't put a face on us.

R. I don't know what that means. I'm sure it means something.
P. I know that for my mom I just didn't want to give her a face. I feel like I'm still mad at her. "So there, you don't get a face", you know.

R. And for you in that one without a face.

P. I don't know. It was just more important to put the tears. . .

R. In this one (Fig 2) you're both facing that way. Looking towards going out through that door. . .I didn't know that this was a door here. . . she seems kind of suspended. . .

P. Yeah, I thought of drawing or at least alluding to the wallpaper that we had in the bedroom. But I thought, no, it's going to make it seem like a happy picture . . .

R. . . . there's some kind of tension in the corner as a result . . . Something's hanging in the balance. . . also by not putting anything else in this area it leaves you very much alone.

P. Mhhm, and that's how I felt even though we were traveling with the whole family.

R. This is something you have to bear by yourself, decide by yourself and (bear) the consequences of by yourself.

P. Right and like I said this is the first time I've shared this with anyone. . . I have never ever shared this with anyone (very quietly).

R. You've been carrying that around for a long time (pause). Is there anything else you want to say about that one?

P. Nhnn.

R. Do you want to look at the third one?

P. Oh, yeah, that one (sighing)
Figure 9. Mass Confusion

Discussion of third picture

P. Mass confusion. Let me tell you why. The figure on the right is my father trying to hit me and the hand on the left is my Mom's trying to pull me away from my dad but at the same time telling me that I was a dummy for standing there in the first place, to be hit by my father, when my father had just told me to stand there. So I'm trying to obey and be the good kid. Even though I know I'm going to get hit, I'm doing what my father is telling me to do, and here I have my mom pulling me away and telling me I'm a... dummy, "you dummy". It was real confusing and here are these two people who are my parents and it's certainly not a healthy situation to be standing there to get hit. Someone who I feel is physically abusing me and then the other one is emotionally abusing me... which is the lesser of two evils? That's what those purple lightning strikes—that's what it symbolizes to me--each time she said it, it was like a jolt. I rounded off her fingers because I
knew her intention was to protect me whereas my dad's fingers were like real sharp and almost like—I mean you look at them and they look like they can hurt you. . . But her words hurt and I was just there stuck in the middle not knowing what to do.

R. Stuck in the middle. You're almost disintegrating. I say that because you can see through parts of your body and this (marks around figure of self).

P. Mhmm, yeah that stuff that I put around was just to demonstrate the fear, the trembling that I was feeling when I was there.

R. It's like bits of you are going off or coming out and yet they form some kind of capsule around you too. It's undefined, insubstantial, it's less substantial than the body in the first one and the second one although you've got some of the same kind of stuff going on in the second one in a way.

P. Mhmm

R. Violence is being directed at you from both sides. . . the emphasis is on the arm and the hand in here (figure of father), this (hand) is really big, there's also a lot of movement in this figure like he's leaping at you or something. . .

P. Actually no, he's sitting at the dining room table but he's facing that way (away from viewer). He's sitting on a chair but I didn't want to focus on the chair he was sitting on. . .

R. And you're facing that way too. . . (long pause) Put you in a double bind didn't it?

P. Mhmm.

R. Here I am getting walloped by my dad and here's my mom telling me it's my fault for being there.

P. Mhmm, even though he's the one that told me to be there.

R. . . jelly is the word that comes to mind looking at this too (figure of self).

P. Mhmm. . . totally not understanding what's going on. It was too contradictory and I just did not understand. .
R. . . .What's the most vivid part of the recollection.

P. Feeling really humiliated by my mom calling me a dummy—it made me feel like, well I'm not standing here because I really want to, because I really like to get hit. But I know that if I don't stand here I'm going to get hit worse than if I do stand here. . . so that's what kept me there. . . and then when I made that decision to stay there, then being told I was dumb for having made that decision, I just didn't know. I really didn't know. . . and that came about because I was walking by my dad when he came home from work and he went to swat me on the butt and he barely brushed my bottom and my instantaneous reaction was to raise my hand to him, to hit him back. That's what instigated this and he started yelling at me that nobody was going to raise their hand to him and he was going to teach me a lesson. . .

R. . . . your sense of being jolted by what your mom is saying to is shown in those lines. They look like electrical bolts or something.

P. Mhhm, mhhm. Yeah, 'cause that's how they felt. They felt real piercing

R. You were so focused on this that nothing else mattered. The rest of the world didn't exist (indicating space surrounding figures). . .

P. Yeah

R. Is there anything else you want to say about that one.

P. No. I think that's about it.

Discussion of the three pictures together

R. Can you look at the three of them together and see if there are any themes, similarities, differences.

P. Ah, the theme I think is not feeling in control, they're certainly not good recollections in terms of feelings. I mean they're not happy feelings at all. I think this one (Fig.1) completely describes my relationship with my mother. I mean even to this day. Thirty two years later.

R. She wants you to do what she wants. . .
P. The way she wants it. . . when she wants it. Never mind that I have a life and responsibilities. Her focus is herself. . .

R. A theme that I see is common to the three of them is a sort of double bind situation. Like in that one (Fig. 1). . . she tells you one thing and tries to bribe you with a candy. . . and in this (Fig. 2) you had a duality, "shall I or shan't I?" and in this one (Fig. 3). . . it's a double message too from them. . . "What did I do to deserve this, but I do deserve it 'cause mom said I did, it's my fault. "

P. I think it's imposing what she wants and then thinking she can buy me out. . .

R. And really the double message is coming from her in this one (Fig.3) . . I'm going to get you out of this situation but she's also blaming you for being there.

P. Mhmm.

R. I'm going to read you the summary of the Family Constellation. See if any of it fits . . . and if there are any amendments you want to make

P. OK.

**Life Style Summary of Family Constellation**

R. I am open-minded, flexible, receptive, sensitive, courageous, and of a sad frame of mind. I contain many opposites in that I am both dependent and independent, meek and rebellious, inhibited and expressive, shy and adventurous.

I should be good if I am to be loved.

Men are fickle, unreliable and volatile. Critical, reserved, harsh and aggressive they can also be loving, expressive and indulgent.

Women are controlling, unapproachable, inscrutable and inconstant.

Life is full of critical superiors, is unpredictable and conflictual.
Therefore I am guarded and vigilant, reading situations before I choose my responses. Sometimes I feel sorry for myself, having to fear making mistakes and appearing stupid, but my meekness coupled with my flexibility and ability to choose from a number of opposing attitudes serve to help me get what I want.

P. Wow, I think you’re nailing it right on the head (laughs). Yeah, it’s very accurate.

R. What about what we see in here (pictures) in terms of Life Style.

P. Well the comment you made about feeling sad--being surrounded by feelings of sadness. Did you say that?

R. I am of a sad frame of mind

P. I think all of these are, even though there are other emotions involved, I think overall they’re pretty sad situations and the part about feeling sorry for myself is real true.

R. . . the feeling in this one (Fig.3)? . .

S. . . scared . . it was humiliating. . .

R. . . so is that where feeling sorry for yourself came from--this kind of experience.

P. I just, this is really interesting, I just know that growing up I always thought 'this isn’t the way things are supposed to be and why are they', and feeling sorry for myself, that I was in that situation, and not being able to get out of it. And in a lot of ways now I try to use that as a gage in terms of how far I’ve come given this set of circumstances. If I’m not. . showing fast enough progress in something through someone else’s perspective I try not to get too bothered by it 'cause I think this is what I’ve experienced and I know that I’ve come a long way and . . I’m doing the best that I can right now. . . There’s a lot of feelings of sadness. I think that it’s a real shame that I had to grow up the way that I did.

R. They’re very expressive, all of them. . .
P. I'm probably the only one in my family that feels like this and that would be that open, that willing to share this.

R. ... some real painful experiences from your childhood. It's amazing that you're not more split in your personality. You have a strong center, you manage to keep integrated, intact. From your Family Constellation I would say that it was your flexibility.

P. I am very flexible and willingness to be open too maybe.

R. I've just realized your stance in this one (Fig. 3) -- you've got your hands on your hips.

P. Oh, yeah. I do don't I. In this one (Fig.2) they're just sort of hanging there but I did do those differently.

R. Defiant

P. Yeah.

R. And your feet are firmly planted on the ground, you're not going to be torn apart by these contradictory forces. And in the first picture you threw the candy away in an act of defiance and in this one too (Fig.2), you're figuring out how to take care of yourself.

P. Maybe I am more like my mom than I thought I was. Maybe that's why we fight so much.

R. "I can take care of myself, so there"

P. Mhhm, yeah.

Post-Assessment Interview

The researcher began by reading to Patricia the Life Style Summary as seen in The Family Constellation and the Conjoint Interpretation of the Paintings of the Early Recollections. Life Style derived from the latter is underlined.
Life Style Conclusions

R. I am open-minded, flexible, receptive, sensitive, courageous, and of a sad frame of mind. I contain many opposites in that I am both dependent and independent, meek and rebellious, inhibited and expressive, shy and adventurous. I feel I have little control, fear making mistakes and appearing stupid and so I feel sorry for myself.

I should be more clever, and good if I am to be loved.

Men are fickle, unreliable and volatile. Critical, reserved, harsh and aggressive they can also be loving, expressive and indulgent.

Women are controlling, unapproachable, inscrutable and inconstant.

Life is full of critical superiors, who can be humiliating. It is confusing and conflictual—I’m damned if I do and I’m damned if I don’t.

Therefore I am guarded and vigilant, reading situations before I choose my responses. Although flexible and open, I do not disclose things that may interfere with reaching my goals. When hurt I sometimes retaliate, even at expense to myself. I maintain my integrity by an underlying attitude of defiance of the power authority figures have over me.

P. (Laughs) Yep.

R. Is that right?

P. Yep

R. What was reflecting upon the pictures like for you?

11. Unpleasant.

R. Unpleasant. How?

P. I don’t like to think about this. It’s kind of like what I mentioned before about thinking about my dad. I don’t like to think about him—the way he used to be when he used to drink. That’s in the past now. I think that of the three of them this is the one (Fig. 3) that really, really kind of gets at me. This one (Fig. 1) really gets at me (also) because
I still see the fighting that my mom and I did when I was even three years of age is still happening now. ... and it hasn't changed a whole hell of a lot. This one (Fig. 3) has changed in the sense that I don't see my father that way any more and so it bothers me to think of him that way even though that's a very real part of my life. ... that one (Fig. 1) has just been constant. ... This one (Fig. 2). ... there's times when I feel like that when I'm only thinking of myself and I'm not owning up to the responsibilities I have now as an adult but it's not anywhere near as prevalent, so to speak. ...

R. ... not getting found out in that (Fig. 1) was not being found out by your mom—it was her mom (in the picture). So in that sense that's still going for you today, that difficulty with your mom as seen in the three of them.

P. Right, yeah. ...

R. I forgot to ask you your feeling. ... about the most vivid part of that one (Fig. 3).

P. ... confusion. ... (gives more visual details of scene) It's so vivid in my mind that I think about it, when I was little, that was, it was confusion. It's like I'm trying to please these people and I can't.

R. Aha. You can't win either way.

P. Right

R. That's why I put, "I'll be damned if I do and I'll be damned if I don't".

P. When you said that it just really struck home because that's what I'm going through with my mom right now. ...

R. Does that happen in other areas in your life that you find yourself caught in double-bind situations where whatever you do isn't right. ...

P. I think that that was a big part of what went wrong in our relationship when I was married. ... part of it is not feeling real comfortable in my ability to assess a situation and so I'm real cautious because I don't want to end up in a double-bind situation.
R. . . is there anything else that came to you in reflecting on these?

P. Not really. I think we've pretty much covered everything that went through my mind with these?

R. What was it like interpreting these together.

P. Oh, I enjoyed it because I feel like you were looking at it from a different perspective and you gave me some new insights. Especially on this one (Fig. 3) and the transparency I hadn't really paid that much attention to it. But that's how I felt as a kid, that the less noticed I was, the better off I was. . . the less noticed, the less risk I had to take and the less I would risk appearing foolish or stupid.

R. . . did it have an emotional impact on you. . .?

P. I think the emotion could kind of be a mixture of anger and sadness.

R. Did you feel that while you were painting or

P. I think when I was painting I felt more sad than angry.

R. Was there a difference in that, since you've told these recollections to people before, in the painting of them, in the way that you felt.

P. You mean verbal versus art?

R. Aha.

P. Yeah I think there's a difference in the sense that I think my pictures, coupled with my words, are able to recreate the memory a little bit more vivid.

R. In that you see it in your mind differently or you feel different about it? How does it make it more vivid.

P. Maybe more vivid isn't the right choice of words. . . maybe with the art and the fact that I needed to reflect on it--kept looking at them--it just made those emotions a little bit more intense.
R. Do you think painting affected the way you remembered the recollections?

P. No. . .

R. How did you feel about painting.

P. Oh, I enjoyed it. I liked it. It made me think about using painting as a way of relaxing. . .

R. What was remembering like?

P. . . .it wasn't real pleasant. You know I keep referring to the fact that I wish things had been different so there's a hint of sadness there in having to remember these things.

R. Is there anything else you could say about the process—it's impact on you or meaning for you—using art as the means of gathering and interpreting Early Recollections?

P. I would think that using art—I mean it just gives you an opportunity to extract more meaning from it the more you look at the paintings . . . 'cause I think they're definitely a lot more interpretive, if that's a word than if I was just to tell you about them.

R. Could you enlarge on that a bit?

P. Like for instance when I was explaining to you what I had drawn here and you were giving your input, it's like yeah, yeah. That there was more to interpret than if I would have just told you.

R. Because

P. There's something here that we both can look at and I think it's easier for you especially to say, "Well, This is what I see, does it fit for you?" You know.

R. . . did looking at it help you to come to some understanding of the meaning of the recollections for you?

P. I don't think that the meaning is ever going to change for me. That's an interesting question. I don't know.
R. In terms of someone else having an understanding, or helping you to come to an understanding it was useful to have the pictures?

P. Mhhm. Yes. Definitely I think so... I wanted to put these Early Recollections aside, but having to look at these—for me what it has done is make me aware of how much they are a part of me.

R. Is there anything else you want to say about the process?

P. No.

Summary

This chapter has presented the transcripts of two of the three interviews conducted in this study: the Painting and Conjoint Interpretation of The Early Recollections and The Post-Assessment Interview for the three participants with whom the study was conducted.

Chapter five will present the Findings and Discussion of this study and Recommendations for Future Research.
CHAPTER 5
FINDINGS AND DISCUSSION

This chapter presents the findings of this study, the purpose of which was to develop and describe a method of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment.

The chapter begins by discussing the first research question, "Can Early Recollections be elicited and interpreted using painting as the method"? The chapter continues with a rationale for and introduction to the method of analysis of the transcripts of two of the three interviews—the Conjoint Interpretation of the Early Recollections and the Post-Assessment Interview of the three participants with whom this study was developed.

Findings of the analysis are then presented and related to questions numbered 2, 3, 4, & 5 which were raised by the researcher in Chapter 1, p. 19) and asked of the participants, in an open-ended manner, in the Post-Assessment Interview (Appendix F).

The second part of the chapter discusses the Life Style Summary, Titles of the Pictures, Significant Response, Cross-cultural Implications, Co-Investigation in regard to research question number 6, Recommendations for Use of the
Methodology, and Recommendations for Future Research. The chapter ends with a Summary.

Research Question One

Can art be used to elicit and interpret Early Recollections in Adlerian Life Style Assessment?

The answer to research question one is yes. This is demonstrated by the responses of the three participants in this study to the methodology developed by the researcher and which can be seen in Chapter four. An analysis of the findings of Chapter four are presented in Table 1.

Analysis of Interviews

Rationale for Method of Analysis

Qualitative research tries to be expressive of the complex realities of the subject matter by being descriptive of what it contains. It is more than a restatement of the material, however, seeking insight into its meaning, not only on the individual level but as it might also apply to persons in general, through interpretation of and reflection upon the descriptions given of the subject matter. The phenomenon being studied in this analysis is "The Experience of Painting and Conjointly Interpreting the paintings of Early Recollections in Adlerian Life Style Assessment." The researcher was especially interested in information about emotion, recall, conjoint interpretation and reflection upon
the pictures, and posed questions in the Post-Assessment Interview designed to elucidate those areas of interest.

Method of Analysis

The method of analysis used in this research is based on Van Kaam's phenomenal analysis, outlined in his study of the experience of "Really feeling understood" (1959, pp. 66-72).

This method has been modified for use in this study by the substitution of interview for written description, elimination of consensus by independent judges, and reduced sample size, which made meaningless the checking of identified elements against random cases of the sample. The researcher instead included in the final identification of the elements of this experience those expressions made by at least two out of three of the participants.

Van Kaam's methodology describes six stages of explication:

1-2. Listing and rough preliminary grouping. The researcher examined the transcripts of the Conjoint Interpretation and Post-Assessment Interviews, marking and placing in italics expressions that elucidate the experience of painting and conjointly interpreting Early Recollections. In this study this suffices as the listing, the rough preliminary grouping being presented in Appendix H.

3-4. Reduction and elimination. Expressions were tested for two requirements: (1) That the expression contain
a moment of the experience that represents in some essential way the experience under study. (Van Kaam describes these as "necessary and sufficient constituents" of the experience, p. 68). (2) That it is possible to "abstract this moment and to label it, without violating the formulation presented by the subject" (p. 68) (Appendix H).

5. Tentative identification of the descriptive elements. Expressions abstracted and labelled in the previous step were brought together into clusters and identified as a single statement expressing the common element of the experience (Appendix H).

6. Final identification of the elements. Instead of checking the tentatively identified elements against random cases of the sample the final identification was arrived at by elimination of those elements expressed by fewer than two-thirds of the participants (Appendix H).

Results

Fifteen elements formed the Final Identification of the Experience of Painting and Conjointly Interpreting the Paintings of Early Recollections in Adlerian Life Style Assessment. They are presented in Table 1.
Table 1.

<table>
<thead>
<tr>
<th>Elements of Experience of Painting and Conjointly Interpreting Paintings of Early Recollections</th>
<th>Number of persons out of three expressing the elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stimulation of recall of other aspects of the recollection</td>
<td>2</td>
</tr>
<tr>
<td>Making recollection feel more real and present</td>
<td>2</td>
</tr>
<tr>
<td>Stimulation of recall of other early memories</td>
<td>2</td>
</tr>
<tr>
<td>Intensification of the feelings of the recollection</td>
<td>2</td>
</tr>
<tr>
<td>Facilitation of disclosure of feelings</td>
<td>2</td>
</tr>
<tr>
<td>Facilitation of affective response</td>
<td>3</td>
</tr>
<tr>
<td>Facilitation of interpretation in looking at pictures</td>
<td>2</td>
</tr>
<tr>
<td>Gains in insight</td>
<td>3</td>
</tr>
<tr>
<td>Uncovering of new information</td>
<td>2</td>
</tr>
<tr>
<td>Wonder at discovery</td>
<td>3</td>
</tr>
<tr>
<td>Unconscious expression of self in art</td>
<td>2</td>
</tr>
<tr>
<td>Facilitation of self-relatedness</td>
<td>3</td>
</tr>
<tr>
<td>Unfolding of meaning in looking at pictures</td>
<td>2</td>
</tr>
<tr>
<td>Recreation of the recollection</td>
<td>3</td>
</tr>
<tr>
<td>Enjoyment of process</td>
<td>3</td>
</tr>
</tbody>
</table>
Synthetic Description

In the Experience of Painting and Conjointly Interpreting the Paintings of Early Recollections in Adlerian Life Style Assessment the participant:

Enjoys the process, is aware of recreating the recollection, feels the recollection to be more real and present, is stimulated to remember other aspects of the recollection and other early memories as well, experiences an intensification of the feelings of the recollection, is more likely to disclose feelings and is emotionally moved.

The participant also gains in insight and uncovers new information in such a way as to wonder at it, expresses herself unconsciously in the art work, becomes more self-related, and is aware of the unfolding of meaning in looking at and discussing the pictures.

The questions raised by the researcher (Chapter 1, p. 19) and enquired about in the Post-Assessment Interview are posed again below and answered with excerpts from the Synthetic Description given above.

Question two: "Will the use of art to elicit and conjointly interpret Early Recollections influence the process of recall and if so, how?"

This question can be answered by saying that in this study the process of recall was influenced, in two out of three instances, in that the participant:

Was aware of recreating the recollection, felt it to be more real and present, was stimulated to remember other aspects of the recollection and other early memories as well.
Question three: "Is there an affective component to the process of eliciting and conjointly interpreting Early Recollections through art?"

This question can be answered by saying that in all instances the participant: Was emotionally moved. And in two out of three instances the participant:

- Experienced an intensification of the feelings of the recollection and was more likely to disclose feelings.

Question four: "How will the conjoint approach to interpretation affect the participant?"

This question can be answered by saying that in all instances the participant:

- Gained in insight in such a way as to wonder at it.

And in two out of three instances the participant:

- Was aware of the unfolding of meaning in looking at and discussing the pictures.

Question five: "How will a period of reflection on the images produced affect the client's perceptions after the painting and interpreting of the recollections?"

Each participant responded in a different way to this part of the process so that no coherent findings about this question came out of the analysis. The researcher noted however that individual responses were in keeping with the Life Style of the individual. Elizabeth gave them more thought, Lynn distanced herself from the process and Patricia responded affectively.
It is of note that some of the most cogent findings about recall, affective response, and insight were manifest in the process without the help of the Post-Assessment questions.

**Life Style Summary**

Life Style Summary includes separate summaries of the Family Constellation and the Early Recollections. In this study the Life Style summary was presented to the participant at the beginning of the Post-Assessment Interview.

Life Style can be considered a pattern in which recurrent themes can be recognized. The paintings, it was found, provided a medium in which themes and patterns were easily seen and moreover, seen by the participant. All the participants were moved by the discoveries that they themselves made when asked in Sequence four to look for themes in their art work and to relate those themes to what was happening in their present life situations. Themes that were seen were in fact, fundamental to their Life Style. Manaster and Corsini (1982) say that in interpreting Life Style from the Family Constellation and the Early Recollections separately, "the therapist performs a reliability check on the validity of the final interpretation" (p. 185). Not only was this borne out with the three participants in this study but the Early
Recollections were also shown to "lie nearer to the creative construction of the style of life" (Adler in Ansbacher, 1973, p. 144). The process of painting was itself seen by all three of the participants to be a creative reconstruction of the recollection. The guiding self-ideal as seen in the Early Recollections and represented by "Therefore I . . .", was not only compatible with the guiding self-ideal as seen in the Family Constellation, but was clarified and expanded, giving indeed what Adler (1958) described as a crystallization of a person's attitudes (p. 110). Lynn, when asked towards the end of the Post-Assessment Interview about meaning for her personally in this process said, "...I hadn't seen the Early Recollections as such a window into our attitudes."

A summary of Lynn's Family Constellation was made by an independent Adlerian judge (Appendix I). A comparison between this and the summary of the Family Constellation made by the researcher (Chapter 4, p. 103), shows some interesting similarities in that both show peacemaking and hiding of feelings as aspects of Lynn's Life Style. In both summaries, views of men and women are remarkably alike.

Titles of the Pictures

Mosak (in Olson, 1979) recommended to his subject that they write a newspaper headline about the recollection, thinking this caption to contain the essence of the incident
recalled. This seems to be borne out by the titles of the pictures in this study with the following exceptions:

In Figure 4, Falling, Lynn thought about calling the picture Comfort, as going for help was the most vivid part of the recollection. It is interesting however that repression of disjunctive feelings is part of her Life Style. Figures 9. Tears of sadness and 10. Feelings of Selfishness were representative of feelings in retrospect about those recollections.

Significant Response

The Significant Response in a painting is that part of it that contains the most obvious conflict or expression of emotion. The researcher here gives what was seen to be the Significant Response in each of the pictures for the three participants, presented after the Figure number. In parentheses are the most vivid part of the recollection and the feeling about it, when elicited by the researcher.

Elizabeth

Fig. 1: The darkness of the picture. (How dark it was and feeling lost or forgotten).

Fig. 2: Bright colors and fluid brushstrokes, constriction. (The environment in which I was and feeling free and peaceful).

Fig. 3: Absence of figures and blocks. (What you see—feeling not elicited).
Lynn

Fig. 4: Two figures.
(Going for help and feeling very comforted)

Fig. 5: No facial expressions on women.
(Standing on the sidewalk and no feeling).

Fig. 6: Size of figure.
(Not elicited by researcher).

Patricia

Fig. 7: Head area of small figure.
(Anger and frustration)

Fig. 8: Sense of suspension of weight in large black figure.
(Struggle to tell or not to tell and feeling of fear).

Fig. 9: Lightening bolts and threat to central figure.
(Feeling humiliated and scared).

Cross-cultural Implications

Each participant in this study comes from a different cultural background. Reference was made in Patricia's Family Constellation to the fact that fairer skin color was a factor in favoritism in the family and material came to light about the cultural issues involved in her first recollection after we had finished the interviews. The darkness seen in the picture of Elizabeth's first recollection not only is indicative of the way Elizabeth was feeling but is also typical of the lighting in Syrian houses when Elizabeth was two years old. The greater attention paid to the house guests who were present at the time, is also a cultural factor, contributing to Elizabeth's feeling of
being lost or forgotten. The Co-investigator of this study also touched upon cultural factors seen in the paintings of the participant with whom she worked. Patricia herself stated that it is not easy for her to determine which aspects of her Life Style are attributable to cultural factors and which to family constellation and family atmosphere. Exploration of these issues in further research would be of value.

Research Question Six

"Can the use of painting to elicit and interpret Early Recollections be described so that non-art therapists can use this technique?"

Co-investigation of the Study

In order to try to provide some answers to this question, a co-investigation of the methodology was carried out by a person without art therapy training, whose level of experience in Adlerian Life Style Assessment was comparable to that of the researcher. The Family Constellation, the transcripts of the Painting and Conjoint Interpretation of the Early Recollections, and the Post-Assessment Interview conducted by a co-investigator with another participant are presented in Appendix J.

These transcripts were not included in the analysis of the findings of this study because the protocol for gathering Family Constellation data was not followed, in
that the data that was gathered came from the participant's adoptive family after the age of seven. This makes invalid any correlation between the summaries of the Family Constellation and the summaries of the Early Recollections and may account for some difficulty in interpretation and acceptability to the participant of the summaries made.

Of interest was the ability shown by the co-investigator to replicate the methodology, although uncovering of meaning as seen in the pictures was less apparent. Participant response may in itself be a protective activity, which seems to a degree borne out by the responses of the other participants, eg. Lynn, whose Life Style includes the repression of feelings, when asked about reflecting upon the images reported that the experience "had been canned".

The co-investigation was helpful to the researcher in that it raised a number of questions about the methodology, which are presented in the following section.

Recommendations for Future Use of the Methodology

Media

Sally, the participant in the co-investigation, made a number of allusions to frustration with the media. She seemed torn between wishing the experience to be more cathartic (as expressed by wanting to finger paint or work
on a much larger sheet of paper using only the big brushes) and the desire to have more control in producing the visualized image. The researcher chose paints; medium size of paper; and large, medium and small brushes to allow for both the possibility of cathartic expression and that of finer control. That neither might be quite within the grasp of the participant was not foreseen.

Sally described an art experience from her childhood in which she was unhappy that she had not much choice of color in the only media she was given. Lynn also expressed frustration with the media in that she felt less able to render her visualized images in the way she would have liked. Also of interest is that Patricia was strongly influenced as a child by a teacher, in particular because she introduced her to the use of clay.

A revision of the methodology in terms of the media might be that of requesting the recreation of the Early Recollections in a manner similar to that of Judith Rubin's Free Interview Technique (1978). In this form of assessment the participant is given access to a large number of different media, which are set up like individual stations in a room. Clay in one place, collage in another, paints, markers, chalks etc. in another. Also provided are a variety of surfaces of different sizes on which to work. Rubin makes an assessment based not only on the content of the picture
but also on the media in which the participant chooses to work. Noteworthy in this method of assessment, for example, would have been the fact that Sally arrayed the materials on the floor and painted on the paper in her lap.

Eliciting Early Recollections Through Art

Missing from the written protocol for eliciting and jointly interpreting the paintings of the Early Recollections was a description of the procedure for the participant at the beginning of the process. A statement such as the following should introduce the process: "The first part of the procedure is a warm-up to the materials. After that I will ask you to paint three different pictures of your Early Recollections, introducing you to each stage as we go along. Please do not relate your recollections while painting. I will not engage in conversation with you during this time but will answer any questions you may have." This was understood by the co-investigator but not by the participant who recounted her recollections while painting.

Conjoint Interpretation

Two of the findings of the analysis of this experience for the participants with whom this study was conducted were gains in insight and the unfolding of meaning in looking at the pictures. In order for a non-art therapist to facilitate
this process it was found that a number of aspects of the process needed to be restated.

In sequence three of the process, Phenomenological Unfolding, the researcher used to advantage four concepts that were either not emphasized enough or not described in the protocol.

1. **Active Looking**

   This is a foundational concept in the unfolding of meaning and gaining of insight in conjointly interpreting paintings. It was referred to it in Sequence 3 of the original protocol as "Return to the structural elements of the painting" and under the heading of Intentional Looking.

   Active Looking, however, is a reflective, time-consuming activity in which preconceptions, evaluations and consideration of response are all suspended. It is related to what is known in phenomenological research as Patient Indwelling. The more time is patiently taken to dwell on all that the picture contains the more will be seen and understood in it. Active Looking was difficult to put into practice even for the researcher who has some experience in looking at images.

2. **Guessing of meaning**

   Phase three of the original protocol makes reference to the appropriateness of guessing of meaning in a picture as the participant will amend incorrect guesses. Patricia put
it very well when she said that looking at the picture makes it easier to say. "Well, this is what I see. Does it fit for you"?. The more that guesses of this nature are made, the more it is facilitating of uncovering of meaning.

3. Gestalt use of Dialogue

As described in phase three of the original protocol, this technique when used by the researcher was so confusing to the participant that the researcher did not use it again. However, the researcher found to be more natural, easily understood and facilitative of uncovering of meaning, the technique of speaking in the first person, "as if" for the participant, eg., "Finally I get to be outdoors. . ." (Chap 4, p. 82).

4. Attending and Following

The counseling skills of attending and following were also used to facilitate uncovering of meaning (Lauver, 1992, personal communication). Attending includes non-verbal and verbal accepting responses and on-topic open responses, eg. "Tell me more about the conflictual" (Chap 4, p. 78). Following responses include restating in participant's own words, paraphrasing and reflecting participant's statements. The latter involves acknowledgement of both the verbal content of the statement and the feelings implicitly expressed in it.
Recommendations for Future Research

The participants with whom this study was conducted were a 'convenient sample' of graduate level students at a university. They were also all women. The researcher recommends that the study be replicated with a larger number of participants, randomizing the sample from the population. Although all the participants were from different ethnic backgrounds the cross-cultural aspects of Life Style were not fully explored. Replicating the study with culturally different groups would be of interest.

The Co-investigator in this study did an excellent job of replicating the steps in the methodology, but comfort level with the procedure is important in that it tends to influence the comfort level of the participant. The researcher recommends further replication of the methodology for Adlerians without Art Therapy training who have practiced the methodology a number of times. Also recommended is a study of this methodology for Art Therapists with no Adlerian training.

The use of paint in this methodology was met with some frustration, having the potential for both catharsis and control. Research designed to explore the effects of using different media in this methodology would be of great interest.
The researcher also recommends researching the use of this methodology with children and in couple counseling.

Summary

The methodology developed in this study, that of using art to elicit and interpret Early Recollections in Adlerian Life Style Assessment, is not a brief assessment tool. Rather it is a combination of assessment with therapy, a combination which seems to augment the healing aspects of both the use of art and those of Individual Psychology.

Life Style in Individual Psychology is representative of how one's subjective reality influences life goals and ways of achieving them. Drawings now have a place in counseling as a brief assessment tool and painting has long been recognized as an expression of the self and of lifestyle.

The therapeutic aspects of this process are demonstrated in the findings of this study, which indicate that the visual recreation and conjoint interpretation of Early Recollections facilitate not only recall and expression of emotion, but also help people make their own discoveries about their Life Style.
APPENDIX A

PARTICIPANT CONSENT
PARTICIPANT CONSENT

You are being asked to participate in a study to establish art as a method of eliciting and interpreting Early Recollections in Adlerian Life Style Assessment. The study is being conducted by Susan Speer in partial fulfillment of the requirements for a Master of Arts Degree in Counseling and Guidance at the University of Arizona.

If you choose to participate you will be agreeing to meet with me on three separate occasions, no more than a week apart.

(1) We will meet for one hour, during which time I will be asking you descriptive questions about your childhood including sibling and parental characteristics and relationships (Family Constellation).

(2) We will meet for up to two hours, during which time I will ask you to paint pictures of your Early Recollections which we will then interpret together. During this interview I will also share with you my interpretations from the Family Constellation, a copy of which will be given to you.

(3) We will meet for up to one hour for an interview of open-ended questions to obtain your perceptions of the process, content and effect upon yourself of this study.

The interviews will be tape recorded and later transcribed. You will receive a copy of the transcript to validate or change before it is evaluated by the researcher.
The transcripts will be kept on confidential file at the University of Arizona until the study is concluded.

There are no known risks to you. However, it is possible that the interviews could result in some psychological discomfort. Should you require it, I will offer one hour of counseling. Referral for further counseling would also be available.

Possible personal benefits include increased self understanding, especially in regard to how you approach achieving your goals and expectations of self and others. There is no cost to you other than the time involved.

Participation in this study is entirely voluntary. You may leave the study at any time, for any reason, without incurring bad feeling. One of the interviews will be conducted by a co-investigator who will abide by the procedures described herein. All material will be kept confidential and no names will be used in the reports of the study.

Please read the following paragraph carefully before signing:

I HAVE READ AND UNDERSTOOD THIS FORM. THE METHODS RISKS AND BENEFITS HAVE BEEN EXPLAINED TO ME AND MY QUESTIONS HAVE BEEN ANSWERED. I UNDERSTAND THAT I AM FREE TO ASK ANY QUESTIONS AT ANY TIME AND TO WITHDRAW FROM THE PROJECT AT ANY POINT WITHOUT INCURRING BAD FEELINGS. I UNDERSTAND THAT
THIS CONSENT FORM WILL BE FILED IN AN AREA DESIGNATED BY THE
HUMAN SUBJECTS COMMITTEE WITH ACCESS RESTRICTED TO THE
PRINCIPAL INVESTIGATOR, SUSAN SPEER, OR AUTHORIZED
REPRESENTATIVE OF THE COUNSELING AND GUIDANCE DEPARTMENT. I
WILL RECEIVE A COPY OF THIS CONSENT FORM.

Subject's Signature Date

INVESTIGATOR'S AFFIDAVIT

I have carefully explained to the subject the nature of the
above project. I hereby certify that to the best of my
knowledge the person who is signing this consent form
understands clearly the nature, demands, benefits and risks
involved in his/her participation and his/her signature is
legally valid.

Investigator's signature Date
APPENDIX B

PARTICIPANT INFORMATION
PARTICIPANT INFORMATION

PARTICIPANT:

Adlerian Life Style Assessment, as used in this study, allows an understanding of how early developmental environmental and family influences contribute to your life goals, and perceptions and expectations you have of yourself others and the world.

The Life Style Assessment is divided into two parts, the Family Constellation and Early Recollections. The purpose of this study is to develop art as a method of eliciting and interpreting Early Recollections in Adlerian Life Style Assessment.

If you choose to participate you will be agreeing to meet with me on three consecutive occasions, no more than one week apart.

1) The Family Constellation interview will take approximately one hour in which I will be asking mostly descriptive questions about yourself and your family when you were a child.

2) In the second interview you will be asked to paint Early Recollections. No artistic ability is required. Your ability to paint or draw is NOT being measured. The finished art work will NOT be judged in any way.

The paintings produced will be discussed together and related to my interpretation of your Family Constellation, a
copy of which will be given to you. The whole interview will take approximately two hours, after which you will be asked to take your paintings home to reflect upon.

3). The third interview will take approximately one hour and will consist of my asking you a number of open-ended questions to elicit your perceptions of the process, content and effect upon yourself of this study.

All interviews will be tape recorded and a copy of the transcript given to you, to amend if necessary. I will request your paintings for reproduction in the study. At no time will your name be used and your participation is entirely voluntary. You may withdraw from the study at any time without causing bad feelings.

Thank you for your participation.
APPENDIX C

FAMILY CONSTELLATION QUESTIONNAIRE
**FAMILY CONSTELLATION QUESTIONNAIRE**

Siblings: place an asterisk * next to the subject

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
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<tr>
<td>(Oldest)</td>
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Description of siblings:

Who is most different from you?

In what way?
Who is most like you?
In what way?

What were you like as a child?

Rate yourself and your siblings on the following attributes:
from the most to the least.
rebellious________ sensitive/easily hurt________
critical________ critical having own way________
tantrums________ sense of humor________
conforming________ intelligent________
hard working________ trying to please________
idealistic________ materialistic________
selfish________ high standards________
spoiled________ attractive________
Who played with whom?

Who took care of whom?

Who fought and argued the most? About what?

Who was most punished? By whom? for what?

how?

Who was mother's favorite?

Father's favorite?

What was the family attitude towards right and wrong?

Religion?

What seemed to make life worthwhile in childhood?

What gave you a sense of self-esteem?
Describe father

Describe mother

Age of both when you were born
Child most like father in what way?

Child most like mother in what way?

Describe relationship between parents

Who made decisions

Did they agree about methods of child rearing

Did they quarrel openly About what?

How did the quarrels make you feel?

Did you take sides?

Who was most ambitious for you?

In what way?

Were you influenced by another adult in childhood? How?
APPENDIX D

PAINTING MATERIALS
PAINTING MATERIALS

Liquid tempera paint, (poster color), in the following colors: black, white, red, yellow, blue, brown, green, violet, turquoise, and magenta.

Paint brushes, in the following sizes and materials:
Sponge house-painting brushes, one each of: 1", 2", 3".
White bristle round, no.-- 1150 R:4, 1150 R:2 and 285:6. [medium, small and fine-point].
White bristle flat, no.-- 579:10, 1150 B:6, and 1150 F:2 [large, medium and small]
White bristle fan, no. 250:6

A pad of acid-free, Bristol-weight paper--size, 14"x17".

Two plastic color-mixing trays.

Water for washing brushes and thinning paint.

taper towels

newspaper.

Ball-point pen.

The environment should consist of:

A table large enough to lay out the paper, with enough room around the paper to arrange the art materials within reach. Newspaper is spread on table before materials are arrayed.

Access to a sink with running water.

Good lighting

Chairs should be of an appropriate height to the table for the subject and the observer to work with ease.

Another area nearby containing two easy chairs and enough floor or wall space to view the paintings.
APPENDIX E

METHODOLOGY OF USING ART TO ELICIT AND INTERPRET
EARLY RECOLLECTIONS IN ADLERIAN LIFE STYLE ASSESSMENT
METHODOLOGY OF USING ART TO ELICIT AND INTERPRET EARLY RECOLLECTIONS IN ADLERIAN LIFE STYLE ASSESSMENT

Sequence one

Warm-Up

Lay a sheet of newspaper on the table and arrange the paint, brushes, pot of water, mixing trays and paper towels around it. Leave the pad of paper and a pen within easy reach.

Say to the participant, "The first part of our session is a warm-up time for you. What I would like you to do is play and experiment with the paints and brushes on the paper. Try out all the brushes and see what kind of marks you can make with them. See what happens when you mix colors and add water. Take up to fifteen minutes and use as much paper as you like. Have fun".

Sequence two

The Painting of Early Recollections

When the participant has finished with the warm-up exercise give the following instructions:

"Take a fresh piece of paper and then close your eyes and think back to a time before the age of eight. Go back as far as you can in your memory to your earliest recollection—an incident that you can recall happening and that you can visualize with all of its details. When you are ready please paint a picture of your earliest recollection.

You may take as much time as you need and approach the painting in any way that you choose. Everyone has a unique way of expressing themselves. I will not be measuring your artistic ability and your finished art work will not be judged in any way.

When you have finished, please write your age at the time of the incident recalled and give the picture a title.

While you are painting I will be reviewing my notes on your Family Constellation and I will be observing you from time to time. If you want to comment or ask me a question at any time, you may do so".
When the first painting is finished a second recollection is asked for:

Please paint a picture of another recollection from before the age of eight, an incident that you can recall happening, and one in which you can visualize the details. When you have finished, write your age at the time of the recollection and give the picture a title. When the second painting is finished a third recollection is asked for in the above manner.

Sequence Three

Conjoint Interpretation of the Paintings

1. Perceiving

(a) Visual Display

Place the art work where it can be easily and comfortably viewed by both of you. Sitting in armchairs with the pictures on the floor is fine. They may be taped to the wall at eye level if they are dry.

(b) Distancing

Sit back from the three pictures for a few moments in order for the participant to achieve some detachment from the pictures.

(c) Intentional Looking

Give the instruction, "Take a long look and try to see everything that can be seen in the first picture. Take as much time as you need." Remain quiet and relaxed, also actively looking and be attentive to when the participant is ready to share.

2. What-Do-You-See

Ask the participant, "What do you see?" When the participant has disclosed what he or she sees in the picture guide the process by commenting on what you see in terms of the structural elements of the painting. Comments should be simply statements about what you see under the heading of Media, and should include the following:
Use of space—relationships between the forms, divisions, barriers or things hidden, integrated/disjointed in composition, relative sizes of the images.

Use of paint—thick/thin, combination of both or predominant use of either.

Quality of brush strokes—tentative/bold/smeared.

Reworked areas--images painted over/painted out.

Symbolic or realistic representation.

Figures--how rendered/parts missing, exaggerated or bizarre relationship between figures.

Use of color--color atmosphere, bright/dark, predominant colors, juxtaposition of colors, absence of color.

3. Phenomenological Unfolding

Ask, "What is happening in the picture? Return to the structural elements of the painting and ask questions about the meaning, for the participant, of those elements that were not previously responded to or that you would like more information about. The following are to be taken into consideration when discussing meaning:

Behavior

Behavior, both verbal and non-verbal was noted during the period of painting. Attention was paid to body posture, motoric activity, response to directions and verbal interaction.

Media

No choice of media was offered but of importance was participant's use of space, hidden forms, smearing, painting over, painting out, quality of strokes, and use of brushes.

Emotion

Expression of emotion is attended to both behaviorally and in the use of the media. Media may show conflicts expressed symbolically or in reworking of areas, missing or exaggerated parts in figures, affective subject or thematic content, depiction of trauma or rendering of environment as hostile, friendly etc.
Systemic Information

Systemic information refers to family and environmental context. A discussion of the relationship between figures portrayed might begin with looking at intervening distance, aspects of figures, colors used, and movement between them.

Self-Perception

Look at how the self is represented pictorially. Machover (in Oster & Gould, 1987) found the Draw-A-Person Test to provide information about the affective state of the individual. The researcher includes here those emotional indicators that may apply to painting "with some assuredness that theoreticians and researchers in this field have concurred on the interpretation for the particular sign" (p. 24).

- Poor integration in parts of figure
- Low frustration tolerance and impulsivity
- Figure slanting more than 15 degrees
- Instability, mental imbalance
- Tiny figure
- Extreme insecurity, withdrawal, depression, feelings of inadequacy
- Big figures
- Expansiveness, poor inner controls
- Short arms
- Tendency to withdraw, turning inward, attempt to inhibit impulses
- Long arms
- Ambition for achievement or for acquisition, reaching out towards others
- Big hands
- Acting out behavior
- Rand cut off
- Trouble, inadequate
- Omission of arms
- Guilt over hostility or sexuality
- Sideways glance
  Suspicion and paranoid tendencies (pp. 24 & 25).
**Significant Response**

The significant response in the art work is the part of the picture that contains the most obvious conflict or expression of emotion and is discussed with the participant in relation to the most vivid part of the Early Recollection and the feelings associated with it.

Make statements about the feelings and thoughts evoked in you in response to the images.

Use the Gestalt technique of "dialoguing" if you feel it would help the participant uncover meaning in the picture. You might say, "Choose an image in the picture that you would like to understand more about. Now imagine that you are that image. What would it say? What would you say to it in response.

The aim of Phenomenological Unfolding is to facilitate the participants understanding of the meaning of his or her own art work. Guessing the meaning is appropriate as the participant will amend what you say should it be incorrect.

The paintings of the three Early Recollections are treated in the same manner.

**Sequence Four**

**Phenomenal Integration**

(a) The three pictures are discussed together, looking for similarities, differences and themes.

(b) Note the age of the subject for each of the three recollections and the order in which they are produced.

(d) Draw parallels between what is understood about the participant's Life Style from the Family Constellation and the Early Recollections combined, and what is happening in the present life situation of the participant.

It is during this sequence that you bring into the discussion your summary from the Family Constellation and continue to discuss the recollections/paintings in terms of the following:
Five Key Categories of Interpretation

1) **Context.** The general context of any recollection is the world itself. The immediate context is the family background.

2) **Content.** Every detail is important. "The more extraneous a detail seems to the narrative, the more important it is likely to be to the narrator.

3) **Gender.** Be aware of the exclusion of either sex in the recollection as our ability to develop social interest rests on our being at ease in our gender among other men and women.

4) **Movement.** Look for who is moving, and how, in what direction and with what effect. Five areas are looked at when considering movement.

   Effectiveness/ineffectiveness.
   What are the results of my actions - positive or negative? Are men more effective than women? How? Vice versa? Are others effective with me while I am ineffective with them? How?

   Relative position. Are some people above others? Does movement proceed from above to below? What are the consequences of vertical movement?

   Degree of activity and initiative. Is subject physically active and able to initiate activities with others? Is movement limited to looking, listening, resisting? If subject is passive - victim or charmed?

   Extent of participation or cooperation. Does subject act- alone, with or against others? Openly or in secret? Role amongst others, eg. leader/follower.


(5) **Evaluation.** "Feelings are the index to evaluation, the key to an understanding of subjectivity" (Powers and Griffith, 1987, pp. 188-192), and may be asked for at any point deemed appropriate by the researcher.
POST ASSESSMENT INTERVIEW

This interview began with the researcher reading to the participant the Life Style Summary derived from both the Family Constellation and the Painting and Conjoint Interpretation of the Early Recollections. It continued with the researcher asking questions directly related to those raised by the researcher in Chapter 1, p. 16).

The following topics were intended for use as guides in interviewing the participant about the effect of this study on the participant.

Emotional impact of painting of Early Recollection.
Process of recall.
Reactions to conjoint interpretation
Influence of period of reflection.

The following standardized open-ended questions were also used.

What was the process of painting Early Recollections like for you?
Do you think painting affected the way you remembered things?
Was there an emotional component to this process?
How did you feel about painting?
What was remembering like? What was painting like?
Is there a relationship between them?
What did you think about interpreting the pictures together?

Were you affected by reflecting upon the images?
APPENDIX G

FAMILY CONSTELLATIONS OF PARTICIPANTS
FAMILY CONSTELLATION OF ELIZABETH

siblings: place an asterisk * next to the subject

Name   Age
(Oldest) Elizabeth * 33
       Sarah   32
       Geri    32

Description of siblings

Sarah has the tendency to think negatively--isn't emotionally honest. She's not a very happy person. She's stingy, she just doesn't like to give but she wants a lot, she has this hunger inside of herself. She's concerned all the time with herself. Geri is beautiful inside and out. She's giving. Geri is also very, very smart. She expresses herself very well. She's real sensitive, she's very emotional all of us are like that--sensitive and emotional. She's like sunshine. Funny. Just loads and loads of fun to be with. Positive. A little insecure.

Who is most different from you?

Sarah is. Everyone in the family just really is concerned about each other and they like to give, but Sara isn't like that.

In what ways is she the most dissimilar?

She's just starving for attention or some, you know, she's always saying to my parents that they don't love her. Needy. She's an accountant black and white. I'm flexible--she's not. I take risks all the time--Sarah does not take risks.

Who is most like you?

Of the three of us you mean? Geri.

How is she like you? In what way?

Um, she's just warm. . . people have said to me. . there's a certain earthiness about you--there's an approachability. . . a warmth--that sort of thing and Geri is the same way. She's sort of arty/fartsy like me.
What were you like as a child?

Um, as a child I was painfully shy. I always minded what the teachers in school said and, um, always tried to obey my parents, but always had a really, really thick streak of independence in me, so even though I was introverted I would do things that I wanted needed to do that I knew other people would not approve of. I was also very mature... creative, good with people, and being by myself--I liked that very much.

Rate yourself and your siblings in the following attributes:
from the most to the least.

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<thead>
<tr>
<th>Attribute</th>
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<th>S</th>
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<tbody>
<tr>
<td>rebellious</td>
<td>E</td>
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<tr>
<td>critical</td>
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<td>G</td>
<td>E</td>
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<tr>
<td>tantrums</td>
<td>S</td>
<td>E</td>
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<tr>
<td>conforming</td>
<td>G</td>
<td>S</td>
<td>E</td>
</tr>
<tr>
<td>hard working</td>
<td>same</td>
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<td>idealistic</td>
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<td>spoiled</td>
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<td>sensitive/easily hurt</td>
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<td>having own way</td>
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<td>sense of humor</td>
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<td>intelligent</td>
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<td>trying to please</td>
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<td>attractive</td>
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Who played with whom?

Up until high school we all played together. We did everything together. We were like triplets or something.

Who took care of whom? I took care of all of us.

Who fought and argued the most? Sarah--with everybody, parents included

About what?

Um, I think when I argued with Sarah when we were kids it was because she just did something that was just either really stupid or blatantly inappropriate.

Who was the most punished?

Most punished. This is probably not going to make any sense to you but I think it was me.
By whom?

By my parents. Typically what happened in our house was that we almost always got punished together because we were such a collective unit you know, the three of us, but occasionally what would happen was that if I felt my parents were being unfair I would speak up and then I'd get slammed for it, see. There's this unspoken rule in my family--be independent, be outspoken but don't be any of things around us, see, and so when I would express my independence or my own views I would get slammed.

How were you punished?

Severe beatings. Lots and lots of hitting with all kinds of things, belts, wooden hangers, combs, um, with their own hands, you know, with the force of their own bodies, um, broomstick if that's what happened to be hanging around. I'm the one that took care of us when there was a beating. I took care of my sisters, I wiped their tears and I hugged them. There was nobody to take care of me so I'm the one whose doing all the thinking. There are all these different sections of me that sort of helped me cope with what was happening inside the house. There was nobody to hold me and to say that it was OK, that I was loved, and all of those other things that I was managing to communicate to my sisters. I used to tell them after we'd get hit that we'd just have to be better, we have to be better.

Who was your mom's favorite.

I think that I am for a lot of reasons. I'm her first-born but more importantly I'm the one who listens, I'm the one who communicates with her.

Who was dad's favorite?

I think Sarah was because they were just so alike.

What was the family attitude towards right and wrong?

Um, right and wrong had to do with the bible.

What seemed to make life worthwhile in childhood?

I think the things that I did by myself, you know, running away to a quiet corner. I would write poetry in my mind and I would create songs in my mind. I would take long walks and I would make up stories. I would read a lot. My books are my best friends. There's always been someone--and obviously I'm
speaking from the spiritual aspect here—a sort of guardian or guru or something like that that's been with me my whole life. An adult, a male, that's been like a friend to me.

What gave you a sense of self-esteem?

I think just the fact that I was always able to do what I felt I had to do. That's the germ right there—being able to decide what is the best thing for me.

Describe father

I don't like being in a room alone with my father. I don't think he's going to take a cleaver to me or anything like that. I don't like my father. We don't connect on any level and we stopped connecting when I was five years old. He's in the back door all the time and then punishing me for it. I may hide a little bit. I may try to sneak in but I'm coming in through the front door (in a conversation with my mother recently I said), "Mama I made sure a long time ago that this man would not know anything about me." I said, "Why would I make myself that vulnerable to him he'd be--I would be in pain all the time if I let him know me."

Describe mother

Geri and mama are a lot alike. They're just so vibrant you know. Wherever they are it's like the sun is shining and really outspoken. Great sense of humor. She's able to keep up with the world in which she is living. She is the screen door to my father. She stands between the both of us keeping the communication lines open.

How old were both of them when you were born?

I think mama was 21 and Daddy around 35.

Child most like father

Sarah

In what way?

The back door scenario. Um, doesn't listen to feedback.

Child most like mother

I think that Geri is most like Mama
In what way

They have the same energy level, you know. Sense of humor.

Describe relationship between parents

Their basic values are the same. I think that's what keeps the marriage together. They're both very different. Daddy sleeps all the time--mama's active. You know mama speaks what's on her mind, daddy doesn't--he keeps it in and then he punishes the person later with it. Um, they're both real focused and goal oriented. He's not a friend to her. They don't get into fights very often but when they do, you know, she often sends him away for a week or something. Mama is the woman behind the man you know, making sure things get done.

Who made the decisions?

When it comes to decisions I don't really know because they discussed those things together before they let us know.

Did they agree about methods of child rearing?

I believe that they did, yeah. They were both just as eager to hit.

Did they quarrel openly?

Yes.

What about?

Mama will disagree with daddy about something and he will just lose it. Or she'll say something to him about him--you know, criticism or feedback and then there'll be a fight. They've had some that were really, really bad.

How did the quarrels make you feel?

Very afraid, 'cause I was afraid of the backlash from them. As an adult, see now I can get in my car and I can go. But that wasn't the case for many years--I would just be stuck there and I would be immobilized.

Did you take sides?

There were sometimes when I did, yeah. I think most of the time I took mama's side. I usually just take the side of the person who I think is correct.
Who was most ambitious for you?

I think they were both equally ambitious.

In what way?

They wanted me to be a doctor and I wanted to be a doctor for them.

Were you influenced by another adult in childhood?

Well I think that man that I told you about, that sort of spiritual person.

How?

The most powerful thing for me was being with someone who's centered and experiencing that quiet around that person.
FAMILY CONSTELLATION OF LYNN

Siblings: place an asterisk * next to the subject

Name Age
(Oldest) Lynn * 62
Jim 59
Bill 57

Description of siblings:

Jim was a lap child— the love one. Bill was the busy one. They were in competition with one another from the time they were old enough to compete. They had a deep sense of care for each other too. Without that they were literally at each other's throats. I was in the middle of their altercations and tried to be the peacemaker. Jim was lazy. Bill on the other hand was an industrious little creature and so the contrast was very great. Bill was also a very loving child—they both were, but Bill could live without that reassurance more easily than Jim could. In their relationship with me I was closer to Bill, always. Being five years younger it was easier to mother him and so I did. I thought it was terrible to have younger brothers. They were horrible. They were nothing but a pain. Jim was always getting into trouble that resulted from his doing something he was told not to do.

Who is the most different from you?

Jim.

In what way?


Who is most like you?

Bill

In what way?

Bill is more like me in his instant compassion. Modern—keeping up with changing social mores. Cooperative.
What were you like as a child?


Rate yourself and your siblings on the following attributes: from the most to the least.

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<td>conforming</td>
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<td>B</td>
<td>J</td>
</tr>
<tr>
<td>hard working</td>
<td>B</td>
<td>L</td>
<td>J</td>
</tr>
<tr>
<td>idealistic</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>selfish</td>
<td>B</td>
<td>J</td>
<td>L</td>
</tr>
<tr>
<td>spoiled</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>sensitive/easily hurt</td>
<td>J</td>
<td>L</td>
<td>B</td>
</tr>
<tr>
<td>having own way</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>sense of humor</td>
<td>B</td>
<td>J</td>
<td>L</td>
</tr>
<tr>
<td>intelligent</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>trying to please</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>materialistic</td>
<td>J</td>
<td>B</td>
<td>L</td>
</tr>
<tr>
<td>high standards</td>
<td>L</td>
<td>B</td>
<td>J</td>
</tr>
<tr>
<td>attractive</td>
<td>B</td>
<td>L</td>
<td>J</td>
</tr>
</tbody>
</table>

Who played with whom? Jim and Bill. Also me and Bill—he was my doll.

Who took care of whom? I took care of both of them.

Who fought and argued the most? Jim and Bill.

About what?

Anything. Possessions. Jim was always breaking things and then claiming that Bill's toy or whatever belonged to him.

Who was most punished? Jim By whom? Mom

For what? Jim did the most things, got into the most trouble. How? Spanking

Who was mother's favorite? I was. She also favored Jim.

Father's favorite? I was but he was careful to be just and fair.
What was the family attitude towards right and wrong?

Very clear. No gray areas. Fairly conservative in moral standards.

Religion?

Church. Dad considered being a minister but it was the depression and he couldn't earn enough money by it. Actually he didn't attend very much church. Mom came with us much more than he did.

What seemed to make life worthwhile in childhood?

Just being a part of that family. We were close. That and being part of a close extended family, and close friends.

What gave you a sense of self-esteem?

My ability to perform. Dancing, writing, poetry. Dad's affirmation in all those things.

Describe father

Very hard worker. A pharmacist. Didn't see much of him, he was so busy doing several jobs just to feed the family. I used to go and see him at the pharmacy because there he was more himself. At home I would kind of badger him until he would open up. Close to his own brothers and sisters. Didn't know how to be a father. Moody—would not speak for days. He wanted us to do things together as a family—that was very important. Quiet, but he had a tremendous sense of humor. He was very close to his mother.

Describe mother

My mom was a very patient person. I look back at it now and I can see where she could be pretty volatile sometimes, in her exasperation. She was not demanding. She would do things rather than make a scene and ask us to do them. She used to say that she was not going to make her children work as hard as her mother had made them work. we knew that and I think we exploited it. Never asked us to help in the kitchen. President of county parent-teacher organization. Taught Sunday school for many years. Very supportive. Very caring. Never complained. Made my brothers' clothes from dad's old clothing--kept us very well-dressed. I am very like her. She had not been a social butterfly either so I think she understood my wallflowerishness but as a teenager I didn't realize that.
Age of both when you were born

They were both 23

Child most like father Bill

In what way?

His um, industriousness, his sticking to it once he got started. Um, I think in his quietness.

Child most like mother

I think Jim was.

In what way?

He was the most volatile when really uptight and mother could be. She could lose her temper. When she finally lost patience you knew it. She'd shout. She and my brother Jim could have incredible shouting matches.

R. So he was like her in that he could be volatile when he was uptight.

E. Yeah he could be. I was not as a child but I think I repressed that because now that I'm older I see that I'm that way too and it was years before I before I ever saw that in myself. I must have been keeping it down because I really didn't want to upset my dad because I couldn't stand the silence.

Describe relationship between parents

They had what they said, and I really believe was, a very good relationship. They said they never argued. I never heard my parents argue. They did lots of things together. Sometimes he would get off work at ten o'clock at night and he would come by and they would just go for a ride in the car to be together--doing something that took them away from the house and that was done a lot. They shared a lot of really common things and because my mother was not willing to bring him out of his silence--she had no idea what would happen if she did because she didn't try--but, um, I think they were very much on the same wavelength.

Who made the decisions? I think mother did.
Did they agree about methods of child-rearing?

I think they agreed but they didn't act it out in the same way. My dad would never meet out any punishment. Sometimes he would actually raise his voice with the boys and only once can I remember that he ever verbally expressed his disapproval of me.

R. Now you said that they didn't argue and the next question is did they quarrel openly?

L. Absolutely not.

R. So you don't know if they quarreled and what they quarreled about.

L. I have no idea and I quite frankly believe that they were among those very rare people who just didn't.

Who was the most ambitious for you?

You know because of the financial situation during the depression they never expressed the fact that they hoped we could have more education than was available from school but affirmed it when I went on and literally earned all the money it took to get myself through college and in terms of the affirmation my dad was the most open about that. and I think he encouraged me as much as he could.

Were you influenced by another adult in childhood?

Yes, by both of my grandmothers and by a couple of my aunts and uncles.

How

One grandmother influenced me professionally. The other by her patience. My uncles--the influence they had on me was their playfulness. One of my aunts was highly influential because she was the one who kept me in dancing lessons--kept me performing and encouraging that all the time. I was mothered by my other aunt.
FAMILY CONSTELLATION OF PATRICIA

Siblings: place an asterisk * next to the subject

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Oldest)</td>
<td></td>
</tr>
<tr>
<td>Idie</td>
<td>44</td>
</tr>
<tr>
<td>Alan</td>
<td>42</td>
</tr>
<tr>
<td>Ronald</td>
<td>36</td>
</tr>
<tr>
<td>Patricia</td>
<td>34</td>
</tr>
</tbody>
</table>

Description of siblings:

Idie is the most traditionally minded. Pretty much set in her ways. Not very open-minded. Followed Mom's dream in terms of what a nice girl should do. Went from parent's house to husband's house. Alan would be labelled as black sheep of the family. He's also darker than all of us, jet black hair and dark skin. He was the rebel. Ronald—mom's favorite because he perpetuates culture as Mariachi player. Light skin, light hair. Favoritism shown to fairer children. I was darker as a child than I am now. Traditional, open-minded, receptive.

Who is most different from you? Idie

In what way?

In her closed-mindedness and her willingness to follow Mom's preset role. Over-protective of children.

Who is most like you? Alan and Ronald

In what way?

Like Ronald in his sensitivity, openness, receptiveness. Like Alan in his sense of adventure. I'm more independent and courageous than Idie.

What were you like as a child?

Rate yourself and your siblings on the following attributes: from the most to the least.

- rebellious  A P R I  sensitive/easily hurt  R P---A/I
- critical  A P I R  having own way  P R A I
- tantrums  P A R I  sense of humor  A R P I
- conforming  I R A P  intelligent  A R I P
- hard working  A I R P  trying to please  R P I A
- idealistic  R P A I  materialistic  A I R P
- selfish  P A R I  high standards  A I R P
- spoiled  P R A I  attractive  R I A P

Who played with whom?

Because there was such an age difference I mainly played with Ronald. There are six years between Alan and Ronald. It's like two very different little families. I see Alan and Idie over here on this end, very contained with their emotions and then Ronald and I were very open—would cry openly and we don't have any problem hugging people and telling them how we feel about them.

Who took care of whom?

Ronald took care of me. I was his little sister. It was his responsibility.

Who fought and argued the most? Alan and Idie

About what?

Stupid things. Boyfriends and girlfriends when they were teenagers.

Who was most punished?

Alex. I remember him getting hit the most. The same time Ronald got hit I got hit for disobeying mom. By whom? Alan was punished severely by dad.
How?

I can't remember if Alex talked back to him I just remember dad getting his belt out and whacking him across his neck and chest—left a big welt. That's the first time I've ever seen my brother cry—laying on the bed sobbing. That was rare. Ronald and I would get punished by my mom for things like lying and sneaking off but it wasn't severe. Our skin would turn red from the hits on the legs with the belt but it wasn't long lasting.

Who was mother's favorite? Ronald.

Father's favorite?

I think I was.

What was the family attitude towards right and wrong?

My mom is very religious. It was very cut and dry. There weren't any allowances for some interpretation. If you did this it was wrong, absolutely wrong, no ifs ands or buts. I think that's what caused me a lot of turmoil 'cause I saw a lot of hypocrisy and it was mainly because of my dad's drinking.

Religion?

It was necessary. You're a good person if you're religious. We were definitely going to be Catholic and raised Catholic. My sister is the only one who completed catholic training. The rest of us only went up to eighth grade.

What seemed to make life worthwhile in childhood?

Oh, no. That's an awful one. Gosh, I don't know. I really don't know because I just remember being sad all the time, or feeling sad--most of the time, I shouldn't say all the time--most of the time. One aunt and uncle in particular--I was their favorite and I always felt that as a kid and that was always nice. I just remember feeling sorry for myself a good part of the time. I didn't understand why my dad had to drink all the time and I remember probably when I was about nine or ten my parents were talking about getting divorce and I remember hoping that they would get a divorce.

What gave you a sense of self-esteem?

Oh, nothing. Isn't that awful. I felt I had zilch. I was so afraid of making a mistake, I wouldn't attempt to do
anything. It was like a paralyzing fear I had that I didn't want to appear the fool in front of people if I didn't know how to do something or if I didn't know something, so I consequently didn't do anything. Although I remember getting praised in school for being a good speller and having good penmanship.

Describe father

I just saw him as a very mean person but he could turn around and be nice and it was hard to figure out how he was going to be from one day to the next 'cause some days he would come back from work drunk and he'd be in a sentimental mode and he'd be crying and telling us how much he loved us and he'd be waving money around 'coy it was payday. And other times he would come home, same scenario, but completely different mood and we couldn't look at him because that look meant that we were disrespectful in some way and he would find a reason to yell and scream at us and threaten to beat us. I don't like to think of my dad like that anymore because that's not him anymore because he doesn't drink.

Describe mother

(Scowls). My mom was very controlling. Not a person I could talk to. I was afraid of her. I guess I just really didn't understand her and I remember I could only get physical love and attention from her if I was a good kid and only if she took the initiative so if I didn't want to sit on her lap when she wanted me to sit on her lap then I was an ungrateful little suit -- out you go, swat on the but. I used to hate her for that--real conditional.

Age of both when you were born

Mom was thirty three and dad was thirty four

Child most like father

Alan, in not showing emotions and being distant.

Child most like mother

Idie in that she was traditional and conforming.

Describe relationship between parents

Adversarial. Mom was critical of dad. When I was about ten I remember getting mad at my mom for calling attention so much
to his drinking and I thought if she left him alone he wouldn't drink as much, and she wouldn't leave him alone. So, my dad was the kind of person that if you accused him then he wasn't going to make a liar out of you. It gave him an excuse to do something he wanted to do anyway. That was his way of shirking the responsibility. I bought into that thinking that, yeah, my mom's at fault here. So, it was constant conflict.

Who made decisions?

Mom, although dad liked to think he did. Mom underhandedly doing everything.

Did they agree about methods of child rearing?

No. Dad wanted to be a lot stricter and harsher on us. When dad was drinking he ruled with an iron hand and mom was the protector. Mom on the surface wanted to present this real stern way but deep down she knew that if my dad found out the true things that were going on he'd really beat us and so she would threaten us, "I'm going to tell your dad when he comes home." Then dad would come home and she wouldn't tell him because she knew what would happen.

Did they quarrel openly? Oh, yeah.

About what?

Dad's drinking and money.

How did the quarrels make you feel?

I hated them. I remember Ronald and I we would just go into our rooms and just kind of hide out.

Did you take sides?

Yeah. I was always on my mom's side. I never thought my dad had any right to be as aggressive as he was. I remember feeling really sorry for my mom when I saw some bruises on her arms. She said she had hit herself on the cupboard door. I remember my dad threatening my mom that he was going to slap her or punch her and Ronald got in the middle to protect my mom. Oh, my God, oh, that was like one of the worst, worst things that could have ever happened. Ronald was about fifteen then.
Who was most ambitious for you?

Neither one of them. I felt no respect for my mom for not getting herself out of that situation.

Were you influenced by another adult in childhood?

I had some good teachers. I remember being absolutely in love with my second-grade teacher. The reason I loved her so much is because she let us play with clay which was something I had never ever done. I remember getting into it so much. That year is the only thing that sticks in my mind about school, and she wasn't a nun—that was another important thing. She was real young and very kind.

R. You mentioned that you were the favorite of your aunt and uncle.

P. My aunt and uncle were concerned about me, they don't even live here but they would always ask about me and buy me things. I thought I must be OK if somebody likes me enough to buy me all this stuff.
APPENDIX H

LIFE STYLE SUMMARY BY INDEPENDENT ADLERIAN JUDGE
LIFE STYLE SUMMARY BY INDEPENDENT ADLERIAN JUDGE
OF LYNN'S FAMILY CONSTELLATION

I am an obedient peacemaker. modest, understanding. I am
not sure I am worthy of attention unless I have earned it. cooperative. willing to hide my feelings to protect
others.

I should be sensitive, practical, entertaining.

Women are supportive, patient, practical. don't make
waves. hide their feelings until they explode.

Men are hard workers. temperamental. moody. quiet. Men
notice you (or women) when you perform, work especially hard
to badger them. hard to please.

Life is a place where people must work hard in order to be
worthwhile. Women, especially, must swallow their pride and
anger and be sensitive to the moods of others in order to be
noticed.

Therefore I must earn the love and acceptance of others by
being cooperative, sensitive and hardworking. Sometimes I
need to perform (dance) to be noticed.
APPENDIX I

STEPS OF ANALYSIS
STEPS OF ANALYSIS

Expressions that elucidate the Experience of Painting and Conjointly Interpreting the Paintings of the Early Recollections are grouped and presented below. They were taken directly from the transcripts of the taped interviews presented in Chapter four. These were placed in italics and numbered in order to act as the preliminary listing for this analysis.

Frequently expressions overlap in that they refer to more than one element of the experience. These expressions have been included in more than one grouping. Included in the grouping are expressions that, while they do not explicitly or implicitly contain the same element, are compatible with it.

1-2. Rough preliminary grouping

1. . . I'm only realizing this as I'm talking to you right now.

2. . . .in fact just in telling you the story I've managed to remember that part of it. . .

3. . . .and strangely enough. . now--the light might not have been all that weird until I had to start drinking that green gunk (present realization).

30. Now that that comes back to me . . .

31. That's probably why, now we've recreated it, mother was not doing that. .

******************************************************************************

5. . . .I mean right now I'm sitting here and I'm starting to get a tummy ache just sort of reliving it. . .
17. . . .I felt sort of transported into the moment. I felt like I was there again. . .
18. . . .I knew that I wasn't there again so there was a feeling of . . safety . . .
20. It felt a lot more experiential. I just felt it like on a gut level or something. . .
61. . . my pictures, coupled with my words, are able to recreate the memory a little bit more vivid . . .

************************************************************
19. . . brings this rush of memories and sensations. . .
39. . . .I have done a lot of remembering of childhood things since this experience
50. . . .now that I've done that one . . it wouldn't be so hard to bring it out . . .
52. . . .it caused me to take for a time some time out to look again back. . .

************************************************************
4. . . .as I'm drawing it I'm kind of feeling the feeling too.
62. . . . (painting and reflecting) made those emotions a little bit more intense.
24. . . pictures can pick up the feeling of the moment and that's communicated . . .
46. They (genograms) wouldn't have gotten the emotional information (that comes out of this experience).
54. . . we didn't talk about how they felt about that and I think I'm realizing through this experience that it would be helpful. . .

************************************************************
7. . . .I feel very encouraged. I'm, I'm very touched.
37. There was (emotional impact) as we talked about it (in tears in discussion).
57. (Reflecting was) Unpleasant. I don't like to think about this (Early Recollections).
60. I think when I was painting I felt more sad than angry.
14. (painting) was releasing . . .

****************************
8. I found myself . . . thinking about some of the things you and I had discussed . . .
11. . . since you left there were a few things I thought of. . .

****************************
9. . . It gave me some concrete things to look at. . .
26. Thoughts are . . not real dependable whereas this . . . just sits steadily on . . .

****************************
34. I became very distanced from them. I gained no new insights. .
38. . . the process since then has been pretty much canned . . .

****************************
67. There's something here that we can both look at and it's easier for you to say, "Well this is what I see, does it fit for you?. . .
65. I would think that using art--I mean it just gives you an opportunity to extract more meaning from it, the more you look at the paintings. . . 'cos I think they're definitely a lot more interpretive . . than if I was just to tell you about them.
22. . . if the therapist has enough insight or is open enough to be able to just look at the picture I think the dialogue is facilitated a lot better. . .
66. . . when I was explaining to you what I had drawn here and you were giving your input . . there was more to interpret (than in verbal recollections).

********************

59. I feel like you were looking at it from a different perspective and you gave me some new insights.

53. . . . it has been a vehicle for me to see . . .

25. . . . promoted further insight . . .

10. . . . having an insight with someone else . . . it becomes a little more active . . .

********************

15. . . . I could probably tap mull more inside of myself . . .

16. . . . all kinds of things come out . . .

45. . especially if someone is really hesitant to bring out things

47. . . . it brings out some things that . . you might not have thought about before

49. If a person doesn't make their own discovery, it's not really a discovery . . .

********************

3. . . . and strangely enough . . . now--the light might not have been all that weird until I had to start drinking that green junk . . .

28. Well one of the things I just now caught, which is fascinating to me . . .

32. What comes through, and it's kind of fascinating. . .

33. . . . one thing that's kind of interesting . . .

56. I just, this is really interesting. . .

********************

6. . . unconsciously I put it together like this . . .
36. . . .I began to reject even more the subtleties because I had not been aware of expressing them . . .

29. . . .and as I did that I was surprised that I did

****************************

23. . . .it not only allows me to connect with what is going on with me but . . . it allows you to connect . .

27. But when I draw it I begin to own it, I make a connection with it . .

48. I realized there was a connection which I didn't realize was there at first . . .

68. . . .what this has done is make me aware of how much they are a part of me.

****************************

12. . . .it reminded me a lot of my literature classes, reading into the allegories of what's happening in the piece of work . . .

65. I would think that using art--I mean it just gives you an opportunity to extract more meaning from it, the more you look at the paintings . . .

67. There's something here that we can both look at and it's easier for you to say, "Well this is what I see, does it fit for you? . . .

****************************

21. . . .this creating of a memory seems rather active to me

31. . . .that's probably why, now we've recreated it . . .

61. . . .my pictures, coupled with my words, are able to recreate the memory . . .

****************************

13. I liked it (painting)

40. I enjoyed it (painting)

63. Oh, I enjoyed it. I liked it (painting)
43. . . it was a very good experience (conjoint interpretation).

58. Oh, I enjoyed it ... (interpreting pictures together)

**************************

The following expressions were eliminated because they could not be grouped:

44. . . . an experience that could be very helpful in a counseling experience. . .

51. . . you cannot visualize something that you haven't already visualized in your mind. . .

55. . . . I hadn't seen the early recollections as such a window into our attitudes.

64. It made me think about using painting as a way of relaxing.

42. When I looked at these this week it really felt like something that came out of kindergarten . . it doesn't match my intellectual and emotional level.

35. . . . it could be tempting to read into some of the things there something that just simply was the result of my own sense of competence with the media.

41. I think there's a sense of not enjoying it because I feel that I can't do what I want to do with it. . .

21. . . . this creating of a memory seems rather active to me . . . I was actively involved in the telling of the stories.

3-4. Reduction and elimination

In this step expressions are eliminated if they: 1) Do not contain an element that represents in some essential way the experience under study. 2) Cannot be reduced to an abstraction without losing the meaning of the original.

1. telling stimulates remembering of other aspects of the recollection

2. "
3. process stimulates remembering of other aspects of recollection
30. remembering of other aspects of the recollection
31. "

******************************************************************************

5. sense of reliving of remembered event
17. "
18. reliving of the remembered event with cognitive distance
20. experiential quality of remembering
61. increased vividness of recollection

******************************************************************************

19. recall of other early memories
39. "
50. increased ease of recall of early memories
52. stimulates reflection on other early memories

******************************************************************************

4. experience again the feeling of the recollection
62. intensification of emotions of recollection

******************************************************************************

24. pictures capture the feeling of the recollection
46. facilitates disclosure of feelings
54. facilitates discussion of feelings

******************************************************************************

7. emotional response in process (to insight gained).
37. emotional response in process (to topic)
57. emotional response in process (to reflecting on pictures).

60. emotional response in process (of painting)
14. catharsis while painting

8. stimulates further thought
11. "

9. stability of image in time and space
26. "

34. distance of self from process
38. repression of experience.

67. shared looking at picture facilitates interpretation
65. "
66. "

22. shared looking at picture facilitates dialogue

59. art perspective gives new insights
53. vehicle of insight
25. promoting of insight
10. active nature of insight

15. uncovers new information
16. "
45. facilitates self-disclosure
47. uncovers new information
49. "

******************************************************************************

3. excited interest at discovery
28 "
32 "
33. "
56 "

******************************************************************************

6. painting as unconscious self-expression
36. "
29. "

******************************************************************************

23. picture facilitates relating to self and others
7. picture facilitates relating to self
48. pictures bring things into relation with one another
68. pictures facilitate relating to the self

******************************************************************************

12. uncovering meaning of symbolic representation
65. extraction of meaning by looking
67. meaning as derived from image

******************************************************************************

21. recreation of memory
31. "
13. painting as positive experience

40

63

43. co-interpretation as positive experience

51.

5. Tentative identification of the descriptive elements

Expressions abstracted and labelled in the previous step were brought together into clusters and identified as a single statement expressing the common element of the experience.

1.

2.

3. Stimulation of recall of other aspects of the recollection

30

31.

5.

17.

18. Making memory feel more real and present

20.

61.

1

9.
39. Stimulation of recall of other early memories

50.

52.

****************************

4.

62. Intensification of the feelings of the recollection

****************************

24.

46. Facilitation of disclosure of feelings

54.

****************************

7.

37.

57. Elicitation of affective response

60.

14.

****************************

11. Stimulation of further thought

****************************

9.

26. Stability of image in time and space

****************************

34.

38. Distancing of self from process.

****************************

67.
5. Facilitation of interpretation in looking at pictures

66.

22.

******************************

59.

53. Gains in insight

25.

10.

******************************

15.

16.

45. Uncovering of new information

47.

49.

******************************

3.

28.

32. Wonder at discovery

33.

56.

******************************

6.

36. Unconscious expression of self in art

29.

******************************
48. Facilitation of self-relatedness

****************************

12.

65. Unfolding of meaning in looking at the pictures

67.

*****************************

21.

31. Recreation of the recollection

61.

*****************************

13.

40.

63. Process as positive experience

43.

51.

6. Final identification of the descriptive elements

The tentatively identified elements arrived at in the previous step that were expressed by fewer than two-thirds of the participants were eliminated in order to arrive at the final identification.

Stimulation of recall of other aspects of the recollection
Making memory feel more real and present
Stimulation of recall of other early memories
Intensification of the feelings of the recollection
Facilitation of disclosure of feelings
Elicitation of affective response
Facilitation of interpretation in looking at pictures
Gains in insight
Uncovering of new information
Wonder at discovery
Unconscious expression of self in art
Facilitation of self-relatedness
Unfolding of meaning in looking at the pictures
Recreation of the recollection
Enjoyment of the process
The following expressions were eliminated because they were expressed by only one person.

8.

11. Stimulation of further thought
9.

26. Stability of image in time and space
34.

38. Distancing of self from process.
APPENDIX J

CO-INVESTIGATION INTERVIEWS
CO-INVESTIGATION INTERVIEWS

Family Constellation

Siblings: place an asterisk * next to the subject

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Description of siblings</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Oldest)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mary</td>
<td>41</td>
<td>Mary is a high achiever, perfectionist, real good in school, very artistic, very responsible.</td>
</tr>
<tr>
<td>John</td>
<td>40</td>
<td>very artistic, very responsible. John was a good student and athlete, a wild guy--dressed real funky and drove fast--black sheep of family. Dave was a spoiled favorite one--got to do whatever he wanted to do--not that good in school (lazy?), creative and artistic. Pete was good athlete, smart but didn't like school. Got into a lot of trouble growing up. Gabi was baby of family, spoiled and favorite like Dave. Popular, not very good academically, pretty, musically talented.</td>
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<td>Dave</td>
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<td>Pete</td>
<td>35</td>
<td>adopted at age 12</td>
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<td>Gabi</td>
<td>34</td>
<td>Pete's sister</td>
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<td>Sally *</td>
<td>30</td>
<td>adopted at age 7</td>
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Most different from you?

John

In what way?

John was always kind of wild, rebellious, not very considerate, did his own thing without thought for others.

Who is most like you?

Pete, unfortunately.

In what way?

Both strong willed and rebellious. Both in previous family. That's why Gabi is real baby of family--adopted when she was a baby. John came aged ten from Korea. Both Pete and I had a bad temper, smart.
What were you like as a child?

I did pretty good in school. I was good in sports, popular. Gabi and I were kind of a novelty--in same grade. I was a tomboy--still am--hated playing with dolls and stuff. Loved to read, good imagination. Loved music. Black and white family--part of me was happy and part real sad.

Rate yourself and your siblings on the following attributes: from the most to the least.

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Who played with whom?

I played with Gabi the most.

Who took care of whom?

Mary took care of older ones. Dave took care of younger three--also did a lot for Pete.

Who fought and argued the most? Mary and Dave--real bad. Gabi and Pete.

About what? Phone use. Teasing. Who was most punished? Gabi.

By whom? If it was serious punishment it was dad. Mom sometimes.

How?

It was pretty bad. Horsewhips. My sister has scars from the buggy horsewhips.
For what?

Talking back. Being mad at them. Standing up for one being punished. Really strict rules. I remember being hauled off and socked by my mom for defending a friend.

Who was mother's favorite? Dave.

Father's favorite?

Dave or Gabi. I'm glad I wasn't—they ended up with problems. I was spoiled with other family. I was favorite then.

What was the family attitude towards right and wrong?

Pretty religious--lots of do's and don'ts. No drinking, smoking, dancing. No movies on Sundays or even going out. Couldn't wear jeans. Could only go out once a week.

Religion? Baptist.

What seemed to make life worthwhile in childhood?


What gave you a sense of self-esteem?

Sports. Basketball, volley ball, soccer, tennis.

Describe father

Very hardworking. Precise, organized. Harsh and hypercritical. Fun and tender but not often. Bad temper. Became harder as he aged--it was kind of sad. Regimented.

Describe mother

She was a mixture. You saw the soft, tender and good side of her but you also saw the other extreme too--the harshness, the sternness but she didn't have the temper dad had--she was a little more under control. More sensitive She made things fun, especially chores.

Age of both when you came into family.

Late forties. Mom two years older than dad.

Child most like father Dave
In what way?
Negative way. He was very judgmental. Not real sensitive to others. Pretty hard.

Child most like mother Mary
In what way?
Not very sensitive. Good martyr. I used to be too.

Relationship between parents
Never thought they had sex. Dad was more affectionate with mom earlier on but grew really mean later on. Not much cuddling.

Who made decisions? Dad.

Did they agree about methods of child rearing? I guess.

Did they quarrel openly
No. You just knew mom was a martyr if she disagreed.

About what?
Moving when my dad retired. Ball games on T.V.

How did the quarrels make you feel?
I always felt mom was martyr again and dad would pout and mope around. We didn't like it when mom was like that.

Did you take sides?
Sometimes. Mom's side.

Who was most ambitious for you? Mom.

In what way?
She encouraged me. She was always proud of me getting good grades and doing well in school.

Were you influenced by another adult in childhood?
People in church. Teachers—a music teacher. She was enthusiastic and fun.
SALLY

Sally, aged 30, was born in Korea and adopted into a Korean American family at age seven. She responded to the Family Constellation using her adoptive family and arrayed the materials on the floor, painting on the paper in her lap.

Conjoint Interpretation

C. Take a long look at the first picture and try to see all that there is to see (a few minutes pass).

Figure 10. Red Ball
S. Well I see myself waking up in bed and I had a bad dream. I was dreaming that I had this red ball and someone was trying to take it away from me. I don't know who and they were bigger than me. I didn't want them to take my red ball away so I woke up crying.

R. What's the most vivid part of the memory?
S. The person taking my ball.
R. What's the feeling that you had at that point?
S. I'm mad. I didn't understand either. I'm confused.
R. So you're sitting on your bed and you woke up crying
S. Mhmm.
R. Do you see anything unusual in the picture or anything about the colors or—that means anything to you.
S. Just that the ball was red... It was my ball.
R. What does red mean to you? Does it have any special significance or anything for you--it just happened to be red?
S. Yeah
R. I notice your eye is red in the picture too.
S. Mhmm. Probably because I was crying.
R. . . .the bed's all black but that the sheets and the little fringe you put on it are really brightly colored.
S. Yeah, I like bright colors. I don't remember at all what the bed looked like. . .or even the room. . .
R. . . .the other thing I notice is that you don't have arms.
S. Mhmm. You notice I'm a lot bigger than my bed lying down--not too proportional. I just didn't bother painting 'em. I'm sure I had 'em. . .I was sitting up though. It got me up.
R. What about the second picture. . .what do you see? . . .

Discussion of the second picture

Figure 11. Fireflys

S. . . .we usually didn't get to go outside at night . . .(but) they let us go out to catch fireflies and that was a lot of fun.

R. Who are the people in the picture?

S. My brothers and sisters. I didn't paint 'em all in there 'cause that would have been too many, but the big Person was like my mom.

R. Are you in the picture?

S. Yeah, yes I'm running up there to catch it.

R. Are you the one that's flying through the air?
S. Mhhm

R. Great big leap, huh? What was the most vivid part of that memory?

S. Catching the fireflies and seeing them in your hands. . . I didn't paint that . . . maybe if I was a better painter . . .

R. . . . What was your feeling at that point in the memory when you're sitting there with the firefly in your hand?

S. It was neat. It was neat. I really liked it. . .

R. You said something about the door when you painted it. Were you painting the door closed or

S. I painted it brown--my house was kind of hard to see. We had a big old farmhouse--two story.

R. Two-story house and your mom's just about as tall as the house. (both laugh)

S. Yeah that's right and she doesn't look too good-- she looks like she's got a horn growing out of her head too but it's the . . . brushes.

R. I noticed you didn't go very close to the edges but you were saying that was to keep the paint off you. (Sally was painting on the paper which was in her lap).

S. Right. I would probably have done more. I wonder if fingerpainting would be easier. I think I'd like to do that.

R. There's not much detail you could get with your fingers . . .

S. It'd be tactile. . . I'd like it better than painting.

R. . . . which way are you guys running in that picture, you kids?

S. Towards the flies

R. Towards--and they're all over so you're kind of running in every direction. . . There's no faces on this picture.
S. Nhhn, too hard.

R. . . . Were you aware that you weren't drawing faces. . .

S. Yeah, mhhm. . . mom, she was the first one I
drew—painted. She was so hard to paint. I mean I
couldn't even get the lines to go right.

R. . . . she's bigger than the other two and the other two
are actually painted a little better than her.

S. Mhhm, mhhm.

R. You had a little trouble painting mom. (Pause).
Is there anything else you can think of about that
painting. . .

S. Well it was a fun memory, it was a nice memory.

R. Ok. Why don't we look at the third one then. I want to
know what this is

Figure 12. Hide N Seek
Discussion of the third picture

S. . You gotta figure it out. I could have given more clues. . .If I could have painted I would have put a little laundry machine.

R. Oh, it's a chute up to the

S. Mhhm. A laundry chute. . .Can you figure out the room?

R. Nhhn. It looks like a rocking chair or something almost.

S. It's a john. It was a bathroom.

R. Were you hiding in the chute?

S. Mhhm. We were playing hide and seek and I was like small enough to fit into it and just hang in there and hide. We used to actually ride down that chute. . .

R. Looks pretty straight and dangerous.

S. Yeah, yeah it was on one section, 'cause the bottom part was just a drop off. I don't think that the chute went down to the table.

R. Hmm. . .So you're just hanging there with your arms out so you don't fall down.

S. Actually I'm like this (gestures) but once again I couldn't paint that. . .kind of in a crouch position.

R. So just your little fingers would have been sticking out

S. Mhhm

R. Who was looking for you?

S. My brothers and sisters. We were playing hide and seek.

R. . . .the bathroom, you just do the toilet. . .you just kind of wanted something in there to identify it?

S. Yeah, yeah, and the toilet wasn't very identifiable. . .once again I think it was the brushes. . .

R. What's the most vivid part of that memory?
S. The hanging

R. What's the feeling that you get from that?

S. That I could fall.

R. That there's some potential danger

S. Mhmm. Another E.R. that I wanted to do. . .I'm falling. That's a big one. I had that for a long time.

R. That sounds like a scary one . . .But that's kind of the same feeling as this one. You're hanging there and just about to fall.

S. Yeah, but not--this wasn't getting my heart rate up. The other one. . .I think it was a dream too and I'd wake up and my heart would be going, racing.

R. Is there anything else you notice about that picture--the colors or?

S. I colored myself brown, gave myself clothes.

R. Gave yourself clothes this time, yeah. There weren't clothes in the other one's.

S. I gave myself a little more body on this one too. I think I was just getting better at painting. . .If I wanted to spend a lot of time . . .I would have that on all of them . . .

R. . . .In all three of them you would choose some details and just leave out other details, huh.

S. Yeah, yeah I guess so. . .

Discussion of three pictures together

R. Well when you look at them altogether then do you see any similarities between the three of them or differences or.

S. They're terrible paintings (laughing).

R. . . .you were real careful about getting as good as you could. . .
S. . . .I had a bad memory in kindergarten with art. Art's never been a plus. . .I had three crayons to draw a picture. . . I wasn't too happy with it.

R. In these you did use just about every color that you had.

S. Yeah . . .but they still seem pretty dark. . .

R. In the first one you use a lot smaller part of the paper than in the other two. . . the other two used the more full paper.

S. Yeah, I couldn't imagine what my room looked like. All I remember was there was a window like by my bed. . .

R. You look so alone in that first picture.

S. Hmm.

R. In fact in the first one and the last one you're all alone.

S. Mhhm. Hmm.

R. One in the middle of the night when no one's around you and the other one where you're kind of hidden away where no-one can even find you.

S. Hmm.

R. But then the middle one, the other extreme, you're out there with a bunch of fireflies and your whole family. . .

S. Hmm, yeah . . .

R. There's a difference between 'em, huh and what does that mean to you? (Sally laughs) Why would that be? It seems like the extremes again, that

S. Yeah, it could be.

R. . . .The colors of the bed are still interesting.

S. Yeah, I like those colors.

R. . . .the bed frame itself is . . .like this ominous. . . big dark
I just wanted to do a bed and black just seemed to be a good.

... and the lack of the arms too, I'm wondering if that's like a hopelessness. Like you're just kind of stuck there.

Maybe 'cause I couldn't grab back the ball. Oh, there we go. (recognition reflex)

That could be. You couldn't get your ball back. That would make sense.

... I think you're pushing this a little.

No, that could be, could be. What stands out most when you look at all three of them together?

(long pause) I like the middle one best.

Any particular reason?

The people there--family. ... I used the whole picture more. 'cause I would have gone to the edges if I had an easel (laughing).

An easel and smaller paintbrushes (frustrated).

Giving up, uh?

But it's also the happy memory is the one you like the best too.

Yeah, yeah.

And they're all real different feelings. In the first one you're obviously very sad. In the second one you're all happy and in the third one you were um...

Hiding, suspicious

Scared was it?

Not really scared 'cause I had done it before.

There was some sense of danger though still.

Yeah. I think I was more worried about getting found.

More worried about getting found, hmm.
S. In the game. . . . .Than being hanging there. . . . .Since I'd already gone down it a couple of times and I knew what it was like so I don't think I was scared of any danger. I just didn't want to be found. I remember in that when they didn't find me. I won that one.

R. . . . .So . . . . .the other sense in that picture. . . .is you won.

S. Mhmm.

R. You outsmarted the whole family, huh. Outsmarted all those poor brothers of yours. . . . .the only face parts on any of them are the eyes on the first one, and the last one there's no noses or mouths.

S. . . . .I thought about all those things. . . . .if I had paint brushes. I did give her hands--there are white hands at the end. So I was trying at the end. . . .

R. . . . .when you're looking at paintings, people don't have faces, sometimes it's like a lack of emotional expression in the family. . . .you thought about drawing 'em, just didn't have the right brushes (tongue in cheek--Sally guffaws).

S. Are we done?

R. That's enough for one sitting? No, I have to do one more part. Can you think of any reason these would be especially important to you today--these memories--now at this point in your life?

S. Yeah, definitely. I've tied this one in with a picture. The only baby picture I have.

R. The first one?

S. Aha.

R. And what's the baby picture of?

S. It's where I'm dressed up and I have a little ball and I'm sure if it was in color it would be a red ball. But I think it was when they were doing that picture. I think they were taking the ball away from me. 'Cause in the picture it looks like I'm almost ready to cry. So I don't know.
R. And the picture (Fig. 1) is you waking up from a dream where someone had taken the ball away.

S. Yeah, yeah, 'cause I was pretty young in that picture so that's how I tied in this dream because this dream kept occurring for a while. And I could never remember a red ball and something like that actually happening.

R. Is there any experience in your life recently where you felt like someone has been trying to take something from you that you don't want to give up. Or you've just seen the picture recently or

S. No I made that tie in when I got my picture and I was looking at it.

R. When did you get the picture.

S. I've had it...I think every time I move--the picture, 'cos it's my only picture I take real good care of--so when I looked at the picture once, I looked down and was going, "I wonder if that has to do with anything", and it did...

R. And that's what you remember

S. And so I kind of tied it in. It could have been just this last year but I don't think so. I think I tied it in before that. So that's what I like to think.

R. What about the other two. Can you think of any way they would tie into what's going on for you in life right now?

S. I think the middle one because I want to look at life more positively...Try to remember the good things--'cause there were a lot of good memories. Not dwell on so many of the negatives. Um, this one--kind of hide from reality--thesis...laugh). No, I don't know.

R. And if you're lucky no one will find you (more laughter)

S. And then I'll win (continued laughter)

R. And then the toilet's real symbolic

S. That's right. Flushing down your life down the drain (still laughing).
R. Huh, that's getting more and more interesting, the last one (more laughter). The stresses—and just wanting to go hide in the chute somewhere.

S. YEAH! Could be, you never know, I hadn't thought about that.

R. Where nobody can find me

S. Well if I didn't want to do this one, 'cause I wanted to do the falling one but I couldn't imagine how to do that one. And so this one was kind of the next thing to falling.

R. This is also fall but it's safe—more of a safe one.

S. Yeah, a safe fall. I never liked that falling dream.

R. You felt like you've been falling lately?

S. No... I don't have that dream any more. I don't have either of those dreams.

R. I'm going to read...this Life Style Assessment that I did and it could be completely off—it could be on...

Life Style Summary of the Family Constellation

R. I am hardworking, considerate, strong willed, realistic, sensitive—on the inside but tough on the outside. I have a good sense of humor and high standards. I excel in many areas—Work, school, sports, creativity because overall achievement is very important. I can conform to adverse situations well for a time but eventually will rebel...

S. Those sound very much like me except for... tough on the outside... but not now... though it's kind of funny because people who don't know me still see me like that...

R. I should be conforming even though I don't agree with the decisions.

R. I should be hardworking and emotionally strong. I should uphold the family religious beliefs and appear successful and proper in the eyes of the community.

S. I don't think those are any shoulds. Those are things I choose to do... What was that first line?
R. ... conforming even when I don't agree.

S. Yeah, that one. I don't think I do that...

R. ... Men and women can both be athletic, smart, artistic. Both can be harsh and nurturing. Not a whole lot of gender stereotyping. but

Men are more abusive, harsh, punitive and bad-tempered than women. More idealistic and less realistic.

S. I don't know. I don't really think I have that tough of a view about guys...

R. Women are. more sensitive than men though they may try to hide it. Women are conforming and try harder to please than men though they can still rebel. Women are more vulnerable than men.

S. I don't agree with the conforming because I think guys conform as much as women...

R. Life is full of black and white extremes.

S. MHHM!

R. Life is tough but I can survive it. Life is unpredictable. It can be dangerous. It can be unsafe and rules can be unfair at times. Even with all this life can have some enthusiastic, upbeat people who will have a positive impact on me by being positive and motivating. Life is a place where. white people are more liked and accepted than Korean people.

S. I don't know. I've been pretty accepted here...

R. What about the rest of it, about being unpredictable, tough and

S. That's pretty negative. I don't think I have that view of life any more. to a point life is that way but. also life has a lot of potentiality and . . . happiness.

R. Therefore don't show your weaknesses. Be strong and try to hide your negative feelings.

S. Not any more. I think you should show your weaknesses more.
R. ... You should try to conform but life can be challenged.

S. Nhnn.

R. And the last part was you should always be prepared to defend yourself.

S. Nhnn. ... Eh, you blew it on the last one! (laughing). ... maybe ten years ago definitely.

R. Is there some of this that you agree with that kind of shows up in these pictures too?

S. Yeah. ... I used to dwell on the negative and all and now I want to go ahead and add in a positive.

R. Right, you're real conscious of making sure you get some positive into the negative. ... 'cause it can be these ways.

S. Mhhm, mhhm, right. ... I choose now to think about those things instead of the others. ... life just doesn't happen to me anymore. ...

R. ... you're willing to make choices for yourself. ... But even like the first two pictures. I think they kind of show the extremes too in your life. ... the one's just you and it's real sad and you're all alone and then the second one's the complete opposite--you're with lots of other people and it's a real happy one. They're complete opposite pictures really.

S. Hmm.

R. Do you agree with that?

S. Well not maybe complete opposites but maybe but some showing the black and white thinking. ... So now on the third one I have a nice gray picture. ...

R. ... There are other people and they're looking for you and they can't quite find you.

S. Hmm.

R. Most of the people in the pictures are female too, huh. Well, you're alone in two of them.
S. . . .growing up I don't have that many of the happy. . . 
ones like those. . .not in this family. More of the 
memories are pretty mundane and pretty nasty. . .

R. . . .you really made an effort to find. . .two of the 
three are real positive, huh.

S. I was kind of nervous because that family--there was no 
abuse here say but there was definitely some 
disfunction there.

R. Anything else you can think about them?

S. No.

Post-Assessment Interview

During this interview the Co-investigator read to
Sally the Life Style Summary as seen in both the Family
Constellation and the Conjoint interpretation of the
Paintings of the Early Recollections. Life Style derived
from the latter is underlined.

R. Did you Look at the pictures.

S. Well, where I put em, I'd walk by 'em and see em but I
never really sat down and looked at em

R. Did anything else come to you or did you reflect on
anything else in them. . .

S. Not really. . . I thought about. . . choosing positive
versus negative. . .how I used to have only negative
Early Recollections.

R. . . .how you choose to make your life more positive. . .
instead of concentrating on the negative stuff all
the time. . .

S. I don't think I did that anyway. . .

R. . . .I realized that all the people in your
paintings were all different colors. I think in
the first one you were yellow, in the middle one
you were all turquoise and in the last one you
were brown. . .and I was wondering if those colors of
the people meant anything to you.

S. I did think of yellow because of the skin. What it
would look like as a skin color . . .

R. Being Asian you mean

S. Well yeah but . . .to show up, because white wouldn't
show up as much. . .I like blue . . .then the brown. . .
yeah, maybe I thought about the skin again. . .gave
myself a tan. . .

R. . . .I don't know if it had anything to do with racial
things . . .I know there was some of that in the family
. . .

S. It could be because. . .I did think of yellow with
Asian

R. . . .I went back through the Life Style Assessment. . .
and made some changes in it. . .that reflected some
of the stuff that showed up in the paintings and to
change some of the stuff that you didn't agree with so
I just wanted to go back through that with you and have
you do the same thing. . .either agree or disagree or.

Life Style Conclusions

R. I am hardworking, considerate, strong-willed,
realistic, sensitive and non-materialistic. I have a
good sense of humor and high standards. I excel in many
areas, work, school, sports and creativity because
achievement is very important. I can conform to adverse
situations for a time but may eventually rebel. I am
very organized and like structure. I do things
perfectly and sometimes I would rather not do things at
all than risk not doing a good job.

S. I still don't agree with the perfect one 'cause I see
myself as a recovering perfectionist. . . I used to
really have to work on it a lot but now I don't even
think about it. . .

R. . . .some of it still shows up in the way you painted

S. Right and the way my house is . . .and that's a part of
me that I've accepted now. . .I'd rather be like that,
so once again I feel like I've gone ahead and made a
choice on that too. . .
R. . . you didn't like that word "should" so I changed it to chose. . . I choose to be hardworking, emotionally strong. I uphold the family religious beliefs and want to appear successful and proper in the eyes of the community.

S. . . But I don't believe my beliefs are my family's. . .

R. Men and women cannot be gender stereotyped. Both can be athletic, smart and artistic. Both can have harsh and nurturing sides and both try to please and be conforming but can also rebel.

S. . . Not a whole lot of positives there though. . . pleasing, conforming—all those to me have a negative connotation. . .

R. Men are sometimes more punitive, bad-tempered and abusive than women. Men are more idealistic and less realistic.

S. Those are all pretty negative aren't they (sadly)

R. Even if you don't like it though does it have any validity for you?

S. Yeah, some of it. Harsh, punitive. . . but there's not even a positive in there. . . I think men can be very sensitive. . . caring. . .

R. Women are more sensitive than men although they may try to hide it. Women can be more vulnerable than men.

S. . . . All those don't seem to fit. . .

R. . . . Life is full of black and white extremes. Life may be tough at times but I can survive it but it can be unpredictable, dangerous and unsafe, but even with all its potential difficulties life will have some enthusiastic, motivating people and some good memories. Life is what you choose to make of it.

S. . . . So I maybe at one time definitely had a black and white thinking but I know there's gray there and I don't believe in that, so (sadly, very quietly).

R. Therefore. . . be logical and rational about things, get as much good as you can out of life by making conscious efforts to focus on life's happy and good qualities instead of just setbacks. Be in
control of your life and your actions and live up to your highest standard.

S. . . .All of this doesn't sit very well with me because it seems so absolute--this is the way it is and it's like I know it's not that way. . . So I hate to sign or say yes that's right 'cause I know it's not that way. . .

R. Is there a way that you would change any part of that to make it feel better to you?

S. Say it again real slowly. (Co-investigator repeats).

R. What would you change about it? You still seem--it's just too, too concrete, too

S. It just seems real forced. It doesn't have that sensitiveness that I think is a big part of me. . .

R. What was the process of painting your Early Recollections like for you?

S. It was fun but it was also a little frustrating because of the paint brushes . . . I want to do a nice job because I like doing details . . . and I didn't feel like I could do that so I wish I could have just . . . fingerpainted. . . been a lot more freer. Having the paintbrush in my hand but not being able like I can control it . . . it just made me uncomfortable.

R. So either to have small paintbrushes where you could have had the control or to not have any of it at all would have been helpful.

S. Mhhm. . . .Is that black and white? (laughs)

R. Kind of, yeah. One or the other.

S. At least I'm consistent. . .

R. Do you think the painting helped facilitate the recall of the memories at all . . . ?

S. No, not a whole lot.

R. Was there any emotional component to actually doing the painting for you . . . ?

S. I think I could have felt a lot more released and stuff if I would have enjoyed it more. . . I like to do
R. Do you think it helped bring up any emotions about the memories and stuff more than just talking about them would have?

S. Maybe so with the colors 'cos I am a visual person . . . those paint brushes would have worked if I had a bigger piece of paper 'cause . . .

R. How did you feel about doing the painting itself? . . .

S. I think I would have done it differently next time and not been so worried about making a picture and just doing what I was feeling with that . . . instead of an actual event because then I had a picture in my head of what someone looked like

R. And you wanted it to look on paper just like what was in your head.

S. Yeah. . .

R. And that might have brought up more of the emotional content for you

S. Yeah and that would have also freed me more to just paint whatever and not be so worried about the details in the picture. . . for us not artists. . .

R. What was remembering those situations like for you?

S. It was nice . . . because I'd remembered some of those before.

R. What was there any relationship between remembering the Early Recollections and painting them? . . .

S. Not a whole lot 'cause I can visualize in my head pretty good.

R. What did you think about interpreting the pictures together--the process of doing that.

S. (laughs) Interesting

R. Interesting--What does that mean?
S. Well you just wouldn't let go of that bed and my arms--no arms--and the colors and I was going, "where in the world is she getting all these ideas". I mean it was interesting--I hadn't even thought about those things but to me it didn't do it for some hidden meaning and it just seemed like, you kept

R. I wanted to find something in those pictures

S. Yeah, you wanted to find something and it's just like, "I'm sorry. I didn't do anything"

R. Was it an uncomfortable process then?

S. No. I thought it was kind of funny though.

R. Was it helpful at all? . . .

S. If I didn't know you though. I might have been a little more uncomfortable. . . Maybe even threatened by it.

R. . . . Did it help you learn anything about yourself?

S. Oh, I think I'll remember to put arms on next time. .

R. Didn't learn much about yourself through the process.

S. Not really besides that I now choose to recall other events besides the ones that I used to. . .

R. Is there anything else you'd like to add? . .

S. Are you going to rewrite the things you came up with. . It seems like I'm all negative and I know I'm not like that. So I'd like to have a little balance . . .
REFERENCES


