

University of Queensland

Masters in Mental Health (Art Therapy)

PXMH7068 Independent Research Project

November 2010

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The Scribble Technique: can artist's block be unblocked using art therapy?

A heuristic study

This research paper was prepared for submission to the Australian and New Zealand Journal of Art Therapy (ANZJAT), a publication of the Australian National Art Therapy Association (ANATA).

Abstract

The resistant processes in “artist's block” were explored in a heuristic study using the Scribble Technique as a method of reconnecting an artist to their creativity. Suppressed unconscious experiences contributed to blocking. Connection to a deeper self-awareness led to unblocking. Images developed from 20 scribble drawings created a narrative in which a pattern of self-defeating behaviour was exposed. The Gestalt technique of confronting the inner critic was used to change the pattern through a process of acceptance, resulting in reconnection with the creative process. The Scribble Technique was found to be valuable in unblocking artist's block.

Key Words: scribble, block, resistance, Gestalt, unconscious.

Introduction

At times, for various reasons, art therapists and artists experience difficulties engaging with their own creative process. They may be experiencing “artist's block”, a well known term in the creative industries. This phenomenon needs to be considered and addressed to ensure that an artist experiences optimum satisfaction with their own creativity and ensures their self care.

In choosing a heuristic research method I confronted a persistent problem – an inability to wholly connect with, immerse myself in and enjoy my own creative artwork. The freedom and depth to explore my imagination and spirituality in my artwork became disciplined over a long time with technique and society's expectations to represent reality in a naturalistic form. When combined with a diagnosis of depression, this seemed to thwart my art making. It felt like an early death, with no feeling or energy for life.

Caranci (2007), an art therapist working with clients in depression describes the illness as “a

severe state of cognitive, emotional and physical suffering, as well as immense solitude, a constant state of helplessness and hopelessness, self-doubt and fear” (p.iii).

Florence Cane (1983, [1951]) developed the Scribble Technique in teaching gifted children how to stimulate their creativity. Cane worked from the belief that spontaneous line movement on paper stimulated the imagination. Her methods involve moving the whole body before drawing, in preparation for releasing the creative flow using large arm movements to create a scribble onto paper. The scribble is viewed for familiar shapes or images, which are then emphasised and developed intuitively to process feelings and explore meaning within the whole image (Landgarten, 1983).

The concept for my research question was therefore born: “The scribble technique: can artist's block be unblocked using art therapy?” This projective approach using active imagination and free association to expose images, and emotional and physical reactions to the drawings created, became the basis of the work in this project.

The hypothesis was therefore that the Scribble Technique may be a catalyst for unblocking artist's block. It might also expose resistance to art making, at which time Gestalt self-therapy (Schiffman, 1971) may be used at the point of confrontation.

I undertook 20 solo scribble drawing sessions. After each scribble drawing, I recorded my motivation, intrinsic desire and engagement with a painting which I had started, but abandoned due to the cognitive, creative and psychological blocks which arose each time I attempted to progress it. This painting in itself represents an outcome of this heuristic research.

Literature Review

The Scribble Technique

The Scribble Technique is an individual exercise used by art therapists today to help clients overcome anxiety about and resistance to the art process. It is also used for assessment in the Ulman Personality Assessment Procedure (UPAP) designed by art therapist Elinor Ulman (Agell, 2000) and the Family Art Evaluation (FAE) developed by Hanna Kwiatkowska (Rubin, 2005). Thoughts and feelings of the client are transferred into a large scribble drawing and any images suggested to the client are enhanced. The process is most important: any critical emotions are contained by the image and the facilitator within the working space. The client may associate freely with the image and active imagination may develop any rationale or personal meaning. Further analysis may be suggested by the therapist.

Much of the literature addressed the scribble technique in relation to child development. An analysis of children's drawings in relation to child development and the factors which guide a child from scribble to representational art was described by Gardner (1980).

Lowenfeld (1982) related the scribble to the beginning of expressive child development since it uses simple body co-ordination with basic body movement, no control and the playful aspect is more important than the outcome. Even at the age of two years a child is unique in the way they form patterns (Kellogg, 1970). It is therefore playful and non-threatening when used in art therapy to stimulate the imagination of clients and further develop any familiar images. These images are identified in psychoanalysis as being associated with the true self, the unconscious (Jung, in Malchiodi, 2003). It is considered that the conscious mind is shaped for acceptance and recognition in the external world and denial of the unconscious, one's personal dreams, wishes,

beliefs, memories, experience, essentially one's own personality, can slow down or block development of the whole self.

There is limited literature that addressed the use of the scribble technique to assist with creative blocks. Kwiatkowska (2001) wrote about the value of the spontaneity of this technique in family therapy, where one member creates the scribble and other family members see images in it. She found that the 'joint scribble' helped permit the family to come to terms with unconscious feelings towards each other.

In 2008, Kristine Anderson in her study of “Self exploration through four variations of scribble drawing: a phenomenological study of an art therapy technique” explored the Scribble Technique using four variations – eyes open, eyes closed, dominant hand, non-dominant hand and combinations of eye/hand methods in a phenomenological heuristic study.

This research explores the progressive process and potential of the scribble technique to assist with confronting my resistance to creating art, not solely to describe it in phenomenological terms.

Working through resistance

Through projective art making and art therapy, resistance and blocks to the creative process can be explored and a deeper awareness of self can emerge and become conscious.

In “Freeing the Creative Process” the Gestalt therapist Betty Kronsby (1979) describes her work with artists who have experienced artist's block. She has developed her self-help exercises referring to the gestalt 'management of awareness' approach. This is an integrative approach

rather than analytical and assimilates new and existing experiences as part of the whole experience. The gestalt contribution therefore is essentially a positive regard for the natural process of things which involves acceptance or 'not standing in one's way.' She refers to the avoidance of change as suppressing sensory experience, and fear of change may prevent the artist connecting to this process. Specialising in artist's problems, Kronsky asks artists how they learn to utilise energies and develop positive attitudes towards the creative self? Also, how does one deal with barren periods or evolve through changes in style?

The abstract-expressionist painter Kandinsky (1947) writing "Concerning the Spiritual in Art" regards the pure artist as working from internal guidance: "the inner element must exist or the artwork is a sham ... the outer is used as an embodiment" (p.24). He held that materialism stifled the soul, that art reflects society with its trends and rejection of high ideals, but the spiritual in art moves above and beyond this and is timeless. Therefore the suffering of an artist with his burden, this gift of a deeper vision, drives him on resisting whatever separates him from his ideal.

However, Susan Orr (1998) in reviewing Moon (1995) states that Moon uses the artwork as a self-portrait of our inner life relating to our outer life. This may relate to Schiffman's statement - "a truly healthy man transcends his environment"(Orr p.97). She states that Moon also refers to the revival of imagination as healing dis-ease, which he sees as existential emptiness. Then the release from the external world of the individual into a mindful focus on present inner experience using self-awareness, imagination and intuition, may hold the key to unblocking a creative block.

Fenner (1996) used five minute art sessions to enhance her self-awareness. She refers to Gendlin (1978) who believed that, during focusing, change is indicated by sensing any 'body shift'.

Fenner herself directly related the language which creates art to inner body feeling. She recorded

her indwelling experiences through intuition and tacit knowing, and was guided by Moustakas' phases of heuristic design, but trusting the self in the 'chaos of living' more than confining herself to an external order. She recorded feeling resistance from cognitive processes which tried to understand what was happening while she was drawing.

Interruption or distraction from being immersed in this process of “flow” may remove the subject from this ultimate state of well-being as defined by Csikszentmihalyi (2002). He defined the flow experience as requiring complete concentration in the present moment (mindfulness).

The unconscious is referred to as our inner vision tapped through the process of mindfulness. A study by Wright, Sadlo and Stew (2006) found challenge-skills and mindfulness as important components of flow, requiring a balance for each individual. One Gestalt technique, described by John Birtchnell (1998) is for the therapist to stop the client's flow process to confront a strong emotion more deeply.

Perfectionism can drive or block creativity during the flow experience and one of the most common problems for the artist is confronting the inner critic as an important part of connecting with the process of acceptance. Kronsky (1979) uses visualisation in which the artist defends him/her self in an imaginary conversation with someone who is criticising their work while they are working. While painting, full mindfulness of sensory and cognitive processes may seem like a death before rebirth, specifically the loss of conscious control and discovering trust in the unconscious process. The psychiatrist Rosen (1993) discovered the power of Jung's method of active imagination. Rosen used the method with art created by depressed and suicidal clients in his sessions. He observed that rich images and symbols which his patients created out of struggle with despair became a source of positive energy transcending prior negative experience.

The experience of reconnecting with the true self can meet with acceptance or resistance, as a reunion or a separation. Artist Georgia O'Keefe recorded this experience as “I decided to start anew - to strip away what I had been taught – to accept as true my own thinking” (Kronsky 1979, p. 237). However another artist, Agnes Martin, described this detachment from security as helplessness: “the feeling of calamity and loss covers everything. We imagine we are completely cut off and tremble with fear and dread” (p 236) and later “I am going to work in order to see myself and free myself” (p.237).

The journey needs to be continued to break through and accept oneself. In her self-help exercises Kronsky suggests to one of her students that she paint something ugly using art materials as purely expressive. The student created with new feeling from a series of ugly paintings. Kronsky sees the free drawing, spontaneous or non-directive, as an inner self-portrait emerging out of awareness exercises such as tracking body sensations, contacting through breathing, accentuating physical tension and releasing, and random movement which stimulates and grounds energies in the body. This awareness allows a person to trust their own spontaneity, then identify their experience with elements in the drawing, for example, harmony or conflict.

Frederick Perls (1951) writing on Gestalt therapy advises “observe yourself in action, then ... as action” during the self-discovery process (p. 27). This exposes and works through any resistance as it appears. Muriel Schiffman (1971) describes her experiences with Perls, when he was teaching her about Gestalt therapy, as she tried to understand his stating that “everything is projection.”(p 5). He was working on bringing unconscious fantasies into consciousness. This is aligned with the belief that to become more self aware one assumes more responsibility for their life, therefore Gestalt therapy is a way of consciously acting out unconscious fantasies.

Self-awareness combines with experiments with new behaviour to enable growth and change toward more responsibility for oneself. The confronting experience, being authentic, connects and exposes the true self.

Methodology

Twenty sessions were conducted over a period of a month in 2010 working with the Scribble Technique and using the preparatory movements used by Florence Cane. I also followed the instructions of Rubin (2005) by allowing the hand to move freely once touching the paper and to make a continuous line without lifting the hand from the paper, stopping when the drawn lines are still fairly open. Then turn the paper around four times to see what images come to mind and bring them forward, omitting any lines to clarify the image.

Moustakas (1990) refers to the self as “both researcher and subject experiencing growing self-awareness and self-knowledge”(p.9) in heuristic research and similarly Gilroy (2006) describes the process as “introspective, experiential and intensely personal” (p.102).

Douglass and Moustakas developed a model defining six phases of heuristic research. These are outlined below in relation to this study.

Engagement

The research question regarding artist's block was formulated.

The decision to explore the scribble technique as a catalyst for unblocking my creativity also involved defining possible causes for blocking and possible self-therapy techniques for unblocking. I was aware that depression may impede motivation to paint and also resistance may

relate to prior dissociation through the stress of fear in a critical environment in which I developed my strong inner critic.

Immersion

This process called for focus on the question and exploring all possibilities to understand it.

The Cane (1983 [1951]) exercises used in preparing for drawing involved standing at an easel reaching towards the floor, up to the ceiling and outwards into circular movements. This helped me to focus and 'be present' with the drawing. Any words or feelings were noted during the process.

My eyes were open, and my dominant hand was used as this is my usual creative method and the primary focus was on my internal self. Images were developed until finished according to my feeling that it was finished.

I also documented any motivation towards working on my unfinished painting.

Incubation

A period of detachment from focus on the question, incubation requires indirect involvement such as tacit knowing.

Completing the drawings was liberating and stimulating. They were so varied that I couldn't reflect on them visually, so instead I reviewed any feelings which led to unblocking. I also noted any relevant tacit knowledge. I attempted to work on the painting.

Illumination

This is a natural process which uses all information on a conscious level, crystallizes themes and their meanings. Themes which emerged through feelings experienced during drawing were recorded either during or immediately after drawing. Reviewing the work by laying it all out chronologically enabled me to find common themes and elements in the scribble drawings. Much of the information became conscious at this point, with colour and repeated symbols becoming meaningful.

Explication

Explication relates to internal frames of reference by consciously examining layers of meaning over the period of time after immersion.

Themes then were related according to affect and phenomenological association rather than image recognition alone. Here the emotional impact of colour, subject and composition in the images makes sense of inexplicable images. Recurring themes and patterns of responses in the form of self-defense, self-protection, assertiveness and inner conflict were connected into a meaningful explanation.

Creative Synthesis

All information forms a narrative in response to the research question.

This is preceded by a period of solitude and meditation on the topic to allow time for tacit knowing, intuition and self-discovery, permitting “an inward life on the question to grow” (Moustakas 1990). Here personal awareness and experience breathe life into the research data.

Data Analysis

The process provided data for analysis by recording written messages as well as descriptive notes on the process and outcome at the end of each session. Any data latent in the artworks which resonated with the researcher after a period of rest was also documented. All data from the sessions was organised chronologically and reviewed after an interval of time with a fresh, more objective perspective.

Gilroy (2006) discusses a structure for analysing artworks by translating images into verbal language. She refers to that of Schaverien (1992, 1993) as including:

- “- a systematic analysis of marks, form and colour
- a documentation of changes in the imagery, and
- a record of the therapeutic process.” (p.94).

This guided the recording of my research sessions and provided structure for analysing outcomes.

Qualities and themes emerging from the data were described, respecting the inherent language of the images. As researcher, I then became both objective and subjective and developed a creative synthesis of the process. This involved the “aesthetic rendition of the themes and essential meanings of the phenomenon” (Moustakas, 1990, p.52), drawing on imagination, sources of knowledge and insight. This relates to the “what do you see” (Betensky, 2001, p.127) phase of the phenomenological method of analysis which emphasises the importance of subjective reality associated with the structural elements of the artwork – colour, shapes, lines and their interrelationships. Phenomenology is concerned with possibilities in reaching this reality rather than remaining with the immediate content.

Since this was a self-study I was allowed freedom of thought and feeling, presence and passion, with which to infuse the research report (Moustakas, 1990).

Results and Findings

Findings at the explication phase are described by relating the images to each other and my impulse to work on the painting. The notes recorded at the time are included below.

Scribble Drawings 1 to 3 focus on attempts to control feelings of frustration by containing the image and attempting to improve on my reaction to it.



1



2

Scribble Drawing 1

Felt a bit disinterested in the beginning. Saw a seated figure. Developed it and decided it was an alien – one side dark, the other side hopeful and light. Resistance surfaces gnawing at me to leave it. No urge to work on oil painting.

Scribble Drawing 2

I feel more open to working today. The final image presents three angels in total, the first angel

as an ominous dark figure with closed wings and hunched over, the second angel is opening up, vertical and the last one is contrastingly light and awakening.

Feeling an urge to work on oil painting, but my energy is low and am not motivated or organised to go to the painting.

Scribble Drawing 3

I saw palm leaves and developed a beach scene from them - a seagull, net, rolling waves parallel to the shore. I wanted the tree darker but the more I tried to fix it the less enjoyable it became.

Once again a sense of contrast in the image arose, this being the muddy overworked, heavy tree and lighter waves in motion.

No motivation to work on the oil painting.



4

Scribble Drawing 4

There is a change towards accepting that I can't control everything. This acceptance, of being in my own environment and 'sitting on the bottom of the sea' with no boundaries, motivated me to work on the painting.

Out of this scribble I found an octopus and its 8 legs. It appeared sad and all the arms are like my many things to do. Not much movement in its own environment, sitting on the bottom of the sea.

I liked that feeling.

I had a strong urge to paint. Worked on the painting for an hour.

Scribble Drawings 5 and 6 are connected by similar themes. Both call my attention to the protection and nurturing of the young and fragile in a safe environment. It awakens an awareness in me to possibilities, solutions and potential.



5



6

Scribble Drawing 5

A landscape oriented scribble drawing. Turning it around I saw a baby in a pram immediately. The arm and leg in the air gives a happy feel and although the pram – more like a pod – seemed secondary it was of course important for the baby as security, protection and support. Not interested in doing my oil painting now.

Scribble Drawing 6

A flower emerged. I saw a row of buds and a flower opening at the end. Both flower and leaf look like the individual unique outcome of buds flowering in turn on a vine, stages of development. The other buds are closed protected by leaves-young and vibrant, folded, waiting to blossom.

I feel like painting - I have had an idea of how I may proceed with the oil painting. But I hesitate

and in the end I do not paint.

Scribble Drawings 7 to 10 are grouped together and a pattern was observed: that of intense emotions surfacing in 7 when there was conflict with someone close to me; and in 8 of comfort and safety. This discomfort and protective pattern is repeated with drawings 9 and 10. All four images expose a sequence of problem solving which produces acceptance of a less fulfilling life. In 7 and 9 the yellow areas mirror the pain felt at the times of conflict as it appeared to be an 'acid yellow', bitter and sharp. Also both, and especially 9, are heavily contained in a border.



7



8



9



10

Scribble Drawing 7

The scribble showed an angry person and a large face with shaky lines and lips distorted to accentuate emotional affect. The colours are heightened like the intensity of the emotion, the lines formed areas as the conversation between them (line of thought). These feelings from a recent confrontation were easily projected by me into the drawing.

Want to paint but upset and do not.

Scribble Drawing 8

A horizontal scribble – I seemed to repeat a rhythmic line. The scribble was developed vertically into a dancing couple, latin dance. The movement was something I could relate to from my own dancing. This image was like a respite from the intense emotive image in the previous scribble session.

Looking at my painting and feel a bit tired to work on it. Do not engage with the oil painting.

Scribble Drawing 9

I have been thinking about the conflict which was depicted in the scribble of session 7. I thought my scribble today may show me something to do with the conflict as that event was still

prominent in my mind. My strongest reaction to the scribble was when I saw teeth – like being inside a shark. I framed the scribble by filling in the teeth. I liked the movement and uncertainty, a strong energy and it gave me hope. This image manifested the overwhelming impact of the conflict expressed in scribble 7 - feelings of pain and despair are captured here, and I am seeking help in making my next move although I also feel paralysed.

Did not work on oil painting. I noticed a strong cognitive response to it, think it was ugly.

Scribble Drawing 10

Today I closed my eyes to draw the scribble. An embracing couple emerged. I feel uplifted by this gentle, soft image. Once again it appeared that this kind of image arose after an intense emotive response in the previous session and provided a respite from the difficult emotions and affect expressed in the last scribble.

I looked at my oil painting and felt interested – it looks so demanding and challenging looking was all I would be capable of at this point in time.



11

Scribble Drawing 11

This scribble developed into an odd bird couple, a pelican and a swan, who were parents to third

bird which appeared in the image, a duck. They were accepting the duck as their own. At this stage there was a shift in which I released the past (large painting) to explore the present in a new smaller painting.

There was a strong theme of acceptance and once again a similar feeling to that which I experienced after creating the octopus image earlier in the scribble series. It was at this point that I made a clear decision to let go of the oil painting I had been trying to complete and begin with a new blank canvas.

Scribble Drawings 12 and 13 I read literally as expressing hard work and standing alone respectively, representing what I feel is required of me to unblock artist's block.



12



13

Scribble Drawing 12

This scribble revealed to me two people rowing strongly. I enjoyed the feeling of the oars cutting into the water, creating small ripples in still water. I felt myself as the still water, the gentle movement of the oars – something is being stirred.

I have visitors and tension in the house so painting may not begin until tomorrow. I feel a desire to begin the new painting but feel no private space to do so.

Scribble Drawing 13

This scribble was created through repetitive rhythms. Focusing on the centre, I saw an island in aerial view from a plane. I struggled to show the rock which followed one scribble shape, wanting to work on its detail. I noticed an urge to enhance the rock to appear more aesthetic and naturalistic in texture but realised its appearance as it stood was what defined it, and I was able to accept it without alteration.

No urge to paint the oil painting.



14

Scribble Drawing 14

Definitely a different intent internally today. A lot of conflict around me. Sowing seeds of my own sanctuary. Anger, frustration empowered me to show myself. Worked against usual 'nice' image since didn't feel nice. I feel shoved around, a bit miserable. These sessions have become very important – like a lifeline to my true self. When I feel focused on my feelings the old resistances (needing to please, make money, reduce messages to bland) were overtaken by a “no! this is the way it should be for you (me), look!” (My notes recorded my attempt at a defense against harmony.)

Have planned to bring easel upstairs to a spot I love.



15

Scribble Drawing 15

I had trouble seeing anything to respond to in this scribble until I saw a cat reclining. I can associate cat nature with self-care, selfishness as we would say. The cat has found the most comfortable place to settle and sleep. This involves trust in a safe environment, for complete relaxation.

Putting up easel and new canvas today. Painting should be a self-portrait. I had the thought to start tomorrow.



16

Scribble Drawing 16

Working on this scribble I felt it was some kind of breakthrough. The only part of the scribble which drew my interest was what appeared to be a cover over something. I filled that in, then saw several faces below it. Shelter, protection like being caught in the rain. I wanted to make it black and white and grey. The smudging didn't matter but the feeling did. There was a sense that authenticity was essential and the aesthetic of creating a visually pleasant picture was let go.

Painting! Blocked in painting on canvas. Stayed with it for an hour. Very happy about beginning to connect. A new connection, not designed or planned or satisfying any past paradigm. Feel no need for permission.

Scribble Drawings 17 to 20, although continuing the scribbles, had become less important as now I wanted to paint, I was motivated to paint and I felt released to paint. More themes of acceptance of self and a sense of comfort with self continued to surface throughout these last scribble images.



17



18



19



20

Painting the self-portrait (21) becomes a self-reflection, an exposure to self.



21

Discussion

The sense of freedom which was stimulated when using the Scribble Technique allowed for a reaction in any direction from the subconscious whatever my intent consciously. Initially when moving into the 'unknown' there is evidence of a search for the security of the familiar, the recognisable, as images presented themselves. This indicated a resistance to surrendering control to the unconscious, although there was a conscious lack of intent, more excitement and anticipation of an adventure as Fenner (1996) referred to, trusting herself to whatever happens. There are elements of perfectionism here. As my goal was reconnecting with my creative process, fear prevented progress towards this goal.

I considered the position of my ego, regarding perfectionism, as a possible barrier to being

creatively motivated. The dialogue with the inner critic (Kronsky, 1979) was a constant throughout the scribble sessions.

Resistance had other disguises in themes of protection, retreat, dissociation and conflict, all in visually conflicting elements such as the sea running parallel to a beach. The heavy definition and containing shows a determination to control, rationalise and justify the images. Here I was avoiding change, closed to new sensory experience and disconnected from unconscious processes (Perls, 1951; Rosen, 1996; Schiffman, 1971).

However, at scribble drawing 4 (octopus) there is acceptance of the outcome image and after this session I worked on the original painting. Acceptance inspiring motivation is represented in images which have no boundaries and are contained in themselves. The process of flow begins and the “inner self-portrait” emerges (Kandinsky, 1947; Kronsky, 1979; Moon, 1998; Wright et al., 2006).

Images 5 and 6 describe a need for protection and support, undertaking the risks of unconscious experience, although change or “not standing in one's way” is necessary for unblocking (Shiffman, 1971). Images 7 to 10 expose my recurring confrontation and retreat to a safe place behavioural pattern. Image 11 showed that change had occurred with accepting my identity among other unique identities. Here I decided to let go of the original painting belonging to the past and begin a new painting for the present, a self-portrait. The subsequent scribbles reinforced acceptance of the truth, whether or not it was discomfoting.

The creative synthesis occurred therefore at Session 16 when I began painting the self-portrait.

The use of the self-portrait always engenders a positive outcome because the sense of ownership and responsibility is empowering (Nunez, 2009). It exposes the artist's intent, whether it is self-discovery or desirable transformation. It is an expression of internal forces and processes.

My experience of painting my self-portrait confirmed these statements. It was a new experience for me and one from which I began to see myself more clearly. Resistance still interfered when I was less connected to the painting. I came to welcome it as a challenge to be more present and more immersed in the work.

Conclusion

The Scribble Technique liberated my unconscious processes and projected them into symbolic images. Irrespective of analysis, this rates the technique as a powerful, expressive activity for use in art therapy. However, with private information released there is a responsibility to hold it safely for processing and to understand what it means to the client. If resistance appears, it may be protecting the client from pain, so breaking through would need to be handled with professionalism and sensitivity.

In this research study I used the Gestalt technique to confront uncomfortable realisations about suppressed emotions, relating them to conflict between inner critic and personal desires, accepting the truth and responding to a deeper self. Each acceptance manifested into a connection to painting, however the initial painting belonged to the past and the decision to begin a new painting for the present strengthened that connection.

I found it an advantage to work with a series of scribble drawings covering a range of emotions over time. This created an experiential narrative, as the weight of analysis was shared between

drawings. A client attending therapy regularly would benefit from a scribble drawing in each session in order to focus feelings and to later review as a narrative. The limitations of this technique could be that external variables may create changes which are expressed in but not attributed to scribbles.

Over the twenty sessions within this study the Scribble Technique connected to the unconscious self and through this connection was successful in unblocking artist's block. The proof is the self-portrait.

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