



Melbourne Institute for Experiential & Creative Arts Therapy

"H u m a n k i n d i s
a b e i n g i n s e a r c h
o f m e a n i n g "

— P l a t o

INTERSUBJECTIVE &
MULTIMODAL INQUIRY:

THE ARTS OF RESONANCE

by

Dr Warren R. Lett, Director MIECAT

in association with

the co-researchers mentioned herein.

A collection of research media
reporting on Forms of Inquiry into
the Arts in Therapy

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2001

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ACKNOWLEDGMENTS

Grateful acknowledgement is made to Owen Génat for his work in editing and preparing this paper and associated multimedia material for inclusion on the *MIECAT Research Papers* compact disc.

Editorial Note

Every effort has been made to ensure that the contents of this paper are clearly laid out and easily readable. Preservation of the continuity of data has been a priority, however in some instances (i.e. where there are overly large lists or list entries; co/researcher data; embedded images; or immediately previous and/or following entries) this has not been possible and the data will continue across a page break.

Additionally, as is inevitable in large papers such as this, page breaks have been inserted in order to preserve the continuity of data. This has resulted, on occasion, in some small sections of 'white space.' Please bear this in mind when reading the paper.

P r e f a c e

These papers report a series of research activities that were enacted over a three-year period at La Trobe University, Melbourne. Initially, a group of four colleagues working, studying and teaching across the fields of the arts, counselling, teaching and learning, came together to explore and research their own experiencing of personal learning. The context in which personal learning was explored had several defining qualities. It was not therapy; it was not an encounter group, but it *was* small group process learning. The explorations were multimodal, that is, used as many modes of inquiry into inner experiencing as seemed apt. There was an attempt to engage in a search for personal meanings in a socially interactive matrix; and there was a search for procedures of inquiry that could be seen as facilitative of knowing about lived experience.

Carrying forward what emerged from the first study, we moved into a larger group to implement and develop further the inquiry into personal meanings found in life experiences. Over a two-year period, a group of colleagues met regularly, committed to the exploration of a variety of approaches, techniques and variations of forms of inquiry into personal experiencing, still set in social interactions.

The data reported here in Part II relate to the development of the procedures of inquiry that emerged from Part I. The data was so extensive, that of fifteen completed and researched self-inquiry protocols, only five are presented fully. The major import of these studies lies in the development of procedures of inquiry into personal knowing. It is not a theory of personal experiencing, but makes potential contributions to the procedures that may be used in the exploration of experiencing, and to an epistemological conception of ways of knowing, incorporating the various modes of knowing into an integrative connectedness.

While the research was not directed at therapeutic one to one learning contexts, it has implications for therapies concerned with the procedures for understanding the meaningfulness of lived experiences. There is also a strong emphasis from the data on the role of social reconstructions in the making of personal meanings. The nature and functions of intersubjectivity in personal learning were also identified, as we experienced them, and were thought to be central elements in any activity, whether therapy or education, which engages a personal epistemology.

The participants in the studies were always naive to the procedures of experiencing which were offered. In doing so, they took the risks associated with self-exploration and placing trust in others. What has been created from these interactions has relied heavily on their generosity of spirit and honesty of search, conditions that facilitate personal learning greatly. Our thanks go to them all, and to Patricia Broberg, who conducted the interviews and presented us with that data. A number of the research participants have become so committed to this form of inquiry, they, with me, have now formed the Melbourne Institute for Experiential and Creative Arts Therapy (MIECAT), which provides counsellor training and personal learning programmes in this way of knowing.

We are aware that there are multiple influences of the ideas and procedures developed in this research. The history of ideas and practice in humanistic education, phenomenological, existential, gestalt and person-centred therapies, together with conceptions of the arts as modes of knowing, are all patently flowing throughout. In recent writings, the work of Clark Moustakas has been a source of inspiration, and a general acknowledgment of indebtedness is made, of the spirit and content of his ideas. It was, at times, difficult to separate our own emerging ideas from potential sources in others, but his work was certainly influential.

Although our participants have all contributed aspects of the writing, the responsibility for this text remains with me. I express my deep appreciation to all these co-researchers and colleagues for their energy, commitment to and belief in the 'worthwhileness' of these dialogues of significance.

Warren R Lett

October 1998.

Part I — Dialogues at the Edges

1. AT THE EDGES

Giorgi (1980), draws attention to early attempts by James, and Husserl, the founder of psychological phenomenology, to identify the nature of experiencing. James (1890-1950) unmasked the psychologist's fallacy as comprising two confusions: that between the psychologist's own opinion with the material he reports, and that a consciousness must be as self-aware as the psychologist is aware of the phenomena. Knowing as experiencing, and knowing about the experience, should not be assumed to be the same thing, nor assumed to occur simultaneously; they arise from different standpoints. It is here that the contemporary issues of intersubjective responses and the nature of interpretation arise.

Husserl (1925/1977), developed the process of phenomenological reduction, the purest possible description of experiencing, as the basis for the understanding of consciousness, consisting of the interactional relationship of acts of consciousness (noeses) and the objects of consciousness (noemata)¹.

¹ These are the plural forms of 'noesis' (adjective: noetic) and 'noema' (adjective: noematic) respectively.

And for James, three meanings of confusion about the nature of experiencing include the intersubjective-mistakenly describing the subject's experience in terms of one's own; the part-whole confusion-substituting the topic of thought for the object of thought; and knowledge versus experience — 'the way of experience proper is the front door; the door of the five senses.' In addition, for Husserl, bracketing became the means of dealing with the confusion of knowledge and experience, 'so that one is present to all that one experiences in terms of the meanings they hold out for consciousness,' (Giorgi, p83). To describe experience as it presents itself is potentially, to eliminate intersubjective and part-whole confusions. Thus, citing James, 'the object as experienced — thoughts in relation to objects,' becomes the theme of phenomenology; the purist possible description of experience is the first activity. Making meaning from description is the subsequent task. These matters constitute the area of exploration in the current research: what is perhaps new, is the effort to explore living experience as it arises, not constructs of experience predetermined, and to find new forms of inquiry, which might be termed experiential, not only phenomenological.

Giorgi concludes that four common themes from James and Husserl will provide surer access to psychological phenomena: the importance of clarifying one's standpoint; the significance of the phenomenal realm; the necessity of description; the primacy of the relationship of the psychical to its object. Explanatory psychology is the derived discipline, and descriptive psychology the foundational one. The implications for the relationship of phenomenology and hermeneutics also derive from this basic distinction.

Following these ideas, one of Giorgi's preoccupations has been to establish a clear and adequate method of description, in pursuit of the things themselves; but also to suggest post descriptive, qualitative forms of analysis, and to go in search of 'meanings in the stream of consciousness' (1985, p6). Phenomenological psychology is thus the 'discipline that tries to sort out and

systematise meaning,' and one area of application is 'to go to the everyday world where people are living through various phenomena in actual situations' (p8). Many of the reports of his works and those of his students and colleagues deal with the understanding of a construct, as in this volume—self deception, victimisation, verbal learning. In addition, although the findings are derived from the closest possible extrapolation of the participants' experiencing, there is a process of transformation into essences by the researchers, in search of construct definition.

Thus, it seems that both description and explanation or interpretation are both present in these studies. Exactly what this process is, and if interpretation occurs, and of what form, is a matter of importance for the definition of phenomenological psychology.

His adaptation of procedures from Merleau-Ponty (1962), involved description, reduction (including bracketing), the search for essences (structures of meanings), and the understanding of intentionality (reflective experiencing in the thinking object-relation). Giorgi took the step from these components of philosophical phenomenology, to a basic method for phenomenological psychology (1985), thus enabling a move from the study of constructs, to a study of human experiencing. The step to the application of such a methodology to such complex behaviours as psychotherapy, is still in formation, the most complete statement of such a paradigm being that of Moustakas (1990, 1995). Moreover, whether phenomenological psychology can become a form of therapy in itself, aside from hermeneutic alliances with other systems that provide theoretical-interpretative meanings, is a matter awaiting attention from the therapeutic profession.

Two forms of 'interpretation' seem present:

1. One is initiated in Giorgi's (1975) step three (the psychological description of experiencing);
2. The other is contained in the extrapolation from experiencing into knowing, or understanding the meanings attributable to experiencing.

Are these both forms of knowing, one tacit-felt-experiencing, and one distanced-holistic-re-experiencing? Both of these forms of experiencing seem different from the knowledge said to be attained when a psychological theory is brought to bear upon experiencing to explain the meanings of experiencing-as in hermeneutic explication. It seems plausible to argue that this is the real meaning of interpretation applied to an experiential text: it brings an existing frame of reference to bear on new data of experience, and incorporates them in some way, so as to extend or ramify existing knowledge. This form of interpretation is theoretically referential. However, the two former descriptions of experiencing might better be described as personally referential, or simply, experiential. This distinction is a critical one in order to allow researchers to isolate experiential meanings from theory driven explanations of experience: preserving the description-explanation functions. As Polkinghorne (1989) states, although phenomenological research is both descriptive and qualitative, it has a special realm of inquiry-understanding the structures that produce meaning in consciousness, with a focus on the subject's experienced meanings, not merely on descriptions of overt behaviour. It also 'acknowledges the reality of the realm of meaningful experience as the fundamental locus of knowledge' (p42).

Experiencing itself may constitute what Gendlin (1978) called 'felt meanings,' and Husserl called 'intentional.' Price & Barrell (1980, p 76) term this 'experiential phenomenology,' in which 'the investigators question, explore and arrive at conclusions regarding psychological processes within themselves

(so as) to generate testable experiential hypotheses. These forms are to be distinguished from the more distanced stance of reflective reexperiencing, which Giorgi seems to describe 'as ultimately meta-psychological' (1981, p84) and including reduction. These apparent distinctions as forms of inquiry, although arrived at separately, may not necessarily be mutually exclusive, and in fact may well be seen as complementary aspects of phenomenological inquiry. For example, this combination of experiencing and reflective understanding through reexperiencing, is the process developed in phenomenological art therapy by Betensky, but ascribed to Strasser (1977), incorporating emotion within three phases of intentionality: the pre-intentional, the intentional and the meta-intentional. In the words of Valle and Halling (1989, p 14):

'Through description, the prereflective life is brought to the level of reflective awareness where it manifests itself as psychological meaning.'

Colaizzi (1978, p.65) uses the term 'reflexive phenomenology' (Tesch, 1990), for research in which the researcher uses his own experience as part of the data.

The dialogal nature of phenomenological research is emphasised by Polkinghorne (1989, p47), in order to avoid the difficulties of mere introspection and subjectivity, to acknowledge the shared and collective nature of experiencing of an object, thing or construct, and thus to provide a form of validation. These strictures are at their most extreme in the condition of one to one therapy, which has dual but potentially unequal collaboration, and is especially subject to the likelihood of interpretative reconstruction by the therapist, making both description and understanding of meanings difficult, when conducted in phenomenological form. A potential confusion exists between experiential phenomenology as method, and hermeneutics, which according to Aanstoos (1983, p.15 in Tesch, 1990), does not concern itself with 'the experienced intention of the actor,' but seeks to interpret

action and give meaning to it in 'the larger social context in which it is embedded.'

The most open-ended form of reflective phenomenological research is the form of heuristic inquiry, which is intrinsically a process of discovery begun by Moustakas in his work on Loneliness (1961), and restated (1981). Tesch comments on this (ibid, p.35) that it begins with 'inner searching for deeper awareness' (ibid p 209), like intuitive self-searching; 'experiences of others are listened to — keeping the focus on the essence of the experience through the person's rendering of it and relating of it' (ibid, p211). In all of this the researcher engages in a 'search for a pattern and meaning' (ibid, p211) by immersion and indwelling, yielding a narrative portrayal.

Extending this procedure, in a dialogal form (Strasser, 1977), brings an interactive type of experiential, collaborative reflection upon continued experiencing, and reexperiencing, leading to reciprocal or interactive phenomenology, called the experiential method, by Barrell and Barrell (1980), and utilising a form of self observation, becoming both subject and researcher.

These variations of phenomenological psychology carry two main directions. The first is that which is found in the work of Giorgi and associates, who work essentially with constructs of human experiencing, engaging in as pure a description as possible. They then move into a psychological construction of experiencing, often repeated over many subjects, in a manner which is, debatably, an interpretation of the phenomena of experience, through indwelling, but clearly arriving at an abstraction of experiences into meaning which is the researcher's own. This is empirical phenomenological psychology, scientific description and analysis, by a researcher, of the things themselves, the interaction of noemata and noeses.

The second stream of phenomenological psychology is that which engages the lived experience of persons, who interact with the researcher in some way to create an experiential method, in which process personal consciousness is explored, and a dialogal interaction occurs both within and about the experiencing. Forms of reexperiencing are arranged, reflective self-observations made upon them, leading from felt meanings to understanding of distanced meanings in the life of the person. The meanings, whilst arrived at interactively, are not the researcher's meanings only, nor the study of a designated construct, nor the result of a researcher intruding an explanatory theory from another source; it is not a process awaiting completion by a hermeneutic analysis. When this is the case, then the form of inquiry being engaged in, will have to find and declare its own parameters. It is this second stream of phenomenological psychology that is most likely to allow forms of therapeutic experiential phenomenology to emerge.

In the experiential studies that we report, our notion of multi-modal experience is central to the ideas of experiencing and the representation of experiences. It involves the conception of experiencing and reexperiencing as undertaken through all the possible modes of human processing: kinaesthetic-sensory, visual, aural, oral-vocal, emotional. It asserts that experience is processed in some or all of these, and thus in order to reflect upon experience or come to know the deeper structures of the meaning of experiences, access through all the modes should be available. Thus, experience and reflection which involved only talking would be a vast under representation of experiencing. These ideas have been described elsewhere, Lett (1982, 1993, 1994, 1998).

2. THE SELF AS THERAPIST

The possibility of making meaning out of one's own experiencing of being is a fundamental presumption in the universal search for making sense of our lives: the presumption is that this is indeed one of the major life tasks. It is also the particular motivation for the encounter of people with a professional, called therapy. To what extent this activity can be satisfactorily completed alone, or requires the participation of significant others in a socially interactive yet very personal dialogue, and of what kind, is a matter for consideration.

While Giorgi (1985, p 8) advocates 'going to the everyday world where people are living through various phenomena in actual situations,' the present approach is directed to understanding a person's experience of herself, as she lives her own life. It involves therefore, both description and explanation, combining both phenomenological and heuristic paradigms (Moustakas, 1990). It is an inner searching for deep awareness, it does involve description, by the subject of her own experiencing and reexperiencing, and it does involve collaborative attempts to construct meanings through the interactive understandings of their shared awarenesses. This form of research is a composite of a number of methods variously described above, seemingly closest to an experiential method within heuristic phenomenology. It has some similarity to the description by McNiff (1989) of his own intersubjective dialogue, between himself and his life story art works, which he calls tantric art interpretation-allowing images, over time, to engage a sympathetic correspondence, to dialogue with them, withholding tendencies to go immediately after interpretive meanings.

2.1. Context and Purpose

Three professionals and I the researcher met for about half a day, fortnightly over a period of four months. All were mature aged students (mean age forty), engaged part-time in higher degree studies, but working professionally. Adrian was a male dance therapist, lecturer, and movement improviser. Jill was a female lecturer teaching visual arts as part of a therapist-training programme. Jess was a female psychologist in private practice.

The purposes of the meetings were to:

- Explore undesigned, emergent, personal life meanings
- Use multi-modal ways of inquiry into knowing in some way to do this
- Work collaboratively in experiencing and understanding
- Research this process using emergent procedures
- Document as fully as possible, the experiences as participants and researchers.

2.2. Parameters

It was agreed that this was not just a form of group therapy; that we would try not to interpret peoples' experiences, but respond to them with empathy, in ways that would emerge. Although there was a 'therapeutic' element in the work-there was an intention to explore personal meanings of lived experience-the emphasis was to be on the participants being in control of their own participation, and that the main life reflection was to be done by the participants, outside the group. The function of the group was to be a checking-in place, meeting the expectations about reporting back on the work done, and receiving a response; crossing the threshold of the private into a limited form of social disclosure. Would this be a vehicle for extending personal knowing? Oh what kinds? In which procedures? With what

authority? These were the implicit questions that we set ourselves to encounter through experience.

2.3. Procedures

Each participant brought material that was a representation of some aspect of his or her current life. At the outset, two chose to use representational forms in which they were most skilled.

Jill made explicit that she wanted to use the visual arts for this purpose, a mode in which she was skilled, to see whether it could become a vehicle of self-knowledge for her. Adrian said that he wished to experiment with improvisational performance, which was a major aspect of his working life, in which he was skilled. Jess's skills lay primarily with words, but she chose not to rely on poetic form, choosing a combination of photographs-collage and drawing, and feeling vulnerable in her choice.

It was clarified that each person would have roughly one third of the session, to present whatever they brought, and to engage in responses to this. I, acting as the facilitator, agreed to provide a typed text of the entire proceedings shortly after each session. There was agreement that the work outside the group each fortnight, would include reading the text, reflecting into a tape recorder, and spending blocks of time on self reflection, thereby creating some new experiencing and representations of that. Choices as to what would be shared with the others were made by each member.

In practice, Adrian presented three movement improvisations to the group, and in all but one session presented drawings. Jill presented numerous art works in a variety of media, at times accompanied by words. Jess provided collages and on occasion short verses. After noting that no one had brought their tapes as a form of representation, it was agreed that this would be done in session 6. Jess was not able to do this, because of time pressures.

In the final session, a full day, all the material was brought, and each person had a separate room, and over an hour to sit with and make a final indwelling of their representations, before making a final review report to the group. Jess had a professional emergency that caused her to lose the last indwelling time.

Subsequently, I asked the participants to make their own indwelling of their materials, in a search for a final written statement of what seemed to be the essence of their self-knowledge, gained from the activities. This was done in the month after completion. I then made an intensive indwelling of the material from the sessions, from the typed text. In this, the purpose was both to bracket out theoretical interpretive thinking; to produce a descriptive summary of what seemed psychologically significant in their descriptions of their own experiences; to reduce this finally to what seemed the essence of their experiencing, as reported by them. This final step found its own form of poetic abstraction. In doing this reduction to essences, all the statements of each person were brought together — that which was about their own representations, and whatever they said to other participants, so as to be immersed in all their utterances. My own utterances were also treated in the same manner, to clarify how I participated in this process.

A subsequent, final indwelling was requested, when each participant had seen all the essences, and three final essence statements were made by the participants. Two made final media statements as well.

This procedure has elements of:

- Giorgi's (1985) bracketing, reduction and synthesis;
- Gendlin's (1978) focussing of felt meanings;
- Strasser's (1977) dialogal phenomenology — between the inner experiencing reflection, and dialogue with others;

- Price & Barrell's (1980) collaborative participation in experiencing, called 'experiential phenomenology';
- Moustakas' (1981) discovery process — through immersion and indwelling the experience in order to construct or arrive at meanings.

It is argued that these are not separate methodologies, but are all related aspects of a generalised approach to experiencing, which might be described as *experiential phenomenology*.

A description of the procedures as found in the verbal texts is presented next. Slides of visual materials are incorporated where appropriate.

3. INDWELLING THE TEXT

What is my purpose in this Indwelling?

1. I want to see what seems to be the deeper essence of:
 - a. The self reports for each individual.
 - b. The responses of the group to these.
 - c. My own responses.
2. Is there something in the whole process that seems to be gathering itself, developing in process; how can it be described?
3. What and how are the modes of experiencing working?
4. I have decided to bring together what seems the essence in each person's verbal participation, in each session, as the basis if understanding.

3.1. Session 1

3.1.1. Jill

3.1.1.1. Material



Figure 1 — Jill's sculpture, photo I



Figure 2 — Jill's sculpture, photo II



Figure 3 — Jill's sculpture, photo III

3.1.1.2. Self Talk

Jill introduced a self-sculpture, photographs of this, and an intention to watch it decay. However, it did not. She worked with this and with her students with impermanence and a search for themes in one's life. Jill said she would be interested to find connecting themes in her material. She repeated her sense of experiencing of bodily self in decay.

Jill twice commented that the art aesthetic prevented authentic self-expression and queried its value as therapy. She said there were two things evident as strongest feelings: What is the question on the face of her sculpture? In addition, what is the animal feeling quality of it? These were strong feelings but without a sense of direction.

3.1.1.3. Talk to Adrian

- Jill identified a tension of moving/stopping around an unidentified, intangible point: man/animal, part/whole, strong/weak.

3.1.1.4. Talk to Jess

- Jill identified strongly with what she sensed in Jess's story; she described it as a wanting to break out, forget conventions, and break out with abandonment, forget self-control.

3.1.1.5. Researcher Felt Understanding

My own experience of indwelling Jill's experiencing (my reexperiencing of her experiencing) is given back this way:

*A question exists at a point of tension,
where the energy is contained,
yet thrusts
towards the raw energy of an imagined freedom
and possible authenticity,
and away from control and responsibility,
from bodily decay,
from aesthetic niceness.*

My worry at this moment is that it is *I* who reconstructs *her meanings*. It is my experiencing and understanding. Does this really matter? How does *she* understand it? Would or will it make any difference if I ask her to check this? Even if she agrees with it, will it make any significant impact or difference to her? On the other hand, is it, as in therapy, just a kind of essential clarification, as in all interchanges? Isn't that my role, to show what I see, to replay my felt understanding of her experiencing? Alternatively, should the therapist only get the client to restate her own understandings? The answer I think, is somewhere in between, or sometimes one, sometimes the other, always seeking the balance of mutual knowing.

3.1.2. Adrian

3.1.2.1. Material

Improvisational performance was given.

3.1.2.2. Self Talk

He wanted to explore more of his relationship with the wolf, avoiding archetypal type meanings, seeking his own. He wanted to explore his meanings in improvisation in a more conscious way, something he would not do in ordinary performance. He was aware of not letting it act as a censor, but to remain exploratory: he would perform, and then reflect upon it. Adrian described his working — 'a word occurs and is placed in movement space.'

He was aware of mythical images, half man-half best, and the feeling of integration of himself and animal. His energy was first in the chest, then hands and feet. Adrian experienced a tension between attending to his inner content, and concern about what we were thinking; he oriented away from us. He wanted to sit within the imaginal-mythical space of ancient images,

symbols of dark battles. Yet, the focus was at another point — about how free he could become in performing.

He was striving to get a concrete sense of order within improvisation, which is not about words, free from the censor, but allows allowing the story to emerge. Adrian said a genuine connection with a content is the ideal focus, versus searching and not connecting and feeling vulnerable, and that both had just occurred.

3.1.2.3. Talk to Jill

- Adrian said he was hungry for the art images, it being like a performance, and that her images were aesthetically right in his view of her
- He saw and liked the ancient powerful element in Jill's self sculpture, and that he felt he was on her journey

3.1.2.4. Talk to Jess

- He saw his perspective on Jess's inner strivings for freedom as opposite: he wondered how it should look on the outside, as a behavioural gesture.

3.1.2.5. Researcher Felt Understanding

My indwelling of Adrian's experiencing is:

*A struggle exists between the inner and the outer self:
the performer brings a story from the inside out,
feels comfortably connected to the ancient and the mythical,
uncertain about giving form to the personal,
but is conscious of the interpersonal as a challenge,
and a question about connecting.*

I am not sure that I can make this clearer. I think it was not very clear at that moment: something was being foraged for. I try to state it as clearly as I experience it: I feel the uncertainty and the foraging.

3.1.3. Jess

3.1.3.1. Material

General discussion only.

3.1.3.2. Self Talk

Jess felt a bit unready and less equal to the task, since her preferred mode was writing, but images were important. Getting a product was a struggle.

She mentioned a client surprisingly in a romantic situation, and felt herself wanting to step outside her boundaries, as in a cavorting company, a feeling of spring, colour, ecstasy, bursting out. She wondered what it would be like to eat the whole bunch of grapes — symbol of her feelings.

3.1.3.3. Talk to Jill

- Jess said Jill's sculpture reminded her of her own sense of ageing and mortality; but had a paradoxical wisdom within it, preventing decay.

3.1.3.4. Talk to Adrian

- Jess said she felt powerful energy but constraint in his movements.
- She thought she remembered something Adrian had said, but it was also for her. Can you afford to let yourself know what you are doing?

3.1.3.5. Researcher Felt Understanding

My indwelling of Jess's experiencing is:

*Uncertainty: a tension of the challenge to inner wisdom
by surprising emotion,
attraction and consideration of risk
in breaking through life boundaries.*

3.1.4. Researcher

I want to try to catch the essence of my own understanding by revisiting my own participation: What did I say? How does it feel now, in the context of indwelling the whole session?

3.1.4.1. Talk to Others (General)

The opening was a simple request for anyone to talk about what they were bringing.

3.1.4.2. Talk to Jill

- After completion of her presentation, I suggested that she might want to connect with her material then.

3.1.4.3. Talk to Others (General)

I suggested that we all make a response from what we were experiencing to Jill's material.

3.1.4.4. Talk to Jill

- I said I felt the sculpture to contain very powerful feeling, something from inside out, and aesthetically right.
- I asked what was the essential feeling in it for Jill?
- I said I felt a containment in the body, but an uncertainty in the mouth, a questioning hanging there, a waiting.
- I asked Jill what was the sharpest feeling she had so far?
- In addition, could she follow that feeling, to go ahead with her work?

3.1.4.5. Researcher Comment

I set an example of participation in a structure where there are no rules for participation. I leave the form of entry and presentation to individuals. I ask direct questions about the feelings they might have regarding their material. I express my own feeling response to the materials. I try to avoid any interpretation of the meaning content of the materials, nor any particular

pressure for details of self-disclosure. I encourage further self confrontation with the materials and the ongoing dialogue.

3.1.4.6. Researcher Felt Understanding (Jill)

*Directing attention to the feeling in the form,
opening the self to reexperiencing this now,
and to others' experience of the representation of the self.*

Aesthetic form giving containment of powerful feelings and a question.

3.1.4.7. Talk to Adrian

- I asked where he felt the strongest energy?
- I said that Adrian used a great deal of energy in the performance, and his back seemed to have the wolf energy.
- I said the energy seemed to be held in him, but we were not connecting to him; he could connect with us by an apparent choice.
- This seemed to raise the issue of him and us, and how we would connect.
- I said I saw the fingertips as a marker of energy and of transitions, conveying different energies, but suggesting choices Adrian was making about facing us and communicating more directly to us.
- I asked Adrian if he could identify something to stay with or focus, and whether his comment on his issue of connecting with us had a particular feeling to it?

3.1.4.8. Researcher Felt Understanding (Adrian)

*The form of powerful energy in movement,
displayed but not communicated.
How will you connect with us?*

3.1.4.9. Talk to Jess

- I asked Jess what was her strongest image in the word picture?
- I said I could respond to images of colour, spring and cavorting company in which she seemed to present herself.
- I asked her if there was something in this that she could get hold of?

3.1.4.10. Talk to Others (General)

I raised a general question about how much people needed to start a journey like this; could it be a vague sensing or did it need to be focussed and specific

3.1.4.11. Researcher Felt Understanding (Jess)

*A delicacy of sensing,
would be voluptuousness and shadowy questions lurking about,
and feelings of surprise.*

3.1.4.12. Researcher Integrative Synthesis

*A process had begun in which self-exploration is the task.
How to present ones' self, is easier than what to say of ones' experience.
Form, in this case seems to allow feeling to emerge, contain, and hold, for contemplation,
immersion, understanding,
communication to and experiencing by others.
Responding, respecting, finding the authenticity of ones' own response and allowing others to
do the same, seems to be our task.
We do not hassle or haggle for details, but seek a deeper understanding. We wait for
meanings to suggest themselves.*

*Three people seek an understanding of a life tension:
what it is, what it means, what to do with it?*

This was the completion of our interactions about Session 1, at this time.

3.2. Session 2

3.2.1. Adrian

3.2.1.1. Material



Figure 4 — Adrian's drawing, arctic wolf I

3.2.1.2. Self Talk

Adrian reported a dream with images of his partner and the group, in a warm room, he giving us an unusual meal, and we appreciating what his life is like, and he loving the feeling of being understood and of a warm atmosphere.

It is about me performing for you here — a magnification of me in my professional life — the front of me facing the blizzard, feeling cold. It is also me responding to performing for you. Specks of blood on my leg seemed brave, allowing some of the inside to come out. The cold feeling is a challenge that energises and leads my system to respond with heat — it's I teaching and gaining support here.

He said he would focus the three things: the neck, the blood and the chest, for his performance. The man and wolf follow each other in the snow, but it only matters that they meet. The wolf stands and waits, ready to give, and I cut its heart out.

I love the idea of following, a rhythmic patterning, thinking I am going somewhere, but all I have to do is wait. The wolf will lie down and give me his heart — I needed you to understand that, explicitly. You need to be outside, above the journey, to see it. I had to do that to be able to look at you, and take in the response, which is a real challenge, to see how people are feeling so directly. Hot and cold is the wolf's heart that I hold in my hand, accessing both, needing to reconnect to my own warmth.

I love the scrawny femaleness of the wolf, its maternal forbearing. The cold is external, all round, I energise from my inner warmth, I love the contrast, I meet external demands. This is my experiencing continuously, which I do not want tied down to meanings.

3.2.1.3. Talk to Jess

- I love the daffodils transcending all the boundaries.
- I found the strong male Dionysian image-statue-icon strikingly clear in your outline.
- How does your journey develop? Mine was influenced by the materials I had at hand.

3.2.1.4. Talk to Jill

- I am struck by the intensity and amount of work to do this.
- The birds seem prehistoric and need great energy to fly.
- Adrian asked questions about how she was using colour-black and red, about liking-not liking and choosing then.

3.2.1.5. Talk to Others (General)

Adrian said, near the end, that he saw that the journey of experiencing is really out there, and that he could bring anything here, just to check or get a focus, see where we're up to.

3.2.1.6. Researcher Felt Understanding

My indwelling of Adrian's experiencing is:

How I present myself here, — performing to you — is important, not specific contents. Being appreciated and understood is a source of warmth. The warmth from within confronts the challenge of the welcome cold outside. This is a journey, repeating itself in life: giving, from the inside out, waiting, ready to meet. To see how people are feeling is to stand outside the journey and watch, to choose to connect with my warmth to meet the external demands. This energising warmth is scrawny and female. Mythical-symbolic images of colour and intensity have a powerful attraction in representing the journey.

3.2.2. Jess

3.2.2.1. Material

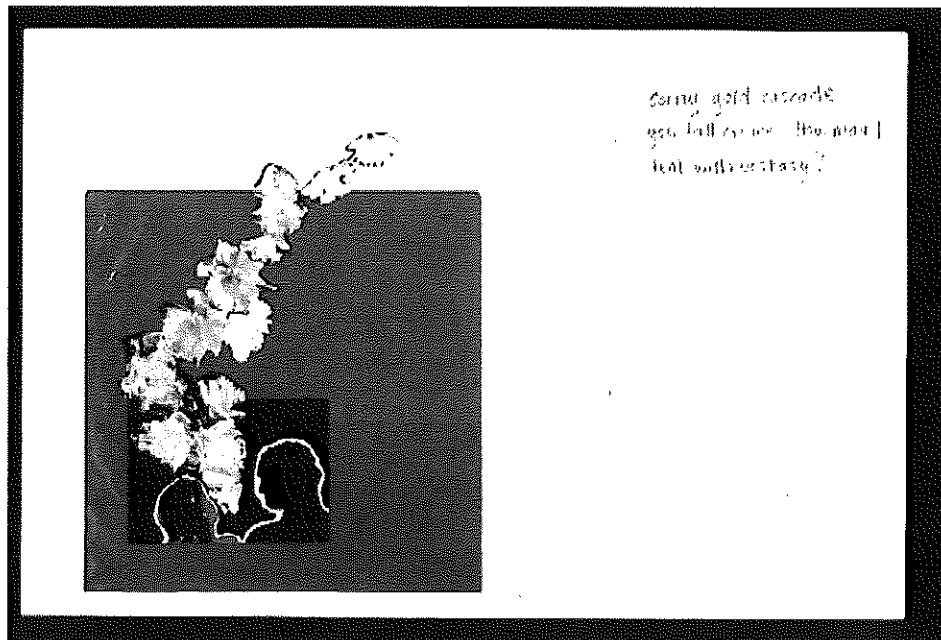


Figure 5 — Jess' picture, "Corny gold cascade"

3.2.2.2. Self Talk

A dream and being helped to sort out something, and the richness of the Dionysian image.

A tape starting with the question of what was most vivid, visualising the Dionysian.

An old drawing from adolescence, feeling discomfort.

Becoming aware of powerful attraction, and not being able to relate directly to it, feeling uncomfortable, corny, wanting to distance myself. Feelings similar to Adrian and the wolf — so powerful they could take me over, yet seeking to be outside of them, distanced, but relating to them. Remembering the risky adolescent relationship, and the power of it, and the romantic power of the host of golden daffodils, stereotyped, but still powerful. Remembering another dream of height and depth, rocks and caves, the sea, fresh feelings that ebb and flow; how can one stay in touch?

3.2.2.3. Talk to Adrian

- I responded to the wolf, feeling the cold, but sensing a balance, and thinking ‘sticking your neck out.’
- Finding the wolf harmless.

3.2.2.4. Talk to Jill

- Liking the elemental wholeness of the picture and the spirit of it in the bird, being very powerful.

3.2.2.5. Talk to Others (General)

This process is more continuously focussing experience.

3.2.2.6. Researcher Felt Understanding

*Elemental powerful feelings, recalling old feelings of discomfort,
wanting both to stay in touch but distanced.
The lure of yellow daffodils,*

*and sticking your neck out, and the cold.
And then the spirit of wholeness,
and balancing.*

3.2.3. Jill

3.2.3.1. Material



Figure 6 — Jill's drawing, bird I



Figure 7 — Jill's drawing, bird II



Figure 8 — Jill's drawing, bird III

3.2.3.2. Self Talk

I became angry about your question, ignoring it, refusing to think about it. I drew about the animal, which did duty for the question in another way. I painted the mouth, everything tumbling out, and enormous energy there.

I did five paintings which all turned out to be birds. The words, which came strongly, are blood, claws and water. An old experience of childbirth mortality returned for me, terrible, shocking. The bird claws into someone, drawing blood. I like the picture best with the messed up energy.

Its not a nice bird, its cold, takes what it wants and goes. The bird is recurrent: my sculpture is decaying — the hands falling off — the hand-bird connection. The doctor's hands were covered with blood: he was so insensitive and unreal.

There is a difference in some of the artwork. One is an intellectual activity, planned, the other is a journey where I did not know where I was going, and I would like to keep going to see what happens: it like inside/outside, controlled/unplanned.

I used black to outline things that are important, to emphasise the viciousness of it, and things falling in space — I liked and got pleasure out of doing the black.

I have to warm up to something in my process, before I get what I want to happen. In addition, I have to go out of it too. To like and not like it, both are important. I usually do not like what I do, am dissatisfied. However, this one I like.

I did not need to talk about the details of that awful experience, because I know there is something else there, at a deeper level, that I need to get to, which goes past that stuff. I want to let it happen.

3.2.3.3. Talk to Others (General)

Without this process, I would not have done these drawings, even if I did, it would stop there. This pushes me to keep going, which is important, to find the connections, to keep pushing it.

3.2.3.4. Talk to Adrian

- The strong contrast and colours of the warmth and colours of the dream and the coldness of the wolf is powerful.
- The wolf seems extraordinarily gentle.

- The heart and the dream image is warm inside, but its cold outside; but when the wolf's heart is outside, it is warm outside.

3.2.3.5. Talk to Jess

- The red square — your background is so strong it is foreground for me.
- I see insubstantial shadows in your images, more important than the statues.
- The ecstasy of the daffodils is superimposed, not merged as part of the whole thing.
- I want to see your experience in paint, giving it power to flow where it wants to.

3.2.3.6. Researcher Felt Understanding

My indwelling of Jill's experiencing is:

*I pursue the inside out
The shadow's behind the events
angry, but still wanting to do so.
An old experience of shock
tumbles out, a bird, doctor's cruel hands
and blood, claws and water
messed up energy, unreality.*

*I need to push beyond this old macabre story
to let the paint flow
with an uncontrolled energy
finding its own way
bringing the shadows into the foreground
merging into the whole
pushing into the black outlines
of powerful knowing.*

*My journey would not continue
without you to cooperate
in its authentication.*

3.2.4. Researcher

3.2.4.1. Talk to Adrian

- Asking and clarifying, order and facts.
- I asked Adrian what was drawing him in his dream, tape or drawing that was emerging for him now.
- I suggested we all tell Adrian our response to him now.
- I say I feel that there is something about warmth and cold, giving and receiving, performing and being that strikes me.
- I was struck by the image of the chest confronting the cold and then Jess's image-sticking your neck out, and the blood, and then the energy coming out.
- I ask is there something you can go on with now?
- After Adrian's performance and talk, I ask him to make a reflection on it, what is sharpest in his reflections, and say what struck me most was the sentence, 'I give you my heart.'
- I ask Adrian could he stay with his words, hot and cold?
- I say, you described the hot, but what and where is the cold?

3.2.4.2. Talk to Others (General)

I spoke about the minimal quality of their responses to each other's stories, and the intention not to offer interpretations, since this is their journey, and the meanings must be theirs too.

3.2.4.3. Researcher Felt Understanding (Adrian)

*Questioning, focussing the feeling,
stepping back to reconsider
and throwing up the keywords*

*Could you stay with hot and cold
performing and being?*

3.2.4.4. Talk to Jess

- You did not comment on the figures (in the collage).
- That lovely word cascade.
- I ask whether Jess, remembering my words cavorting cascade, had any relation to her dream.
- I ask what strikes her most, as she steps outside the dream now.

3.2.4.5. Researcher Felt Understanding (Jess)

*Drawing attention to elements
words and their connections
focussing and questions.*

3.2.4.6. Talk to Jill

- I ask that we respond to the things that strike us.
- What I respond to in Jill's pictures is something suspended, like a hand, over the tempestuous sea.
- Later I said, this seems like a bird of plunder.
- I report my sense that the hand was powerful, intrusive and destructive, and the bird a predator.
- I ask Jill to put the picture of the sculpture beside this picture, and to look again at them.
- I comment that the figures have wide-open mouths.
- I ask Jill if there is something other than the actual experiences, that she might connect with, at another level.
- I reflect that the group's sense of commitment is in support of Jill staying with Jill.

3.2.4.7. Researcher Felt Understanding (Jill)

*Mirroring back sensed feelings
drawing attention back for reconsideration
noting details, asking questions.*

*Is there something else
beyond these events
that draws you
and leads you on?*

3.2.4.8. Researcher Integrative Synthesis

*Prior experiences recur:
an old pattern, an event,
a memory triggered.
Reexperiencing.*

But what is the question now?

*We mirror, question
focus and feel.*

*Welcoming.
Witnessing.
Waiting.*

*Yes.
The journey is your own.*

Subsequently, in reading this, I notice that I have ceased writing up a comment on my own participation, because I have observed my own realisation, that everything is said in my researcher felt understanding.

3.3. Session 3

3.3.1. Researcher

3.3.1.1. Talk to Others (General)

- I ask if having the text between sessions, of each participant's dialogue, makes a difference.
- Does the awareness change about the experience through seeing it written down?
- Do the different modes of processing have different effects?
- I ask Jill if she thinks she is withholding the intentional, to stay in the preintentional.

3.3.1.2. Jill's Response

- What I said into my tape influenced me, but after I did some drawings. However, things in the transcript stuck out and became more dominant than the drawings. It did change my reflections.
- The experience and seeing it written down were two completely different things-different, not just an enhancement.
- I'm on two different journeys-which are parallel but not connected together, waiting to see what happens, just to move on somewhere else.
- I am doing a lot of thinking, but just letting it happen, just like playing.

3.3.1.3. Adrian's Response

- It regenerated the experiences very nicely — I remembered things.
- I am at the start of the Betensky model-playing with the materials, trusting that.
- It is like improvisation — staying in it for a long time, choosing what to use when ready to — free of a conceptualisation that makes you stuck.

3.3.2. Jill

3.3.2.1. Material

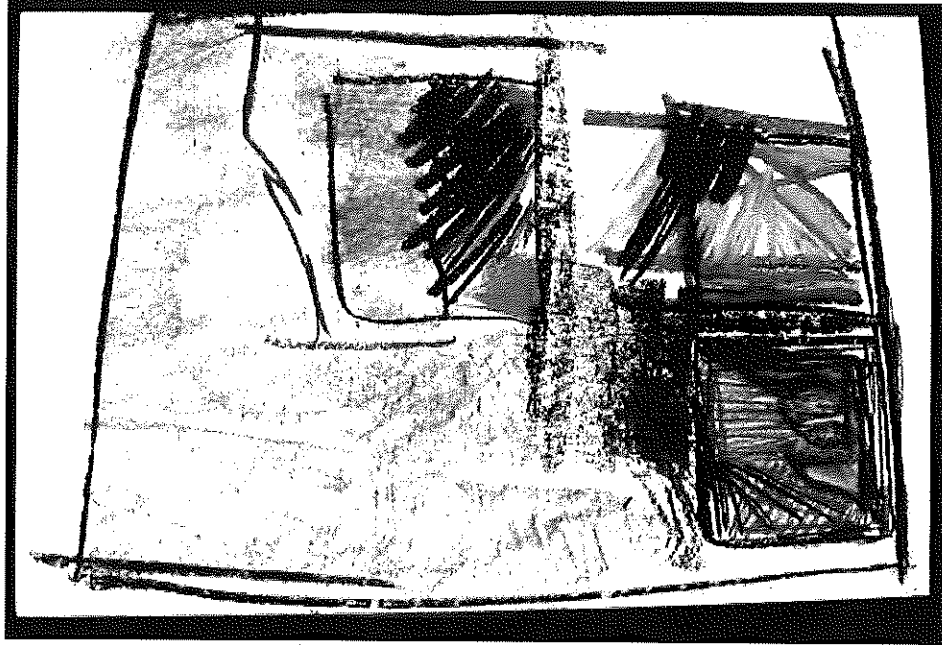


Figure 9 — Jill's drawing, boxes I

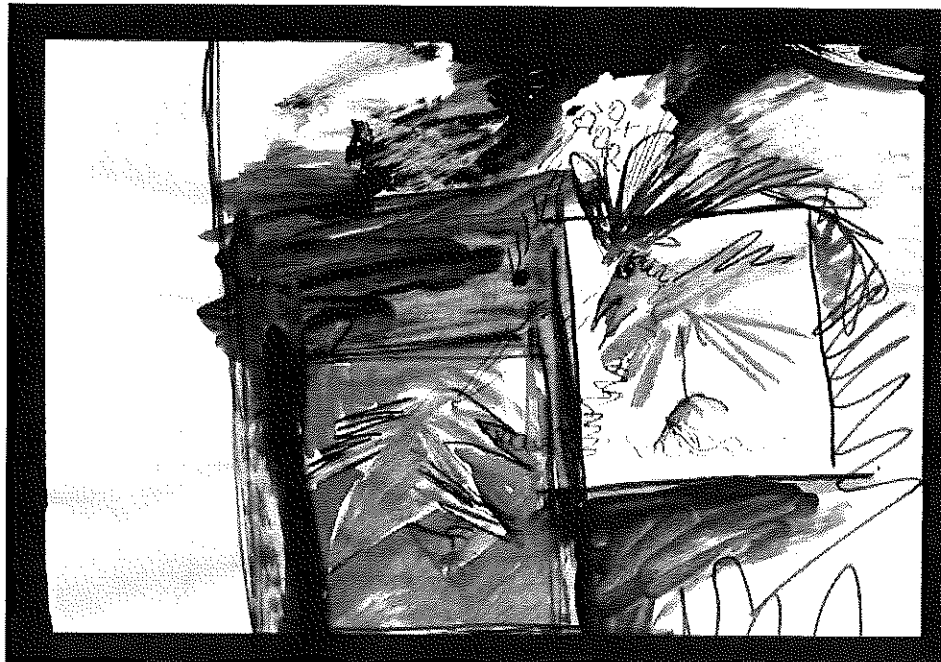


Figure 10 — Jill's drawing, boxes II

3.3.2.2. Self Talk

I would like you both to comment on my paintings. I started with the thought of inside/outside, the boxes are the inside, and the rest are the outside. The dichotomies between the planned/articulated, contrived, and the other inaccessible, like the inside/outside. The words are random, but represent the public image, the doing — saying the right thing part of me, versus the rest which is messed up, unacceptable, the uncensored me. I use images to keep that unacceptable me hidden, away from scrutiny. Meanings can be shared through words, even if not understood. Meanings can be concealed through images.

I start the most powerful painting with a lot of energy, to get it out, but I hate it, its evil, disgusting. I want to tear it up and not let it be public. Another was just playing to see what would come, and the bird came back — the bird stuff was just there.

There is a mind-body dichotomy in the artwork. I enjoyed the lusciousness, sensuousness of the images, the openness of the mind then I swap. I do not stay within the acceptable. My life is too censored, too controlled — living on the outside; but this stuff is from the inside; I am sick of being in the head — the body has no room to move.

One group is playing with words, boring, intellectual, and no emotional guts to it. I gave it up. The drawings is just different from what I normally do — making intellectual meanings — I want to throw those away and keep the big ones where the journey is and which are powerful. I want to stay with the passionate ones; the mouth is crude and I do not want to know about it, even though it is powerful too.

Two things are interesting. One is the mind-body stuff and one is the dark stuff. The former is seductively interesting and nice like me; the other is to be censored, not shown to anyone. They are different journeys. The mouth is

like the censor of my parents — children should be seen and not heard — the connection between the two parts of me. Yes, it is the disapproving mouth.

I want to be challenged about what is there, to be jolted, even though I seem to know it. I have strong interpretations of my own behaviour, so I want others to say ‘what about this?’ The reason I took this journey was to see if artwork could get me into the material that has not been conceptualised. I would like a bit of discomfort. I would like to be pushed on the content. I would like to do some drawings here, where the conditions would be different from home, a bit more on edge.

3.3.2.3. Talk to Adrian

- The footsteps do not continue all the way.
- The mysterious contrast between the inner and outer rim — space and light; heavy and thick — a powerful contrast.
- You seemed like a long distance runner, with your mind running off elsewhere — your mind and body being quite distant-the loneliness of the long distance runner.

3.3.2.4. Researcher Felt Understanding

*Scrutiny and concealment,
inside out,
two journeys: nice and disgusting.
Words can conceal and reveal
paintings can intellectualise and disguise.
The mind/ body split swapping journeys.*

*Push me to know the private
the censored inner self,
the one at the edge
of the disapproving mouth.
The one with the open mind
and the passion.*

Can the artwork take me there?

3.3.3. Adrian

3.3.3.1. Material

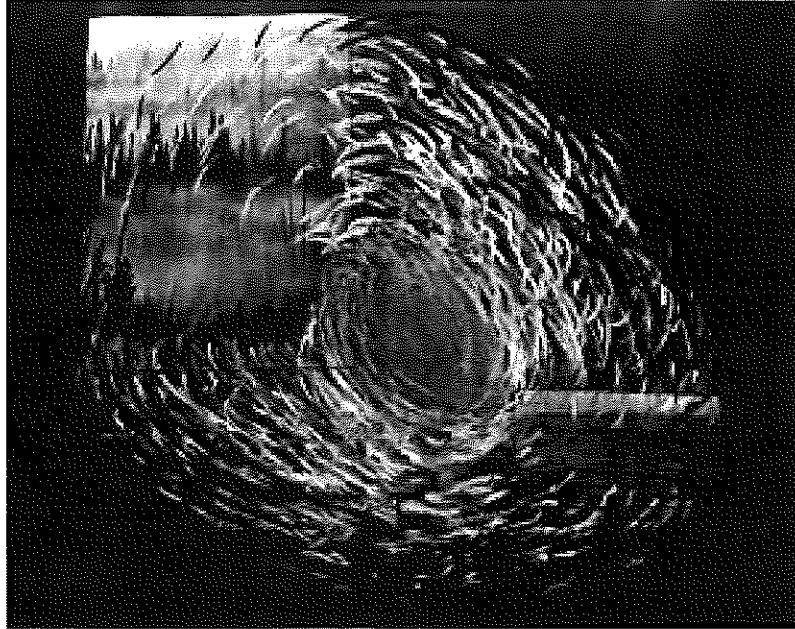


Figure 11 — Adrian's drawing/collage, artic wolf II

3.3.3.2. Self Talk

I read the transcript and was very much taken back to the session so I did this drawing/collage. I found old National Geographic magazines, and in the process of deciding how to use them, I did the obvious thing for me, which was to make footprints go round, and round, sensing them leading to some meeting point. This became energetic, a bit of anger crept in-it seemed too obvious, and a colour difference at the centre occurred: that is where I do not know what happens. Even though the two will meet, I do not know what it is about: it is quite mysterious.

The red is about what is happening-the bits had no particular meaning, though I was very involved in them. When I saw it as a whole, I began to draw over it in black — that was radical, over the top. Something new happened in the doing: the prosaic, conscious planned things were taken over,

things happened without my knowing, without my waiting to know what they would be. What happened was not conscious deciding, but really choosing without consciously knowing what-something more satisfying happened — I had to do, for something new to happen — I did not decide on it first.

I'd like aspects of my life to be transformed without any disowning of who I am or what I've done-to be more synthesised, not just different, not just a sudden change. I love the part where the two things meet — like where the hot and cold meet; it is warmer in here and colder out there — it is connected to that. In the improvisation, my legs/arms and the rest of me seemed separate — legs going on automatically, with energy, a lovely treadmill feeling. An explosive kind of whole person energy developed which seemed to give unity: that felt like some kind of entry point to the world. This moved into images — moving me into the wolf in a landscape, but also me as a child, and me breathing warm in the cold, staying in the sensing, and feeling warm in the doing of it.

Complex emotional factors came out of it, after doing it: the idea of the loneliness of the long distance runner appeals to me — opens doors — about my professional life. I am aware of the process of an action repeating itself, being transformed in the process, making sense of it after it happens. There is a sense of an inner core of me being part of it, and a transformation occurring within a process, not because of a decision. I rarely allow myself to choose for myself, about what I would want to happen-the wolf goes on walking in the snow until something else happens.

3.3.3.3. Talk to Jill

- I notice the clear boundaries and separateness in your drawings, like themes. I also see repetition, and the relationships of these; the interior and exterior world.

- You are being more up front with your images, connecting everything — the statue, the bird, the mouth — about how you feel as a woman in the world: a shift is apparent.
- Asks Jill if she consciously draws, has she words?
- Checking feeling states about art works.
- Reflects that Jill is asking us to be provocative and ask hard questions, questioning our function, and implying a kind of substitute parent function.

3.3.3.4. Researcher Felt Understanding

*Repetition in a life pattern
the loneliness of the long distance runner
footsteps going round and round.*

*In a collage with a coloured centre
an energy develops
where something new is happening
that is not yet known
but where the hot and cold
come together.*

*A transformation, from the centre
not quite choosing —
after the doing,
a change in process,
a subsequent reflection
not quite a decision
seeking synthesis of the whole.*

*Could I choose?
For myself?*

*The inner/outer dialogue
shifting
to the inner core.*

*The wolf trudges on in the snow
waiting for a transformation
hard questions for all.*

I notice that I have changed my heading to Indwelling. I leave that, since I suspect that I am clarifying an important process: the experience of felt understanding, reduction and indwelling seem to merge into one, but what is that called? The answer comes much later.

3.3.4. Researcher

3.3.4.1. Talk to Jill

- I establish the order — large paintings, small paintings, and then tape.
- I ask how Jill would like to process this.
- My response to Jill is that a strong demarcation seems to exist between the wheeling birds and the boxes, and that there seems to be repetition in the shapes.
- I seek clarification about Jill's unacceptable bit.
- I comment on the way everything is divided off, the impact of powerful colours, strong lines and contrasts with a work looking completely different, and a mysterious section.
- I ask whether two pieces are similar; then whether the two different sections comprise one as mood change and one as reflection on the other.
- I draw attention to the repeating critical mouth, and ask if she does not like it.
- I suggest that one is dramatic, one muted.
- I question Jill about her comments— did you say these two go together — I ask whether the repeating mouths is like a state of being, is it powerful as a feeling?
- In looking over the works, I ask which is the point that stops you, arrests you or has the energy?
- I say that I realise that this is the face of the censor — I have been struck by the disapproving mouth.

- What was it like for you to have me say that about the disapproving mouth?
- I clarify my understanding of the feeling in the picture rather than an interpretation as the basis of the comment.

3.3.4.2. Talk to Others (General)

We are looking at shifts and contrasts in elements, and giving feeling responses, not going much into content, except in a referential way.

What are the boundaries of responding e.g. if I saw you with a dilemma, I might say, could you draw this now?

3.3.4.3. Talk to Adrian

- You seem to have made a choice there; there was something happening?
- You made choices all the time.
- You had images that you changed.
- In various examples you had clarity, clear images, which you then chose to change or to transform them, through reconsideration, in a process of change.
- Is there something there to follow, for you?
- How about the transforming energy, connecting with your inner self? Could you explore that?
- Did you have a strong inner script?
- Was it kinetic, visual or both?
- I had a strong sense of 'wolfness' about you; warm and cold keeps recurring, loneliness has been introduced-could you see where transformation and connection and performing and us, is going?
- Is this less of an aware performance and more of an inner journey? I thought it was connected to the collage.
- Seems like transformation coming out.

3.3.4.4. Researcher Felt Understanding (Jill)

*Drawing attention to contrasts of form and colour;
Pointing out the dissonances, sameness, and focal points;
Examining repetition, recurring images;
Questioning, examining, feeling cues
Responding referentially-within the material.*

3.3.4.5. Researcher Felt Understanding (Adrian)

I observe that you make choices and transform images

*Do you have a strong inner script and what is the energy of that?
The images seem to carry a story for you and to us.*

*Transformation means change.
What?*

3.3.4.6. Researcher Integrative Synthesis

*Scrutiny of repeating patterns and symbols.
Reconsiderations.
Inner-outer dialogues intensify and shape change and old-new knowings emerge
through points of dissonance and energy and feeling
where the waiting self
reads its' own modal script
with growing recognition.*

What is the mode of going forward?

*To attend, to reflect, to question
to be with —
to try and feel and understand
and to convey
staying within what is offered
to reconstruct.
Is this it?
And can that be enough?*

*For what?
For authentic understanding.
For a new approximation
of the true story.*

3.4. Session 4

3.4.1. Jill

3.4.1.1. Material



Figure 12 — Jill's drawing, untitled

3.4.1.2. Self talk²

- I felt the coherence of all I had done, but I have lost it since — 3 weeks, disjointed, a holiday.
- But I also got bored with the same image; I needed to find something new consciously, but having a holiday and relaxing.
- My collection of things is all over the place.
- I avoided the transcript and finally read it today.
- I just could not read it.
- The bird image keeps reappearing and it is boring. Nothing is coherent. I wanted new images, and set out to find them, but why?
- I really feel I have lost it — the routine before worked really well.

² Jill's section was not recorded due to tape malfunction.

- I have a whole lot of stuff that I do not want to be connected with.

3.4.1.3. Talk to Adrian

- Well, in your 'meeting,' have you actually met? It doesn't look like it — it is only semantic?
- The red interests me, and they do not look finished. Could you do another one? Part of it is deeply mysterious.
- And if the wolf were there, what's the next bit of the story?
- I love the painting, but it isn't satisfying to me, its highly questioning, perhaps its me, but I want to know what its about.
- It still does not make sense.
- I hear what you say but a lot of me is resisting it.

3.4.1.4. Researcher Felt Understanding

Hiatus.

*A pervasive feeling of disjointed disconnection
leaves previous images boring
and new images as yet unattainable*

*And what is the next bit of my/your story?
mysteries without the real meaning —
do not satisfy.*

3.4.2. Adrian

3.4.2.1. Material

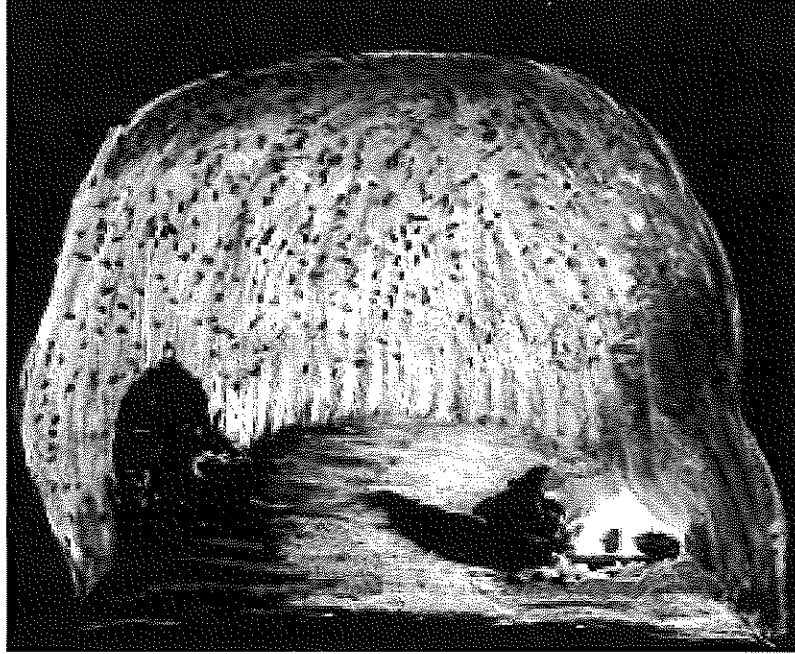


Figure 13 — Adrian's drawing/collage, artic wolf III

3.4.2.2. Self talk

- I got swamped, losing the process, disconnected from it.
- I decided I had finished the wolf pictures — it did not just unfold, I decided — it was sort of weirdly satisfying to make it end.
- I struggled to get the visual image of the cave right, went back to the National Geographic(s) and found the right images.
- I enjoyed immensely the process of making the visual images.
- The thing I enjoyed most was the shadow behind the man.
- It feels as if this circle has been fulfilled, and we've met each other, and I've got a sense of where we could meet, and — how would it happen?

- Well, we have not met; we are contained in the same space, which is better than this other chasing each other around. So the wolf trilogy finishes.
- From the inside out — how it feels: I love allowing things to have a life of their own, to hang there. There is a kind of resolution — the hot and cold and the loneliness. It is like the satisfaction I feel in performance. All this and our talking sits there inside the wholeness of the cave, even though its cold, it is three-dimensional.
- It is a marker in this flow. It is unusually coherent for me — I saw it all together — it is satisfying.
- I loved it when I found the cold cave wall could reflect the red warmth, and to feel what it did to that space was very satisfying.
- What is together-is the contrasts-the splits-the wolf and man giving and receiving; between the hot and the cold, coming through the blood. All these elements seem connected and with their own space, accessible, but not having a single meaning.
- It is a surprise to me that there could be a stopping place in the eternal search-maybe I could curl up and just be there in this warm space, where things can just speak together.
- It is a possibility: I am either frantic or stagnating, but this is a place where I can just be: that feels finished for me.
- I do not need it to be made more specific-as in improvisation, allowing the connections to emerge, but not consciously planning them, finding its own shape.
- I do not trust my own cleverness, so I allow things to happen without conscious control, have not forced a meaning — there is a meaning, but I do not necessarily know what it is-they emerge themselves and have a life of their own.
- This means a loss in that I do not actually make conscious choices about how things could be shaped or have them how I would want.

- I get nervous if I am just making a pre-planned clever thing.
- I love the naive power of the wolf that just emerges — what is satisfying is my sense of cohabiting with my own inner processes.
- Rather than making sense of it in a clear conscious way.
- This was the performance.

3.4.2.3. Researcher Felt Understanding

*I decided to end the stream of wolf images
We've come together in a cold-warmed space
A man with a shadow and a wolf behind
Brought together. Their meeting is
The possibility contained in this space.*

*A life pattern, allowing possibilities
To emerge, reveal their own life-
Their form, their meaning.
I, cohabiting, seeming not
To choose, not consciously
Knowing.
Myself
Too clever to trust
And conscious making
A violation-
I might consider
That choosing
Just to be in a warm space
Is a possibility.*

*Just cohabiting
With my inner self
Speaking together.*

3.4.3. Researcher

3.4.3.1. Talk to Others (General)

- Anything you would like to check in about?
- Is there an optimal time of meeting? It might be only time, it may be to do with the material.

3.4.3.2. Talk to Adrian

- Can you tell us how it feels from the inside?
- What happened to you as well as the events?
- I am interested in your phrase, "It all came together," could you tell us what and how?
- Is it a statement of possibility?
- A question as to how you stay in your own journey-experiencing the elements of your performance, but resisting giving it meaning in a verbal way?
- Is this a metaphor for your energy?
- You seem to trust your own energy, but do not consciously choose?
- Is it cohabiting with your inner self, like an inside-out process?

3.4.3.3. Researcher Integrative Synthesis

Questions

It all came together you say

But what? And how?

You trust your energy

To make the performance

And resist

Conscious choosing

The cohabitation of the performance

And your inner self

Is another performance

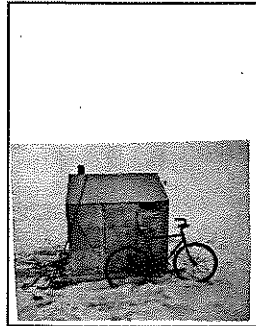
Worthy of

Representation.

3.5. Session 5

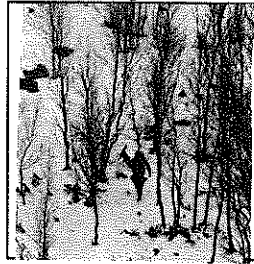
3.5.1. Adrian

3.5.1.1. Material



The
explorers
world was
not without

its
beauty.....

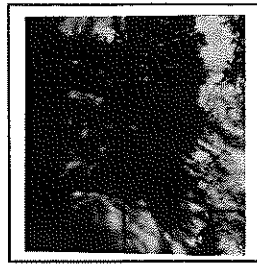


the crunch
of snow
underfoot

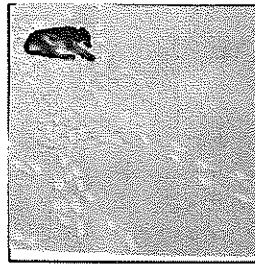


the crystal
breath
before his
face

Figure 14 — Adrian's collage, "The explorers world"



The wedges
of snow
caught in
trees



Now , for
the first
time, he
was in so
far that he
could not

get back.
He would
need to
sustain
himself
with where
he was.



Figure 15 — Adrian's collage, "The wedges of snow"

3.5.1.2. Talk to Others (General)

- The tape talking leads me to think of the structure of the sessions, not the content, so I comment on how it's going.
- Reading the transcript puts me in touch with the content, and gives me a sense of continuity.
- After listening, I seem to bring forward the issues, and speaking into the tape has helped clarify the issues, then I bring it here more succinctly, as issues of content.

3.5.1.3. Self Talk

- I spent a lot of time dissecting and photocopying new images of the wolf, which I really love. I used it in a new way as publicity for our performance work. It seemed like bringing this private activity into my public work, and with much more passion.

- Maybe you'll think its integrated now. Then I thought you might not be happy with it.
- I 'decide' (not the right word) or what emerged was that I reconstructed the wolf's journey, in colour, like Scott of the Antarctic and Lawrence of Arabia, with eyes sticking out, isolated, wandering.
- Why was I doing this? To do my homework and show you something interesting, pleasing the audience, present myself in a very particular kind of way.
- As against just the pleasure of doing it. However, what is my fundamental responsibility-just to perform what comes, or to give you a rich insightful entry to my inner world?
- I felt really challenged to the possibility of representing myself in a different way, more substantial.
- The questions seem to be, do I understand the material, has it become integrated into something else?
- I do not know why this audience is having a different effect.
- I would not have done all this without this group, so although there has been the pleasure and energy of doing it, it also feels like it is for you too.
- The material is easy, but its the question, is this enough for you, for me? What is the nature of our communication?
- Do I perform for you or present my performances to you? These are the issues raised by this group to which I do not have an answer.
- I have a commitment to this process with this group.
- Although I have not made personal self-disclosures, everything I do is very personal — there is not a gap between me and me as a performer — they are all aspects of me.

- It is an old story people telling me to give more, but I control what I give, and people must accept it. That is who I am. I can go out and be who I am in that sense. But being here is an opportunity to explore whether engaging the material isn't just simply making you happy, but I have a tendency to want to please the audience.
- It is not a question of self-disclosure. I feel precariously stuck about what to do next-it feels a big issue for my work.

3.5.1.4. Talk to Jess

- Your pictures are like visual poems, each transformed and complete, and part of a bigger picture.

3.5.1.5. Talk to Jill

- Your work seems coherent, related, possibly through colour.
- Questions whether ladders are a conscious image and have meaning.
- Part of the work seems like an affirmation.
- You seem to show that you know the process of making art, not just finding out about an inner process.
- Its as well you are in control of your own satisfaction, because it doesn't leave much room for us to operate.

3.5.1.6. Researcher Felt Understanding

The public and the private self

How are they connected? Integrated?

Reconstructing the wolf

With the isolated explorer's piercing eyes

Why do this?

Present myself distinctively?

Give you, my audience special evidence

Of my commitment?

Its for me and for you.

They are all parts of me

But I choose the what and the how

I shall be known

And others must accept

Then why the stuckness

Of how next to be for you?

3.5.2. Jill

3.5.2.1. Material

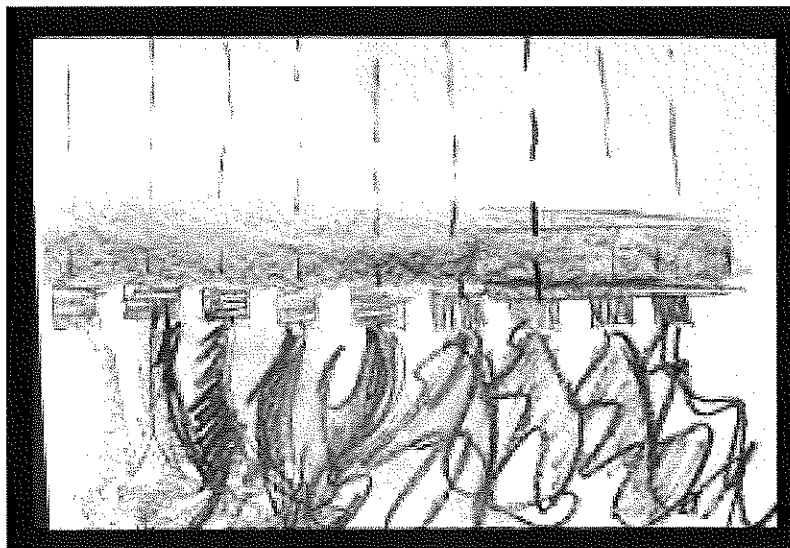


Figure 16 — Jill's drawing, ladder I

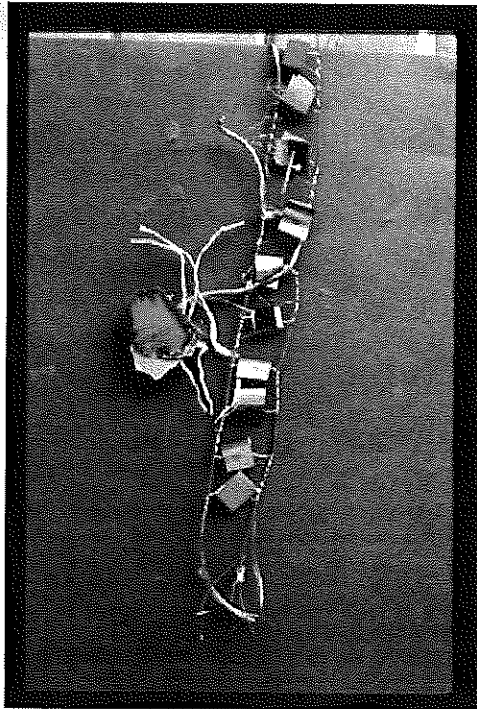


Figure 17 — Jill's sculpture, ladder II

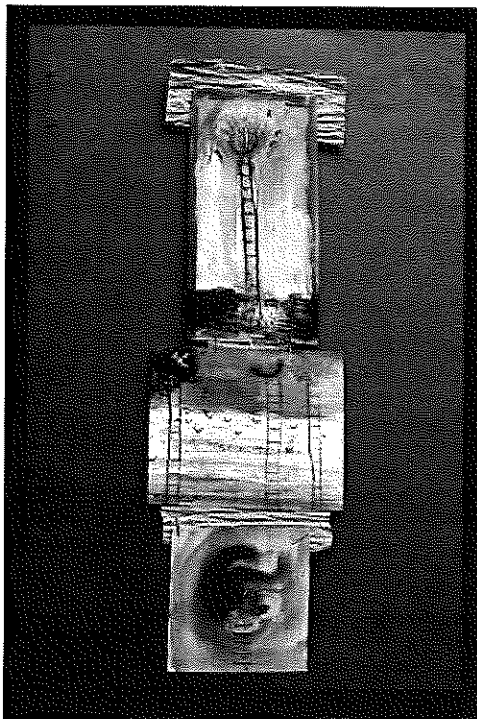


Figure 18 — Jill's drawing/collage, ladder III

3.5.2.2. Talk to Others (General)

- The tapes, scripts and drawing all have different effects, talking into the tape is most difficult, but this time I drew then talked, it was better.
- I find it very difficult talking into the tape alone, so bringing one in might be useful.

3.5.2.3. Talk to Adrian

- We are different from other audiences — we interact with you and challenge you about the work.
- How much of it was pleasing us and how much pleasing you?
- I am surprised you pursued the theme of doing it for us.
- We are going to get sick of this wolf.
- You seem really challenged by our pressing you about you in relation to your material and your communication with us.
- I am still not satisfied with your lack of explanation of the persons of the wolf and the explorer — they are still too mysterious. I need to know more about who they are, it's my issue, and you have a right not to divulge. I notice that when I know the mystery it no longer interests me. Is it my need to control?

3.5.2.4. Talk to Jess

- Is there ambivalence in that power?
- The last one seems very balanced.
- Three drawings look like the female form, more open and flowing, connected, the others more closed containers.
- Do you get a sense in any of wondering about past boundaries?
- They are very seductive.
- They stand together, contrasting; you have to see both sides.

3.5.2.5. Self Talk

- I brought three separated in time, and from separate moments of intense feeling, one in response to Adrian.
- One is about my feeling of being devalued in the family due to the visit of my sister.
- One is cut up pieces of pictures of a sculpture — I liked it and felt better.
- I feel attracted to chaos, but have the need to be in control of it, to get it balanced-its a polarity in me. Then I want to understand the meanings, and then I do not want to.
- I did these quickly, spontaneously and quite differently from the others.
- The fire is the same image as Adrian's energy and hot and cold — consciously. How do I access both of these together? It seemed part of Adrian's dilemma too.
- You go up a ladder to access difficult things.
- I wanted to post one to each of you. I enjoyed making these more
- I don't understand the one that responds to Adrian — a gut response, but it is his material; I understand the first one, and not the third one and I don't want to. I like it and it is where I feel best about myself. They do connect with my dark side, what I am not happy being public about, and one affirms myself.
- Its more spontaneous, making decisions about being public, working with it, its more complex, has more balance, that seems to be the change
- I am less worried about the process and making it good, just playing with the art process.
- I did not want the transcript, and then when it was not there, I did. A spoilt child, wanting things, getting them, and then not wanting them.
- I am balanced but feeling precarious. I do not think I would want to draw now.

3.5.2.6. Researcher Felt Understanding

Dissatisfaction with not knowing

Adrian's mysterious meanings

His frustrating wolf

Rightly undivulged

Is it just my need to control

Having to know and then

Be no longer interested?

Polarities of self-doubt and affirmation

Spontaneous and constructed art

Wanting to know

And avoiding knowing

Precariously balanced.

Around a question

Not stated.

3.5.3. Jess

3.5.3.1. Material

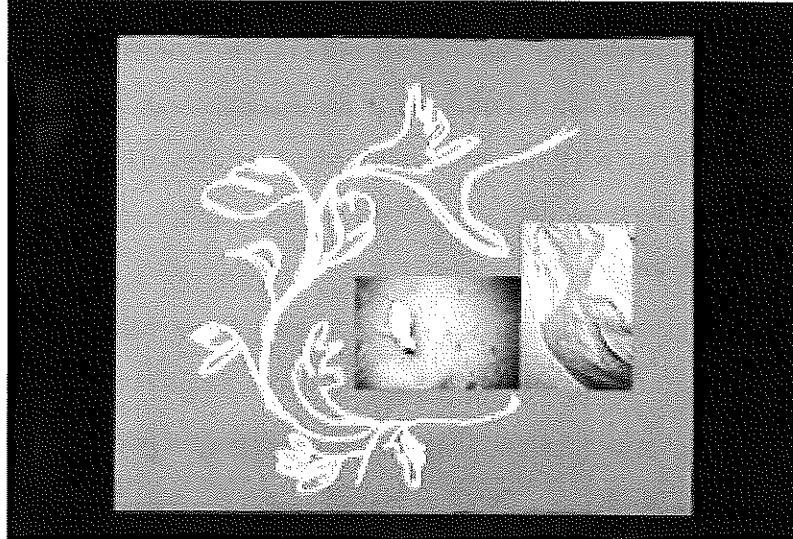


Figure 21 — Jess' drawing/collage, untitled I

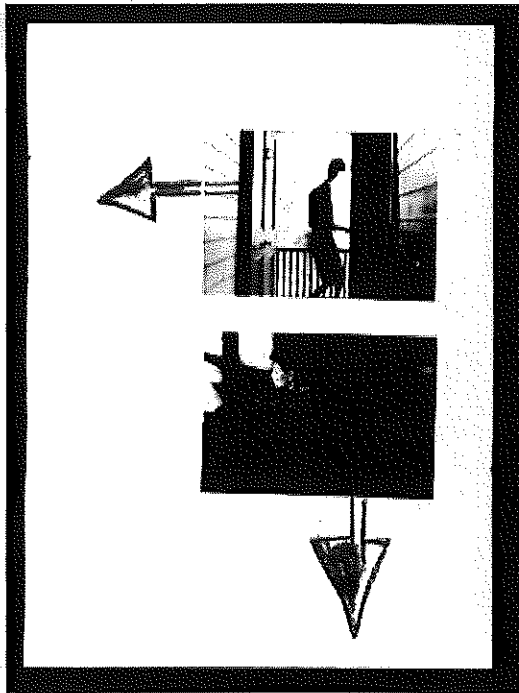


Figure 22 — Jess' drawing/collage, untitled II

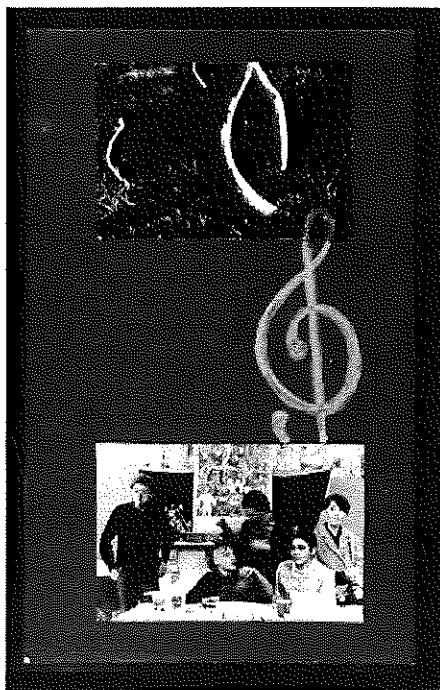


Figure 23 — Jess' drawing/collage, untitled III

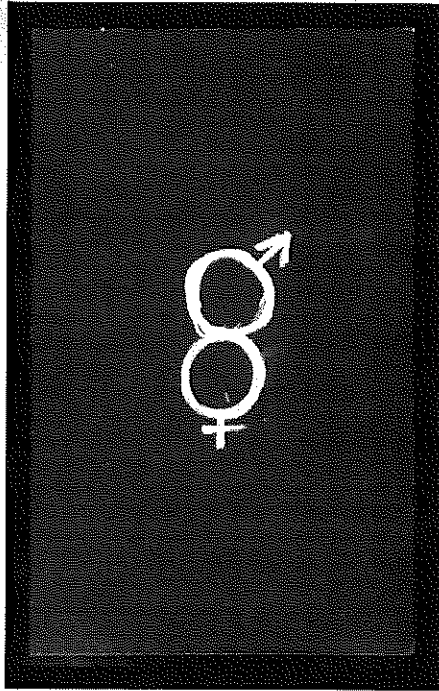


Figure 24 — Jess' drawing/collage, untitled III (verso)

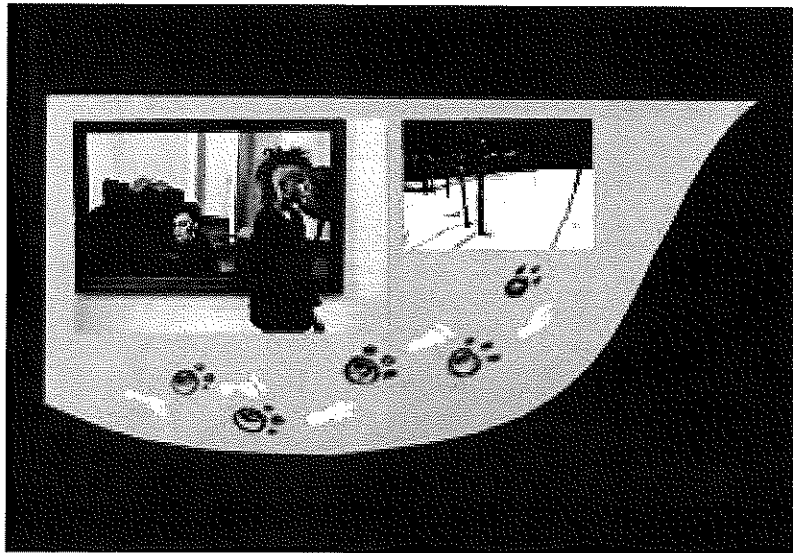


Figure 25 — Jess' drawing/collage, untitled IV

3.5.3.2. Talk to Others (General)

I use the tape to clear the board, to finish the last one, noting things that stay with me.

3.5.3.3. Talk to Adrian

- Is this a funny kind of audience?
- I felt that your materials had communicated the essence of you rather than things about you, so I know who you are as you operate here-its both personal and universal.
- I felt cold towards your extra piece of work; the fourth was for me, your attending to the first three, making visible what I sensed. And I became very attached and connected to the Arctic wolf.
- I feel you give your unconscious self to us, like a dream, and I'm happy with that.
- Your style crystallises difference amongst us, is rich in different ways for us, and causes us to define ourselves in relation to your material.
- Since we are all different, why bother trying to please the audience — do what you want.

3.5.3.4. Talk to Jill

- These pictures remind me of the spontaneous one at the end of last session — power exploding out, central but contained.
- You have fire there coming from the ground.
- Cold and warmth seem to be in both, but I come back to the ominous but very satisfying one.

3.5.3.5. Self Talk

- I am experimenting to find a form to access the spontaneous.
- I hoped to try dreams and turn them into words, but they did not come.
- I tried vocalisation, which gave some associations, some sense of yearning in old songs.

- I picked up photos and started to see them as pairs, stuck them on cardboard and drew with pastels at the edges. They all have ambivalence, opposites in them, which are attractive to me, and relate to my life at the moment.
- I've no idea what the other side is — I like the balancing of opposites, but that's simplistic and I don't know what its about. However, its feels balancing and containing.
- I couldn't just take things that appeal to me: I needed to take the opposites, its my dilemma — the analytical versus the romantic, which is the path I've never really taken, even with the photos I wasn't aware of taking off with it.
- Yes, its there at the edges, breaking out, and its like a balancing act.

3.5.3.6. Researcher Felt Understanding

*Unnecessary, the extra work
For me the deepest connection
Beyond storied details
Had been made through the arctic wolf.*

*He, and your stance with him
Embodied you
And defined ours,
Confirming you
In your performance.*

*A search for new forms
Released,
In photographic opposites,
My life's ambivalence,
Reminding me of a patterned
Balancing of analytical-romantic opposites
Never resolved:
A balancing act,
Still.*

3.5.4. Researcher

3.5.4.1. Talk to Others (General)

- What use is the tape playback?
- Your comments on methodological process at present.
- Could the next session be one in which we had access to your tape reflections, and how the process is impacting on you?
- This would give us access to all aspects of the experience.
- Can we check in to see where we are?

3.5.4.2. Talk to Adrian

- Are you going to use this material in your performance?
- Are you occupied with pleasing your audience?
- as against pleasing yourself? It seems a dilemma.
- What is the act of communication for you here? When people challenged you, it got into you and made an impact, but of what kind...our doubt affected your attitude to your performance?
- Is it a commitment to us?
- I wonder if the explorer is a transformation of the wolf?
- Are you coming out of a camouflage?
- I feel caught between you as a performer and you as a person — the wolf and the explorer.
- You seem to have chosen not to have gone on with the understandings available in the drawings, a kind of prohibition of personal meanings.
- To be close up to you as a performer, is that also to know you? I do not think so, though it gives a feeling of you.
- I did not feel you were performing for me, rather for you.
- I liked the wolf series, but it remains out there, I do not feel connected to it, just intrigued.

- I am happy you have identified the issue for yourself, it is in your hands, and has always been.

3.5.4.3. Researcher Felt Understanding (Adrian)

How shall the performer be known?

Your question and mine

Reported uncertainty of

What is communicated

Disturbs you

Personal meanings?

What? How?

A feeling is a knowing

How to tell

And how to know

Is this the dilemma?

3.5.4.4. Talk to Jill

- What is the notion of friend?
- Do you think your fire is also Adrian's fire?
- How are you seeing the difference of process?
- Some of the work seems contained-complete, and you don't ask meaning questions of them; other parts are turmoil and chaos. The process seems similar but the representations different.
- The ominous seems also like Adrian's-the mysterious.
- Why did you want to see the script today?
- Is it the same as wanting control, then not wanting it?
- Could that take you on somewhere?

3.5.4.5. Researcher Felt Understanding (Jill)

*Searching
Contrasts*

*Questions
Comments-things seem like
Wanting-avoiding
A focus to go on.*

3.5.4.6. Researcher Integrative Synthesis

*How to be known
Depends on
Knowing oneself*

*The same struggle really-
Uncertainty, ambivalence, avoidance
Not choosing, emerging
Spontaneity and balancing
Demanding to know
Avoiding knowing*

*To risk exploring the complexity
Of one's own way of being
Is to travel in it with understanding
And to take responsibility
For knowing
And being known.*

*The what and the how
Are one's own
Choices.*

3.6. Session 6

3.6.1. Jill

3.6.1.1. Self Talk

- In doing the tape I realised how much I hate listening to my own voice; it reminds me of having to sing to the class at school.
- Its excruciating to hear myself on the tape, I'm so self conscious, and so self critical, especially about the content.
- I felt very fragile after last session, I don't know why — I did two sculptures and have brought one.
- The bird image reappeared and I now know it is the mother.
- I did one ladder type which is the world of personal secrets and got over being fragile in doing it, I felt I'd got somewhere, and did more paintings until I'd put it all together. I finished the process but have not looked at it to think about it.
- I realised that it is a long term thing to feel comfortable with visual materials, and uncomfortable with the voice.

3.6.1.2. Self Talk (Taped)

- I finished today's session feeling fragile, not knowing where to go, feeling less in control, being more spontaneous.
- The issue seems to be wanting the mystery but then having it loses the richness of the idea of it.
- I feel there are 'over the line issues that will appear,' but don't know what.
- We all reached certain points of clarity today: Jess to a level of satisfaction in her expression; Adrian to a point of having to choose how to be next; I to the point of having to reconcile the structured and the spontaneous.

- Its good that the researcher is being challenging and questioning to us — I feel uncomfortable but satisfied.
- I've known about my neuroses and part of this was validating this through the art process.
- You do know a lot about yourself, but it is easy to think you understand yourself; I wonder if you can really be your own therapist, because you're so locked into it: I hoped the arts might be the vehicle to unlock the self and tip you into a new perspective about yourself.
- Talking about it reduces the discomfort, sort of retreating into a verbal meaning system-how to stay in the experiencing moment and change your thinking and view of it-how to cross these boundaries of experiencing?
- The bird is the mother, and there's still something in that — my mother's influence; but there's something deeper too — I need to let that be and see what happens, let the image be out there, rather than controlling it into a meaning, and then feeling secure with it.
- What I have been challenging Adrian about — not making explicit meanings — is maybe what I want to do.
- In addition, Jess's photos do this — represent exactly the sense of inner states.

3.6.1.3. Self Talk (Continued)

- This is an excruciating feeling in my body, being the centre of attention, exposed.
- It is about me having to witness you hearing my voice on tape — I could never perform.
- It is like being engaged in your own vulnerability — even now as I talk.
- The dilemma of being one's own therapist is here, how to force oneself to stay in the vulnerability and discomfort long enough to confront oneself; it's much easier for someone else to do it.

- The art is beautiful but comfortable; I need to be able to push past what I like doing to be challenged — I would need to be committed to pushing past that point of comfort, and give it the time needed.
- Its not so much trouble with the spontaneous, but with being risky in class — I remember most the work in the modes where I was most uncomfortable.
- The being uncontrolled and reaching the mystery seem much the same thing, and using a less skilled art form for me gets me to the uncontrolled.
- The artwork is a pleasure/satisfaction zone, but the therapy should be a discomfort zone, out of the control zone, — my world is too controlled.

3.6.1.4. Talk to Jess

- Your photos/art work provides an incredible contrast of old story hanging there, with new story laid over the top of it.

3.6.1.5. Researcher Felt Understanding

*The price of self-knowledge
Is risking a discomfort?
Too great, and a distancing
Too separating, to be achieved alone.*

*Can self-therapy really work?
Can art when comfortable and satisfying
Be a vehicle of risky self knowing?*

*More likely to be at least partly
In a mode less skilled, to lose control
And gain discomfort, and there
Be challenged by the empathic other
And become free to enter the mystery
And give voice to the not understood self*

*Staying in the excruciatingly vulnerable
Letting go the security of control
Crossing the boundaries of experiencing
Unlocking the unknown —
This journey requires the empathic
Witnessing and challenging
Of others
To achieve the commitment to
New knowing.*

3.6.2. Jess

3.6.2.1. Material

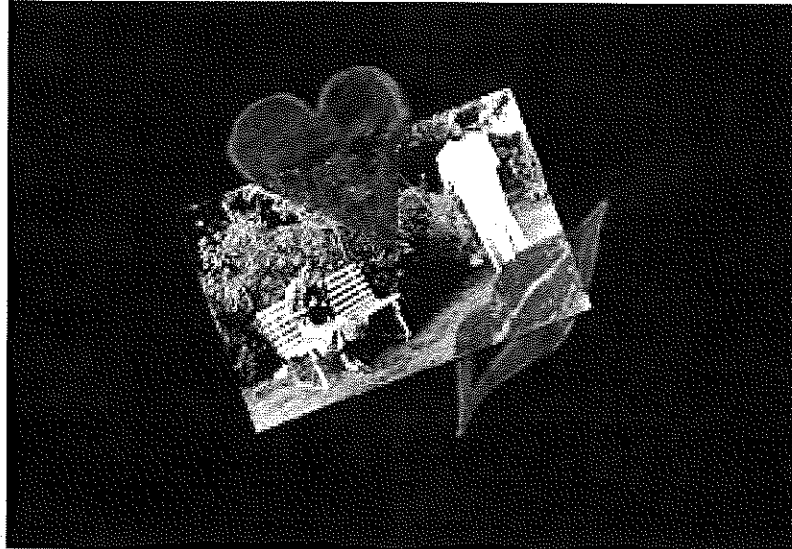


Figure 26 — Jess' drawing/collage, untitled

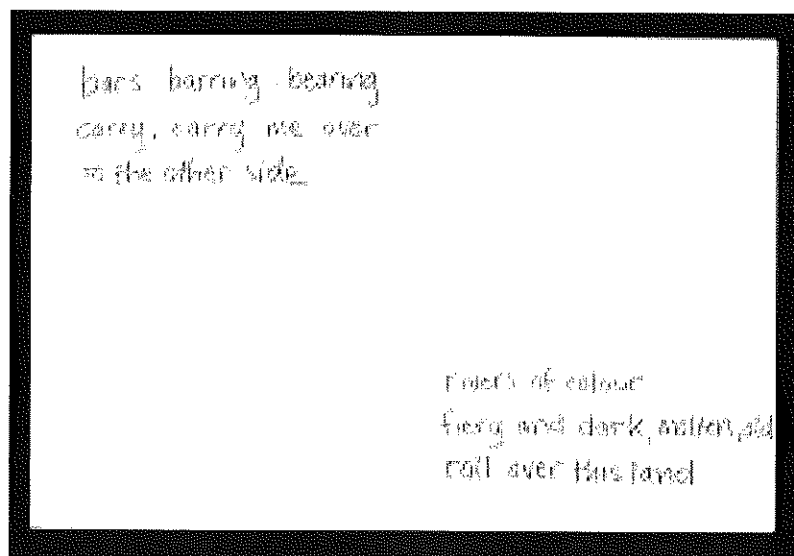


Figure 27 — Jess' writing, "Bars...barring...bearing"

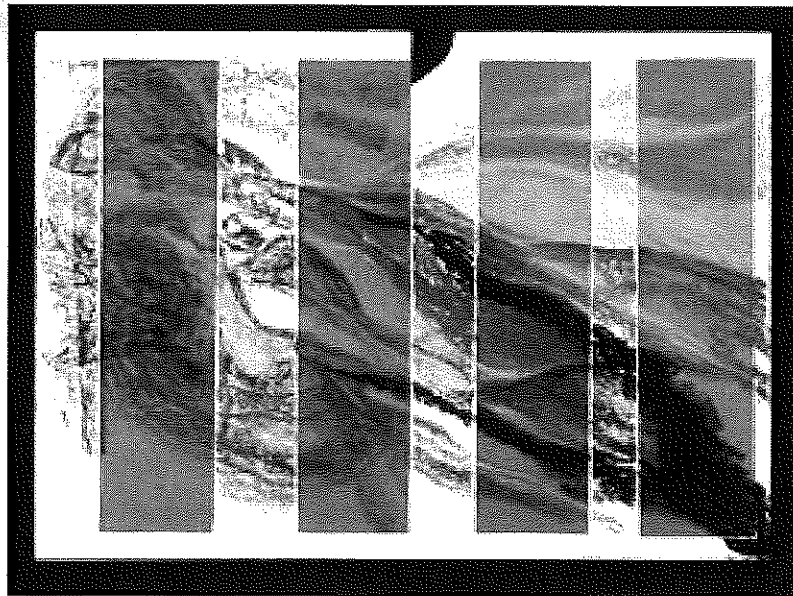


Figure 28 — Jess' drawing/collage, untitled

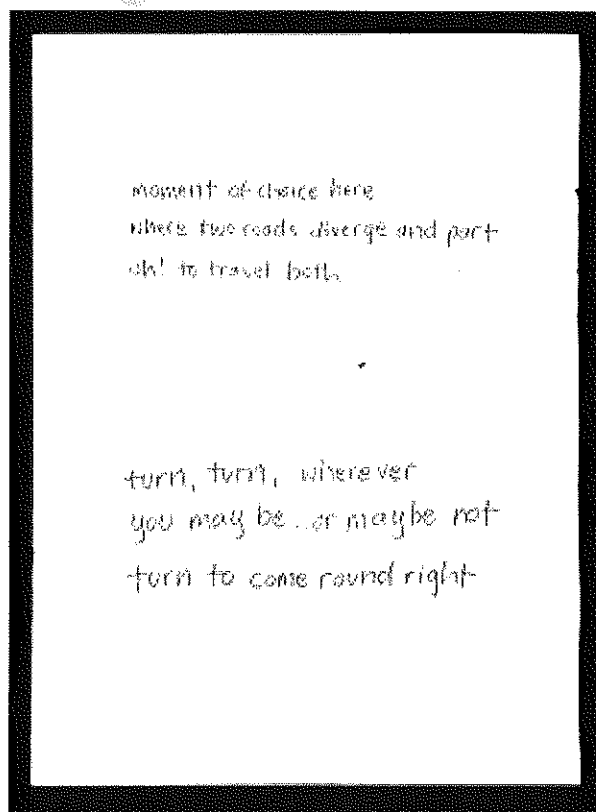


Figure 29 — Jess' writing, "Moment of choice here"

3.6.2.2. Self Talk

- I did not bring a tape; it is not a problem for me, those sections are rather short
- I was thinking the found image is rather satisfying, but I do not know what is going on.
- I remembered a particular photo and what I wanted to do with it, without knowing why — just using the crude symbols, things that are at extremes.
- The artwork has allowed me to stay in a powerful life experience and contain it, somehow by finding the symbol and making the representation — prevented me from repressing or acting too strongly.
- Instead of searching for what I must do for the class, I waited for a restless disturbance. It came through the experience of a friend, which was very disturbing.
- I found two more images, and then, instead of writing something, found words of a song recurring.

*"Turn, turn wherever you may be
turn to come round about
becoming dance, dance wherever you may be,
and 'tis a gift to be simple
'tis a gift to be free"*

- Next day, lines from Robert Frost...

*'Two roads diverge
I'm sorry I could not travel both'*

- It was about the road I am on, and talking it through with my friend.
- After Jill — am I just stuck here for comfort? No, it is the discomfort that brings the representation, and that feels satisfying.
- I'm getting less and less interested in interpreting what I'm doing, I feel productive, I can't explain it, don't worry about completion, don't worry about control.

- Comfort/discomfort, out of restlessness that is pushing me to find a way of being, how to forget about self and just do things, just be.
- How to work with such things on self or with others?
- To put me in the spotlight is uncomfortable, I prefer to be distanced, have people respond to the ideas I put out, not focus on me.
- Is a way of journeying with oneself, therapy?
- It is getting quite a way from insight.
- The photos give a choice; allow me to get in touch with something, then to do what is right out of the feeling, which shifts things.
- My academic thinking has always been in the way of my creative self; I have a sense of energy and connectedness to people, accessed through action, rather than the deep, reflective.

3.6.2.3. Talk to Others (General)

- I am mulling around — life puts me into states of being; the unexpressed takes a form and has recognition; the comfort/discomfort I identify with.

3.6.2.4. Researcher Felt Understanding

*The found image contains,
Distances and secures
Restlessness of being
Staying in the journey
At a fork in the road.*

*A search
To find a way of being
Within experience
Not in the spotlight,
Unconcerned with completion
With control
With deep insight and interpretation.
Connecting rather,
Energised through
Creative feeling.
Another knowing.*

3.6.3. Adrian

3.6.3.1. Talk to Jill

- Your experience of hearing your own voice is like being at your own funeral
- The yin and yang of experiencing/distancing through the material, then being on the other side of the magnification.

3.6.3.2. Talk to Others (General)

- Spontaneity can also be a means of control, it is my main mode of being, *control/not control* is not a dynamic of my life — that happens when that issue is taken out of one's life, that way of interpreting experience is gone.
- I also do not live in a world that is comfortable/uncomfortable.
- I occupy where I am, feeling completely in control, so it is not an issue.
- If you were free, what matters?
- Yes, I do have a control system.
- It was said that my core is very strong bound flow-which is my self-but great peripheral flexibility, but the stability of my core does not shift.

3.6.3.3. Talk to Jess

- I really love the starkness of your found images, which don't have concern about decorative form — there is a shift into direct simplicity, less striving to find a satisfying form.
- A question about 'sitting in a disturbed place' — do you still feel disturbed?

3.6.3.4. Self Talk

- For two weeks I have been restless, finding life intolerable, with things I have to do.
- I feel full of unexpressed things-emotionally inarticulate.

- What is this group for-is it there for me-or do I have to perform for it? Being stubborn about the issue of Well isn't it enough just to be who I am, as against, am I here to change? And what's the work for that? I am finding a new balance between these two — the old one is being shifted.

3.6.3.5. Self Talk (Taped)

- The sense of a dual me, from last session's discussion, remains energising, self challenging.
- I need to clarify for myself what I want, from this group.
- I went back to the feeling of being an alien-that was good.
- I want to be in the world in a different way-not stay in this heavily energised, vaguely charismatic, non-substantial way. That is what I have been presenting to the group.
- I am thinking, maybe I need this group for myself. How am I continuously there — I feel very provoked by the last session, and happily so.
- There is not much more time, just when you want it to open up.
- I haven't been fully enough in it: I can get by just being in things, but I want to make the best of being in things, to really get things right, taking the time and space to do that.
- This is an old content and agenda of my life; the plain hard work of giving myself time to be who I am, rather than ending up very empty.

3.6.3.6. Self Talk (Post-Tape)

- It is strikingly different to my memory of it.
- Walking and talking is an ideal form for me-its energised. I would like to send it to my brother.
- Its good-it reflects how I am feeling about life, now made explicit to you.
- I was aware of putting myself out there in another way — there is still the performance thing in it, a strong connection to who I am.

- I have a sense of ageing and not achieving much, no promise of comfort or security: I have the experiences, and face more of this, but I am somehow not fully occupying who I am in this process.
- I have lived a lot and achieved a little.

3.6.3.7. Researcher Felt Understanding

*The yin and yang of experiencing
Distancing and magnifying
Always balancing
A duality*

*Spontaneous being
Is both the control
And the flexibility
Around the bound flow
Of the solid core of me?*

*Shifting, being in a different way
Needing something for myself*

*The walking and talking was me
Just how i am
Performing me, in the old, real script
To do less and be more.
A change of being.*

3.6.4. Researcher

3.6.4.1. Talk to Jill

- Could you stay with the material of your tapes-something contained and uncontained is there, incomplete?
- What are you feeling now, about hearing the tape?
- Is it about us hearing your thoughts; witnessing your vulnerability; being at risk?
- You want to be challenged, but I withhold the kind of intervention that would make you do the work, because its your work, for you to do, not me.

- The moment of talking about your work, when it gets uncomfortable, is probably the real entry point-what you call excruciating.
- Your art work is too comfortable a mode, too safe; the unsafe part of you is probably to be found in another mode, perhaps give up the competent mode and go to an insecure or less skilled mode of experiencing.
- You seem to want the mystery of uncontrol, but when you have it, you do not seem to want it.
- The vulnerable self is accessed when you get to an unsafe place, without a safe language to rely on?
- I associate control with mothering in you-but feel free to speak or not on it.
- Going out of our usual control systems is the therapeutic possibility, where we are unprotected, and you meet the other parts of yourself in a new way.
- The voice is a most sensitive representation of our self, and so revealing, and risky, in that you only know what the self says and is, as you speak.
- For Jill, the voice is a risk, especially when under scrutiny, whereas painting is not, because it can be used in a controlling way, but this personal-reflective speaking is fearful for you.
- Jill and Adrian's use of voice seem categorically different.

3.6.4.2. Researcher Felt Understanding (Jill)

*The much desired uncontrol lies in your voice
Which is excruciating and fearful*

*Can you go out of the safe medium
Of art
Into that verbal mode of such sensitivity
And risk
That you confront your feared self?*

*In uncontrol
Lies
The therapeutic
Possibility*

*This is your own work
Not mine*

3.6.4.3. Talk to Jess

- Is this finding a way of journeying with yourself?
- It seems like a two-pronged holistic journey—one conscious journey of understanding, another that is more preintentional; sometimes one dominates, sometimes the other, but they seem to be interactive. The present seems more preintentional and contains the discomfort you are responding to.

3.6.4.4. Researcher Felt Understanding (Jess)

*The fork in the road
Becomes a discomfort
Felt in the soma,
Is negotiated through
Less explicit pictorial symbols
To containment.*

Another journey with the self

3.6.4.5. Talk to Adrian

You use your voice distinctively; you have a control system in your improvisation—a form of protection of your inner self, which I think you do not place at risk—not part of the spontaneous self in performance.

Your tape talking seemed very profound, as if coming from the self over there, apart from the improvisations — that source — like another territory.

3.6.4.6. Researcher Felt Understanding (Adrian)

A protected self
Lying separate
From the performing self
A profound territory
With a different voice
Taking the air
Wanting to be heard

Only this is noted.
No question
About
What might be said.

3.6.4.7. Researcher Integrative Synthesis

Other voices
Take the air
Voices heard before
Old tunes recognised
Recurring in the persistent minor key
Never resolved
A part of the self-needing breath
Able to be held now
Moving from the safe to the risky containers
Of uncertain performance
Both distanced and focussed
Where these possibilities of being
Might be considered

Junctures of energy
Of uncertainty, of passion
Of openness
Abandoned vestiges of a self
Pressing into the openness
Awaiting understanding
And the possibility of
A balancing placement

You speaking with you.
A wave of uncontrol
An unprotected space
Gestation.

3.7. Session 7

3.7.1. Adrian

3.7.1.1. Material

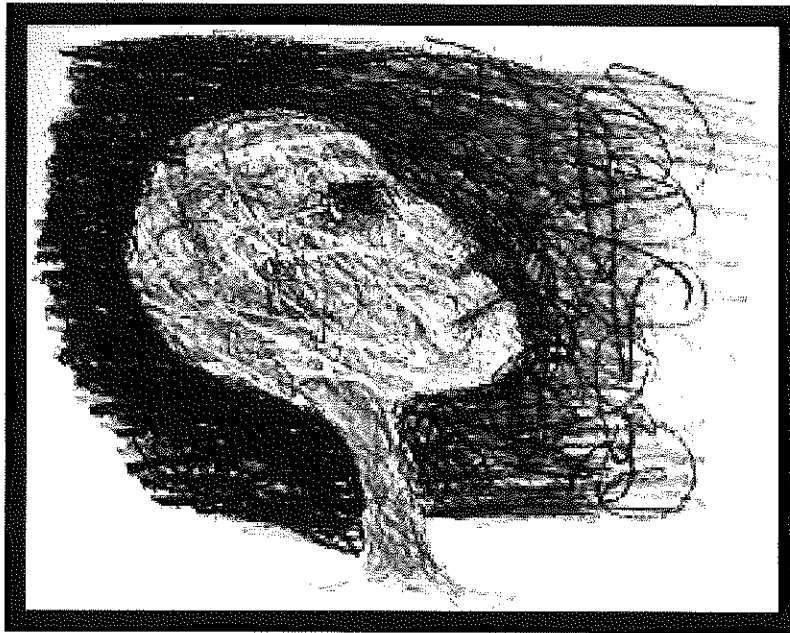


Figure 30 — Adrian's drawing, untitled

3.7.1.2. Self Talk

- I spread everything out, in order of doing them; it felt like a refinement was coming, more succinct and polished.
- Focussing the feeling of the experiences, especially the hot and cold, and refocusing into what was happening in the group and me the explorer, being challenged, clarified through the tape.
- I can see the story and the summaries, but what do I feel about this? A sad feeling of almost futility, drove me to this last rather frenzied drawing of the head, then the whole body, then two different hands, one harsh, one soft, then the feet, and the whole thing like a crucifixion and I the victim, and me being always frozen in time. This is the genuine feeling of

what is happening to me in this journey — a clearer understanding of that part of myself; the other journey was more something of me to show people. This was raw, not a conscious idea, yet it connects to all the other images coherently; but this is the real emotional content of the journey.

- The significant shift comes from the emotion of being challenged by the group: what are you ignoring or what is not being said?
- And me having to face and take responsibility; then me, hearing my own voice speaking to myself, makes the change specific.
- The challenge came and the change started when I presented what I said was the end of my pieces — the group challenged that — it left me uncertain. I had to resolve how I wanted to be in the group, rather than what I would give you.
- It was about what to give in order to get affirmation from you — that was a presentation of part of who I am, they are genuine too.
- The group said there was to be more, so it was self-talking — I only discovered this when I was listening to myself, hearing me saying things to myself in a particular way. An aesthetic and contained set of images versus a raw feeling set.
- I was surprised at the emotional quality of it; I had no memory of feeling like that. I felt so much better after this, and feeling off for two weeks. The last pictures are emotionally satisfying.
- Your response to the others made me feel alien.
- Yes, the talk and the last picture image are hand in glove.
- The hot and cold is that I always generate the heat in response to a cold environment, and then feel comfortable when they meet.
- I certainly work to warm people up and to warm them to me. I don't know if I feel uncomfortable when warmth is already around; these are things I don't know, and maybe this is also what this is about, cold outside, warmth inside, makes the boundaries clearest.

- I do this in my teaching; the challenge of warming people up so they can learn. When I meet them socially, and they come with their warmth to me, I am less sure how to be, and am more distant.
- It was great to give something personal of me to the group. But the real significance of the tape was me talking to me. Both things I have done for the group are genuine, but different parts of me.
- I have to supply what I need for myself, now, not from the past.
- I contain easily-boundaries are a fundamental part of my professional work.
- Its me at my boundaries-how I function-this has been incredibly insightful and completely unexpected.
- It is the process of the group more than the content-though I would not have done this without the group process, but I have continued on my own journey. However, the process has led me to my own content, pushing me to rawer exploration.
- Showing your work to another might give it more weight, both as art and as a sharing, I don't know which, but it seems to make for change in perspective
- Using different modes, having access when necessary, was essential-each different process was important. The drawings were important; they were where I felt least confident, but necessary reflecting experience on which to build.
- The last looking and indwelling was essential too-it released a last work, the crystallisation from the whole, and more explicit, and placed in my embodiment.

3.7.1.3. Talk to Jill

- 'The birds' eyes seem to be you the watcher, the silenced child, an anxious observer: so it is not about looking, it is about being seen?
- Do the visuals act as a preliminary to being heard, or do you have to find a new form? Would you do it just for the pleasure?

- I feel as you, that the understanding came in unexpectedly, from left field, not from when we have been together.
- Although no therapist could do it, we could not have done it without the therapeutic process of the group, either, they are complementary.
- If you believe only the art can do the therapy, you wont be able to do this part of it-not every one will be able to do it in art.
- But you have to allow everyone to find the modes of working that are right for him or her.

3.7.1.4. Talk to Jess

- Is there an image that comes out of the feelings in the balancing of words-visuals? A visual memory?
- A sense of starkness, a statement growing stronger.
- A contrast, things trying to coexist, balancing what you have against what you want.
- Can you allow yourself to let it be, as it is, not scrupulously matching another pair?
- The form has immediacy, and comes straight out of your life experience, so its function is right, since it expresses completely the emotion you feel.
- What we tell each other is what we are finding out-not the circumstances or details of our lives, but our understanding of them, that is what is shifting, and what we reflect here.
- It is a process I have not heard of or read about before.
- I think the whole process is necessary; each part of it opens up the understandings.

3.7.1.5. Researcher Felt Understanding

*Changes came from your challenge
My taking responsibility
Me talking with myself
Finding myself my own victim*

*My work is to create warmth
At cold boundaries, yet
My separateness makes reversal
An uncertainty.*

*Both my performances and personal talking
Were real parts of me
Both genuine, both a giving,
The aesthetic and the raw*

*But the real, new truths
Were in me talking to me, for me
The modes, the group process, the challenge to more
All significant elements.
But the change is for me to know,
Within me.*

*We tell
Not the circumstances of our lives
But the understanding of them
That is the change
From our process.*

3.7.2. Jill

3.7.2.1. Material

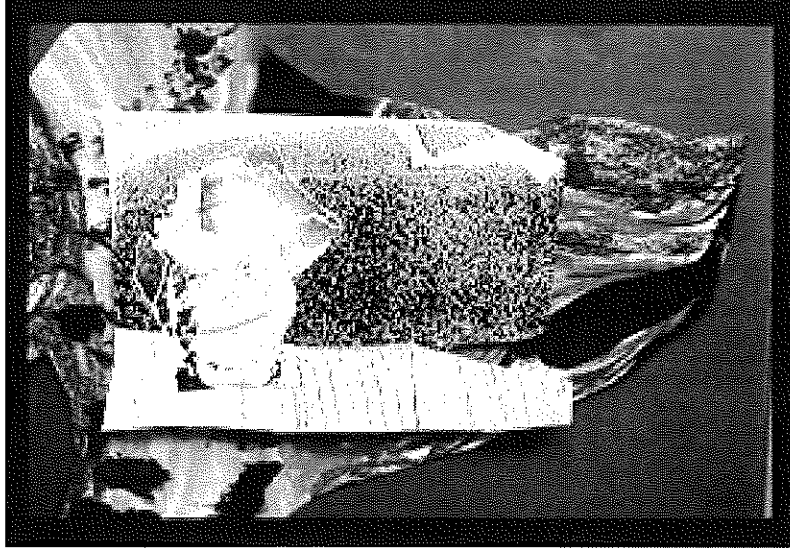


Figure 31 — Jill's drawing/collage, "Seen but not heard"

3.7.2.2. Self Talk

- I realised that I was enjoying the artwork, which was wonderful, but only dealing with peripheral issues.
- From the tape session, I felt very uncomfortable, and from that I moved into a different forum, engaging with that.
- I reconnected back to very strong feelings I had when say twelve.
- Onwards. It was like there was two of me: the outwardly successful, the inner vulnerable, and uncomfortable, running parallel.
- This process suddenly reconnected me to the two of me — she disappeared from high school on.
- This had to do with words, with 'uncontrol,' 'uncontainment' — the images floating through, were of that person; I've never talked about it, but it also had a lot of integrity.

- I decided to write a story about my life, which I did, some of it is there, under artwork, but I do not want you to see it all.
- The tape also reminded me of my parents' insistence, that I could be seen but not heard — triggered off by being heard — such discomfort.
- The themes of childhood became incredibly clear; being perfect — not the content, but the appearance — the visual presentation was so important.
- So I did the book just as I wanted, keeping words predominant — the integrity was in the words — I have reconnected to an adolescent theme. What am I going to do with that? I just stayed with and did things, but I felt like a trophy, not important for myself.
- The feeling confusion in me did not matter, and my words are connections to those feelings-surrounded by lots of containers, closing in feelings and parts of me
- Putting everything together was very important.
- The turning point was the tape; working with a mode I am really uncomfortable with — I usually did what works well.
- However, it was that I reconnected with the feeling, a body sense which opened up memories too, immediately there I was, ostensibly functioning, as now.
- It is sitting there now, the conflict between feeling and doing.
- Intense nerves, dissonance, its me acknowledging an anxiety about who I am, it is so real, the issue of how to be really me. It was all contained and never said, just over controlled.
- I was doing the seen but not heard theme in this group, with lots of boxes and eyes — I was happy being looked at, being seen, but uncomfortable being heard, because I've internalised all this devaluing stuff.

- So I did the external, beautiful artwork, which was easy — so I've connected this to my history, and done it again, but this time I've realised it.
- What to do with it is just to stay with it, not lose it.
- This *is* the something else; all the others are connected to this.
- Working at this being heard should resolve the others.
- I had to find a new form of expression, to avoid the clichéd art protection: writing, singing, and talking, with skilled help, not by myself.
- It is a new part of a repertoire I do not have — to rave or scream — these just are not accessed, its basic raw stuff, basic sound and feelings.
- I needed to find out whether the visual arts could do this for me, and I have always suspected they could not, but I have found out that I cannot do it through pictures — this is incredibly important.
- I can do the art but not contact this part of me through it.
- So it felt rather fake — this group challenged me, gave me the push to get out of the stuck place with art — I had never have come to it myself, yet no therapist could have done it for me; it is within me, this new knowing.
- It is the ability to shift modes when stuck, to find surprise, not just the rejection of an art form.

3.7.2.3. Talk to Jess

- I have strong sense of these pictures being a container, feeling complete, held tight, with clear boundaries, and the free part going over it.
- It is as if I cannot do it in real life, I will do it here.
- I have a strong sense of sharing your experience without knowing the details — a sense of the essence within the images that I can feel, and in the performance with Adrian.
- The comfortable form is seductive, but not where the surprises lie.

3.7.2.4. Talk to Adrian

- The tape is the most raw, emotional and significant thing you have done, and a few aspects of the art: the main pictures were wonderful, aesthetic constructions — easily done containers, like mine.
- There is a definite transformation from beginning to end.
- When there is warmth around do you feel less comfortable?
- I feel you do bring something raw forward, but then go away from it, draw back
- I do not really accept that your content is not important.
- That was my challenge to you, not what is it, but what about it?
- For me it was absolutely essential that people said ‘what about this?’ and I think it must be true for you — this was how I found the way.

3.7.2.5. Researcher Felt Understanding

*Two of me
Outer perfection and inner anxiety
A forgotten self
Reconnected
Through questions
Pushing me into the discomfort
Of being heard
And the rawness of feelings of a self
Not seen since adolescence*

*The constructed art images
Arising from the aesthetic outside
The body sensing, raw fear
From the abandoned voiceless self
Now accessed through the surprise
Of hearing myself speak to myself in front of you
And plunging back into the old frightened me.*

*Two modes of experiencing allowed both 'me's to present
But only after that serving the comfortable outer self
Gave way to that connecting the anxious inner self
A voice needing vocalisation, words to be heard
The pictures contained but maintained silence.*

*The challenge was not
What is it?
But
What does it mean for you? For me?*

3.7.3. Jess

3.7.3.1. Material

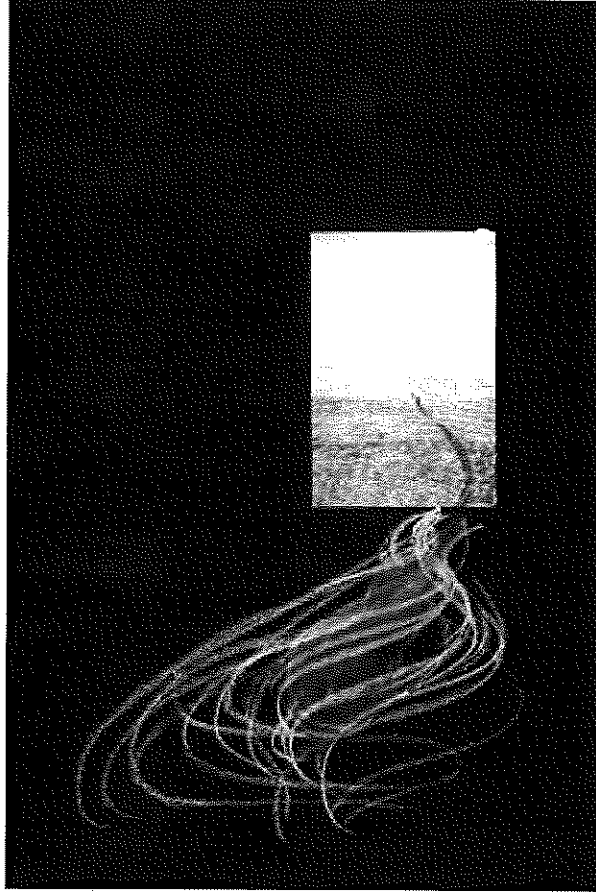


Figure 32 — Jess' drawing/collage, untitled I

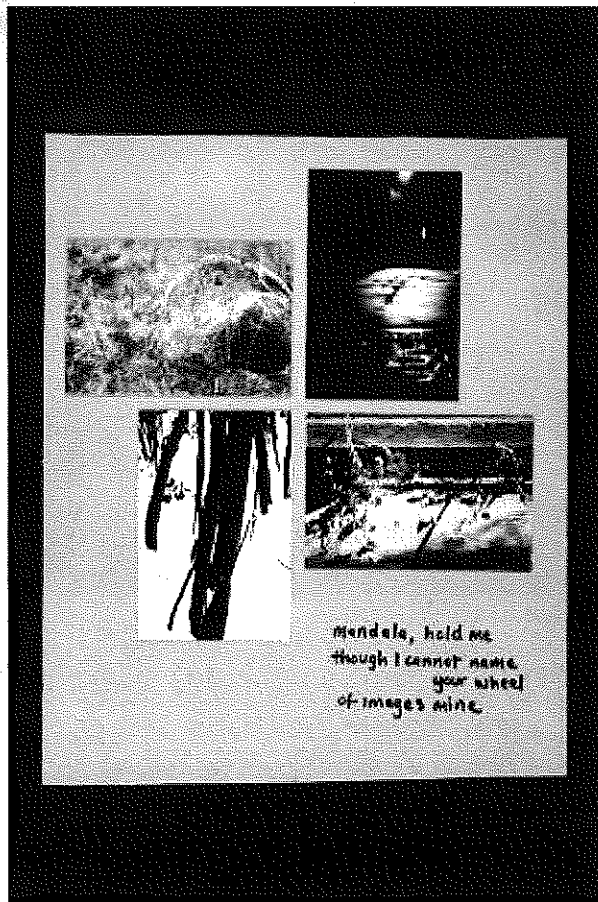


Figure 33 — Jess' drawing/collage, "Mandala, hold me"



Figure 34 — Jess' drawing/collage, untitled II

3.7.3.2. Self Talk

- I am most at ease quietly reflecting, least in a group.
- I always felt inadequate in the group, by comparison with two performers.
- The challenge is to be in the group and putting stuff out.
- Verbal expression is my strength; finding an art form as mode is a challenge.
- Its been a journey, not of integrating things into myself, but dealing with a passion coming from outside and picking me up. I did not know what to do with it.
- Two contrasting states emerged: the conscious thinking and strategies, and just staying in the feelings, and doing the photos to manage this.
- It is sort of the opposite to you two — containing, controlling — the reverse of yours; the talking into tape dried up, not from resistance, but because it was not the mode, not working (the collage was) finding the right objects to represent my feelings and hold them there.

- Three new collages: if I spent an hour on them, about the only thing I would come to would probably be a dance from them if I could.
- There is a life question in these still pictures: how do I live with these incompatible forces?
- The words in the pictures leave me cold, have no impact; the words did not go with feelings.
- The conflict on the inside demands to be held, and this art form does it.
- Tears come to my eyes when you speak of the passion of the cello and depth of the blue water — merging — it is somehow romantic.
- Although worried about the art form, I found an expressive freedom in it — finding photos, doing/making form with them, became spontaneous.
- I am starting to trust that process, not worrying what should I do next: what is new is the process of finding form, putting it outside, rather than reflecting within
- It is as if dreams in therapy were more productive than just words: I can spin words easily, but there is never the surprise in the images of this mode, even though I do not understand them explicitly.
- Collage is a midway mode, dancing would be much harder.
- It feels a great process; amazingly different, not done by others — less is more — the restraint of not doing people's work for them.

3.7.3.3. Talk to Adrian

- Do you ever feel cold inside?
- At times, it could feel hostile; are you aware of the contrast?

3.7.3.4. Talk to Jill

- This being seen and not heard seems to be a summary of everything else.
- Being good at art gives people permission to look at you.
- Did you just stop hearing the anxious part?
- How could you change, repeating the same story, as you did here?
- Was that self there, but you just stopped hearing it?

3.7.3.5. Talk to Others (General)

- There is a real sense of people having made their own discoveries; no therapist could have done this; not for me.
- It was the push to move on to somewhere that mattered.
- The art forms are critical in how and when they connect.
- It may be that you need to start with the comfortable form, progress in your journey until you are ready to switch to the less comfortable mode, to take the risk.
- It relates to, where has the challenge come from?
- The getting it out and the sharing-these are important but different ways-not telling the details directly, but with respect, about *how* we have taken our journeys.
- The essence of our sharing seems deeper, more central and significant than usual; telling one's story but in a sort of universal way, but no invasion of privacy. It is much quicker, different, ground breaking.
- Less is more; the self-restraint of not doing the discovery for the other.

3.7.3.6. Researcher Felt Understanding

*Spinning words is easy for me
In the voice of the conscious rational self
But tape talking eluded
A deeper emotion flooding me.
I went beyond words, into found images
To arrest, bold and distance me.*

*A form, not of competence
Drawing me, giving access
To the inside, finding how
To be, to live with incompatible forces
Not an opening or integrating
Just a holding, a staying in*

*Trusting the inner feeling to lead
Appropriately to the outer form
A spontaneous freedom
Surprisingly gained.*

*A process in which less is more
A push to inner experiencing
A challenge owned.
Respecting privacy, but a
Deep sharing of the essences
Of personal meanings
Through personal discovery.
Ground breaking, different.*

3.7.4. Researcher

3.7.4.1. Talk to Adrian

- This image seems literary, this seems warm.
- Can you specify this challenge? How do you construct it for yourself?
- What was it you were trying to give us?
- Was that part primarily the performer?
- It was a very remarkable tape: what effect did it have on you when you heard it now?

- The performances seemed symbolic and significant, filtered, by a person 'over there,' but we did not have the key: this tape, by contrast seems significant and stark.
- The theme 'hot and cold' keeps recurring in your works. Can you comment on this?
- Cold at your boundaries stimulates you to warmth, draws something from the inside out, but there is an uncertainty there — how much to give, when — which seems to have happened here, and seems connected to the change in the tape?
- The professional self operates separately from the protected personal self and you seem to have clear boundaries: you seem to have surprised yourself in crossing into this personal arena, through the challenge of this group?
- It was your manner of being here, that was questioned, not the content; you worked on your own personal content; talking to yourself.
- That inner work is not characteristically done here, we simply challenge something that seems incomplete or inadequate, it is the challenge you respond to and do your own work, like an honesty check, that you are not fooling us or yourself.
- What is important is what you know, that you do your own growth work, not which details we know.
- All the arts processes operate: representation, communication, reception, feedback for meaning.
- How useful was it to move modes? To have that choice?
- Does it feel like that process of going from preintentional through to meta-intentional expressing, journeying in, and understanding?
- I think you have sustained yourself in systems of exploration and come to a holding form, through the tape shift and the final indwelling.