

4.2. Co-researcher 2

This co-researcher was a palliative care nurse. She had also a life long career as a visual artist, had been trained as an artist, and spent some years as a member of an artist collective. Her representations of her personal explorations consisted almost entirely of art works, eight in the first series, and two final responses. She made brief headings or notes at times to accompany the art works, but provided no written text otherwise.

This constellation of work presented us with a challenge: how do we interact with predominantly visual communications? The first matter we had to engage was to provide the basic description of the visual statements. These are basically structural descriptions and avoid any sense of our responses. Since description was extensive, considerable reductive editing has been effected.

The researchers' responses were always through structural description, key words and key images, intersubjective response, and final depiction. Discussion of the interview text as discovery trail is presented by reduction of her statements, then as themes and essences, and final discussion.

4.2.1. Picture 1 (Session 1)

4.2.1.1. Image

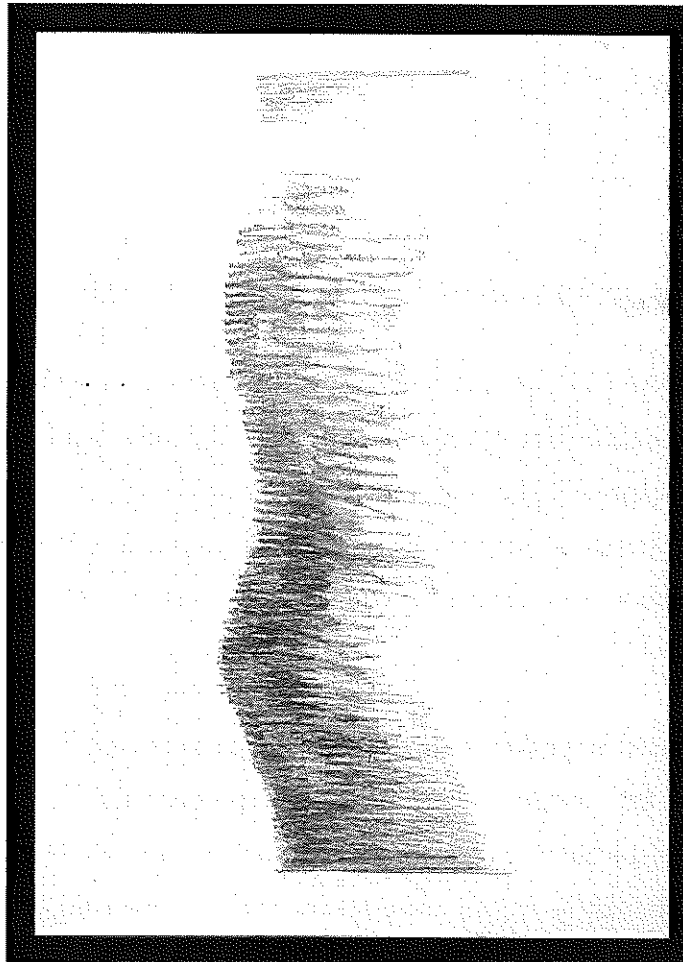


Figure 40 — Co-researcher 2, *Picture 1 (Session 1)*

4.2.1.2. Description⁵

The pastel work is 520mm long, and 150 mm wide. It hangs from the top of the page, with parallel sides. It occupies about the centre third of the page from the top. The form billows out to the left of the vertical, slightly at about one third down the page, and with more of a flourish at about two thirds down, and returning so as to be completed in a parallel position to the top.

⁵ About one quarter of the original description is presented.

Both top and bottom lines are strongly drawn in green. The right side is one single green line, forming a clear edge, but with three slightly diverging edge lines at the top right: two short ones-one outside, one inside the edge, one longer line trailing inside to about one fourth the length of the picture.

The left side also has one thin green boundary line, less strongly drawn, parallel to the right side vertical boundary.

The colours are predominantly green and blue, with some yellow and white.

4.2.1.3. Key Words & Key Images

a blue green hard edge
a whiter, lighter contrasting edge
descending coiled blue smudges, meeting below centre
a movement of colour-energy from left to right
circling blue ellipses, fading into smudgy white space
dashes of yellow, overlays of white
strong interplay of blue and green lines
a space of lightly mixed yellow and white lines near the top
a beginning pattern of blue green lines, isolated at top left
hard edges at top and bottom, of green
a billowing movement, cascade

4.2.1.4. Intersubjective Response

This is a highly skilled construction, with obvious attention to detail and design. Our attention is drawn to the floating and cascading sense of movement, like a floating panel being flicked in space. The left edge seems to dominate, with the heavy green intensity and movement of the lines. There is a sense of contrast or dialogue between the open blue ellipses on the right and the heavy blue-green lines to the left and below. The material feels contained within the structure, even though the sidelines are slight. The spaces of white occur at the top right and down the right side, like a breathe in space. Overall there is a sense of balancing of forces through the use of form, colour and movement flow. There is a feeling of unformed space and purpose at the top of the picture, in contrast to the rest that seems very purposeful. Different

statements are thought to be made within the structure through the use of texture, colour, shape and patterned flow.

4.2.2. Picture 2 (Session 2)

4.2.2.1. Image

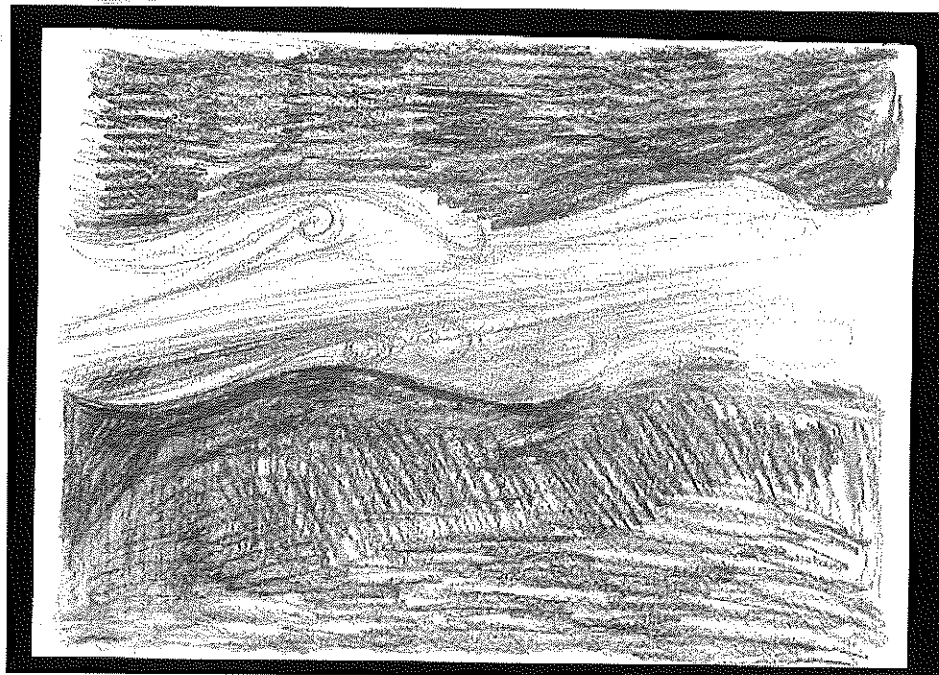


Figure 41 — Co-researcher 2, *Picture 2 (Session 2)*

4.2.2.2. Description⁶

This is a picture in pastel, covering the whole page, with about a quarter inch margin at top and bottom and an inch of white margin on the right and left sides.

The picture is divided into three sections. The bottom section is about half the page, and the two top, roughly equal sections comprise the top half. The base of this section gives way to the other quarter, middle section. The

⁶ About one third of the original description is presented.

dividing line is a wave of green, reaching to the centre of the page, coming to a curl, balanced on the right with the same form of blue line and circle. On the left, and beneath the other one, a shorter green curling line with scroll is placed, and beneath that is a straight thick green line opening out below the scroll with thin lined extremities running across the centre of the page. In the middle are four circles in a row, two of green, two of blue, nestling in the central blue wave or dividing line separating this from the bottom half of the picture. There is less density of colour and less overall coverage in the middle section, with a lot of white space on both left and right sides. A blue curl on the lower right finishes that section on that side.

A very thick blue wavy line establishes the bottom half, flowing from left to right, though on the right side the wave is broken and the thickness interrupted.

The middle section lies between the two thick containers of top and bottom, and is contrasting in density, texture, and lightness.

4.2.2.3. Key Words & Key Images

dense horizontal blue lines
white spaces
blue and green scrolls
rising blue and green pointed lines across centre space
four central nestling blue and green scrolls
thick wavy blue dividing line
crosshatched blue textures
resumption of blue horizontal lines
two blue dominated segments
a floating panel of blue and green, lines and scrolls

4.2.2.4. Intersubjective Response

The top section seems to carry a feeling of flat solidity, density, closedness, without a sense of movement. By contrast, the bottom section seems three

dimensional, active, voluminous, with conflicted waves of energy in a contrapuntal motion. Turbulent.

The central statement has a different quality and feeling to it. It feels more exploratory, and is energised with a strong flow of curled lines and rising straight shafts, with some sections fanning out. The shafts seem particularly strong and sharp. The scroll like pattern nestling in the centre feels as if something rather fragile but undeveloped is sheltering there. The whiteness feels like a modifying influence, softening the effects in the centre. The energy here seems to flow across the page to the right.

4.2.2.5. Written Text (Artist)

One work. A new development within context-my response to. I had felt that session one (1) was a starting point, working my way into the context creatively. Work one (1) is perhaps a stable point that is continuous-a lifeline?

4.2.3. Picture 3 (Session 3)

4.2.3.1. Image

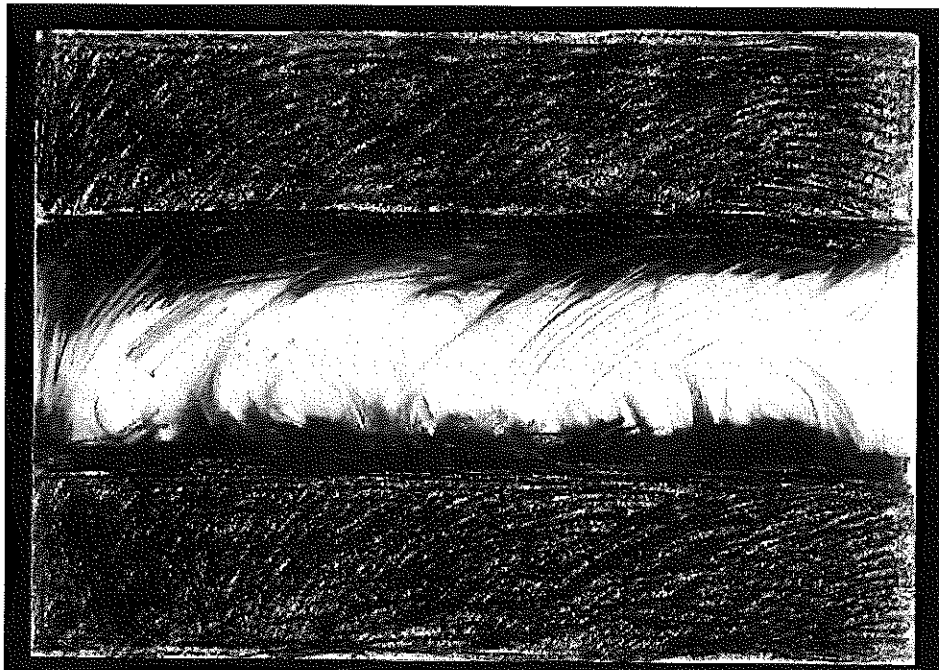


Figure 42 — Co-researcher 2, *Picture 3* (Session 3)

4.2.3.2. Description⁷

The page is fully used to the edges. The work is equally divided, horizontally, into three sections. The two colours used are a deep blue, and white. There may be a lighter blue also used with the deep blue, or it may be the effect of the white, giving a 'two shades of blue' effect. The top section is blue, textured by a mixture of straight lines and slightly curved lines rising from the bottom margin, and flowing curved, to the top right. Many of these curved lines are lightly shaded with white. Throughout this section this is evident, with remnants of the white base peeping through in pinpoints or clusters of points. At both the top and bottom lines, these white sections become almost a dividing space along the line. In the top left corner, there are strong blue straight lines on a diagonal from left to right, at an angle of about 45 degrees, giving way to the blue curved lines. On the extreme left, the curved lines give way to horizontal straight lines.

The bottom third of the picture is almost an exact replica of the top third. In the centre section, both dividing lines from top and bottom sections are strong blocks of blue drawn using horizontal lines. The same structure is present in the top of the bottom section, except that the blue lines are thicker, and rise like waves of blue surf, from right to left on the right side, and from left to right on the left side. Some lines are curving into those straight lines descending from above, curving and curling into a delicate network. Many of these blue lines are overlain with thick white paint.

⁷ About one half of the original description is presented.

4.2.3.3. Key Words & Key Images

crosshatched blue and white densities
thick blue contrasting dividing lines
a focussed centrepiece of swirling white and light blue lines
the contrast of blue solidity and blue-white interplay
three textures of blue energies
three textures of white energies
definitive patterning
balancing structures

4.2.3.4. Intersubjective Response

The two replicas of dense and intense blue and white at each end carry feelings of seething, but contained energies: we felt the force to be overpowering, so that there was a sense of relief in the contrasting delicate images of the centrepiece. The remarkable depth and smoothness in the blue transition places assisted this. Containers that gave rise to the comet like fragments shooting out in dialogue within the thick white space. There in an astonishing delicacy in the feeling of the straight and curving blue lines, like tendrils, reaching, sensing, stretching into the cleared space. The thickness of the white and the lightness of the blue gave a strong sense of reversed forces, with definition and exploration sensed in this white-controlled environment. A merger of reduced textures seems to be occurring. This exploration is carefully contained and held between the external forces.

4.2.4. Picture 4 (Session 3)

4.2.4.1. Image



Figure 43 — Co-researcher 2, *Picture 4 (Session 3)*

4.2.4.2. Description

The picture is drawn on the white base, in the centre third of the page. The colours are a deep pink almost purple, and a lighter pink with touches of orange.

There are two parallel forms across the page at the top and bottom of the picture, which flow from left to right across the page. These are a series of curves coming into peaks, repeating themselves rhythmically, the peaks falling over in a curve to the right. There are six in the top row and five in the bottom row. Each peak is about 100 mm from base to tip. Each peak creates a white circle or semi circle or ellipse within its outline. In the lower series of peaks, each white circle has some lighter pink circle, or line or smudge in it. The curved peaks are clearly defined lines, and are coloured in

with the deep pink to their base line, which is open. Between the two peak forms, in the centre is a series of lighter pink smudgy forms, also moving from left to right, not dense, with open whiter space always noticeable. There are sometimes circles, smudges, curls, straight lines, and in places striations of orange overlaid.

4.2.4.3. Key Words & Key Images

the pink rhythmic curling flow of energy in the boundaries
defined pink edge images contrasting with undefined centre
open white circles contrasting with pink centred white circles
a flow in space across a page, in an undefined context
a harmony of colour and flow of movement, and parallelism of forms

4.2.4.4. Intersubjective Response

The picture has a sense of relief, space, and openness about it. Although there are two clear boundaries, and the picture is held lightly in the centre, open space, there is no tension of bound edges and forces there. The edge lines have a strong sense of flow and rhythm, as they move in waves from left to right: they feel unified in their energetic and purposeful flow. The centre section has a playful exploratory sense, yet feels undefined, non rhythmic, blotchy-smudgy, as if something new is rising out of these constellations.

The colours suggest a warmth and freshness of feeling in this material. There is a sense of something that has dropped away, and something that has been identified.

4.2.5. Picture 5 (Session 4)

4.2.5.1. Image

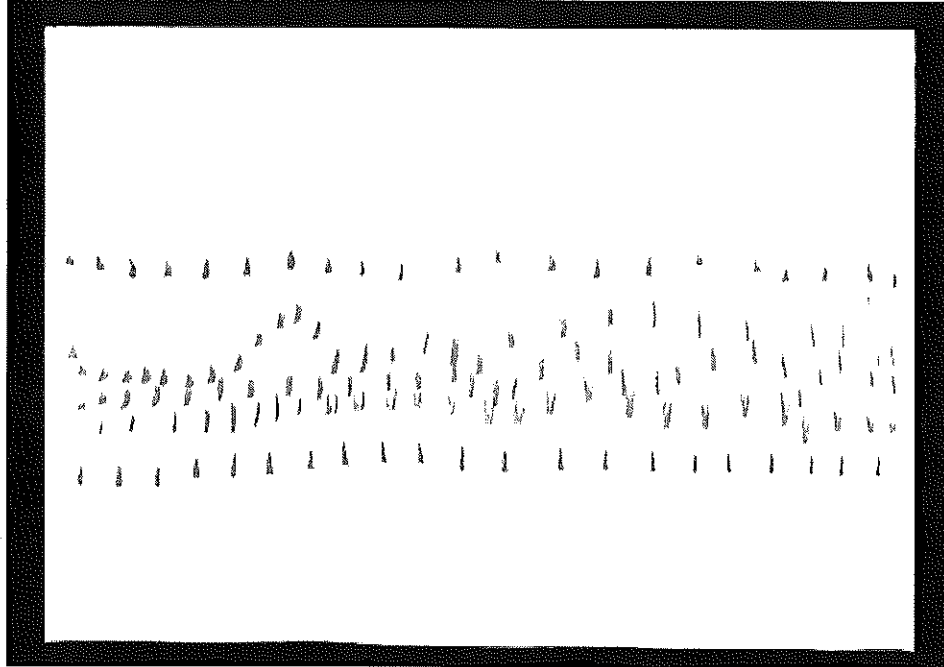


Figure 44 — Co-researcher 2, *Picture 5 (Session 4)*

4.2.5.2. Description⁸

The picture sits in the middle one third of the page, and extends right across the page. It contains a top and bottom single line, with a mixed series in the centre, of three lines of figures or marks. The marks are all vertical, but there is a range of form and colour. The rest of the page remains paper white, and there are no other marks on the page.

The top line is a continuous, equidistant set of red vertical pastel marks, about one inch high. They are all identical, shaped like a stake, thick and almost square at the top, and tapering to a point at the bottom. There are 21 marks that form an almost straight horizontal line. The bottom line is almost the same, but the lines are not as tall, nor equal in size, and the line wavers more.

In the centre are three series of pink horizontal lines, interconnecting. The first and third are in bright pink vertical marks. The top pink line has eighteen marks that are tooth like, having two prongs at the base. The last eight are single, straight pink lines, about the same size. The middle line of marks is orange, and is straight, and post-like in form. From the left side they run across the page in a 'V' shaped wave. The third centre line is a series of pink marks. They are also post-like; though they vary in height and thickness. From the left side the lines are thin and fairly straight, and then rise slowly to the centre, becoming thicker and irregular. However, there is almost a balancing in the centre left and centre right, where a triangle is formed with the orange line above. The lower pink line then straightens out and becomes short thick marks to the edge. The space between this pink line and the bottom red line is irregular in shape, and contains a kind of billow.

4.2.5.3. Key Words & Key Images

centre pattern, open spaces
variations on shapes of vertical marks
uniformity contrasting with flow
patterning spaces
opening, closing
harmony of colour

4.2.5.4. Intersubjective Response

The overall feeling is a response to the stabbing, downward movement of the energy in these marks. The picture feels as if it has been reduced to a skeletal like minimal structure of feeling. Yet, despite the structural simplicity, there is careful attention to the shape and design, which provide containment at the top and bottom, but a middle section where some dialogue is occurring.

There is a sense of openness and spaciousness in this, not hemmed in by forces at the edge. A connection is achieved in the middle section through

⁸ About one half of the original description is presented.

the flowing wavy pattern of marks and the way in which they join. There is a strong sense of rhythmic patterning in these lines, and of movement, rather contained at the centre. There are also manufactured spaces, triangular, almost circular, created by the movement of the lines of marks. Variations in the shape of the marks, and even in their size within that shape, suggest movement within the material. A strong feeling, anchoring, yet flowing.

4.2.5.5. Written Text (Artist)

(Pink)

Further change within context:

- i. Wavelike
- ii. Dreamlike

4.2.6. Picture 6 (Session 4)

4.2.6.1. Image

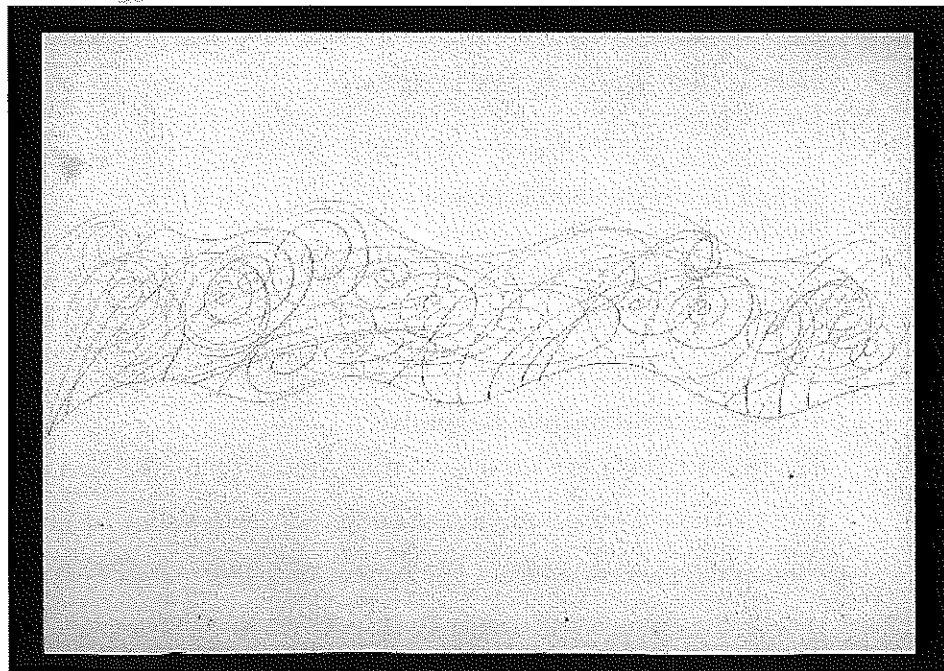


Figure 45 — Co-researcher 2, *Picture 6 (Session 4)*

4.2.6.2. Description

This sketch is in pencil, and occupies the centre of the page from left to right, taking in slightly less than one third of the page. It has a clear pencil boundary line at top and bottom. These lines are each a flowing curving line, with three and a half waves along its length, as it runs horizontally from left to right, from edge to edge. Both lines have parallel shape.

The centre between these two waving lines contains a pattern. This originates four times, from the bottom line, as thin lines running to the right upwards towards the top line, then curving back, each one forming a circle of about four inner circles reducing to a central curl and stopping there. These patterns are created four times, filling the centre between the two outside waving lines, like waves that overflow each other, filling up the space. There is nothing else on the page, and no colour is used.

4.2.6.3. Key Words & Key Images

parallel flow
contained flow
cyclical flow within boundaries
rhythmical circularity of motion
circular patterns moving in contained space
absence of colour

4.2.6.4. Intersubjective Response

The pencil etching has a feeling of being free in space, not held from without, with movement of space in and about it. The boundaries are clear but lightly contain the material within. The pattern of twirling, snail like circles fills the centre, in a variety of clustered shapes, while maintaining a similarity of replicated pattern throughout: this seems to suggest a repeating preoccupation within the boundaries. They start in straight lines, but transform into swirling energies, which seem to flow into varied configurations, dynamic, without being in conflict. There is a sense of consideration of something from different perspectives.

4.2.7. Picture 7 (Session 4)

4.2.7.1. Image

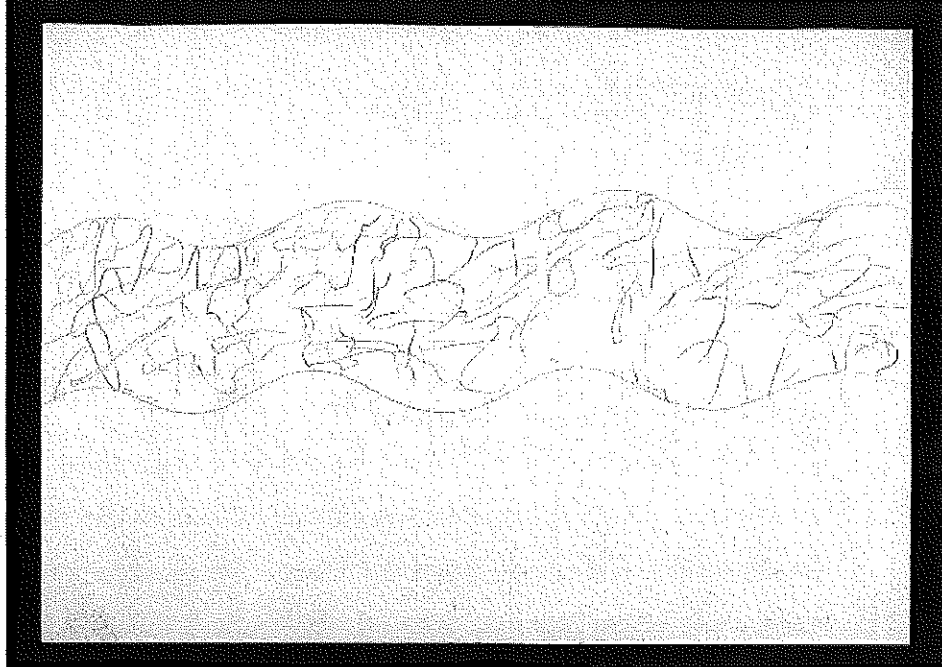


Figure 46 — Co-researcher 2, *Picture 7 (Session 4)*

4.2.7.2. Description

A pencil drawing in two parallel lines of four waves in a horizontal plane. Within this containment, there is a series of pencil sketches, looking like pieces of a jigsaw, except that there is no attempt to make them fit together. There is no regularity to their patterning, though they do seem to flow from left to right across the page. The figures are of different sizes and shapes, some overlap others, some are closed, some open, and some have heavy lines combine with very light and disappearing lines. Most figures have semblance of primitive designed shapes, variants of rectangles, or triangles, and have both angularity and roundness. The size of the forms increases in the bottom right of centre foreground.

There is no colour, and there are no other marks, except this section that occupies the middle one third of the page. The white paper background both surrounds and remains the base of the work.

4.2.7.3. Key Words & Key Images

parallel waving lines
pencilled fragments
containment outside, fragmentation inside
repetition and flow across the page
strong lines and disappearing lines in contrast

4.2.7.4. Intersubjective Response

The thin pencil boundaries contain a maze of fragmented shapes often incompletely drawn, some open, some closed. These shapes have a scribbly, doodly quality, as if uncertain and unfinished. The movement of energy feels ambiguous, lacking clear direction or flow.

Crowding images, searching, uncertain, incomplete, without balance or finality, makes us aware of a feeling of anxious indecision about a preoccupation.

4.2.7.5. General Intersubjective Response

The structures of your drawings have certain repeated patterns. The first is different in form from the rest, in that it hangs vertically, and does display the characteristic balancing structure of three equal sections. It does also introduce the colour scheme of the first four drawings-blue, green and white, and does have a construction featuring billowing yet clear boundaries. The next three pictures use the same colours, and place heavy controlling boundaries outside a middle section that seems to hold exploratory material, which has more space and a sense of dialogue within the arrangement of lines, shapes and rhythms. From picture 4 onwards, the outer containers are dropped away, and space contains the material.

The inner content thus seems to be explored in the centre space without its overpowering containers, suggesting that a transition has been made to a more selective, identified focus. The reduction to pencil seems to make the last pictures stark etchings, in which thematic issues are identified but finally achieve no resolution.

It feels emptier, drained of complexity, starkly reduced to bare confrontation.

The use of abstracted forms always suggests that you knew the nature of the materials you were working with, that you had decided to work in this way, using the elements of the visual arts as your mode of representation and exploration, for yourself. There is a clear sense of meanings within form, though no details of other content are disclosed to the respondents. There is a sense of movement from complexity to simplicity, from feeling filled form, through possibilities, to starkly identified reality, about which there is no confidence of solution at that moment. Your meanings seem strongly contained within the structures, so that we have a sense of the deeper level of your process, without the specific content.

4.2.8. Written Text

Two pencil works. Two pieces expressing the polarities at the point of swift change.

As the context is still active, there is no resolution piece.

All pieces are horizontal in aspect, apart from Work one (1), session one (1), and arrows on the back indicate orientation.

4.2.8.1. Structure

The written material is extremely minimal, comprising a brief statement that there was three post workshop sessions, the first with one work, the others producing two.

The writer comments that she felt session 1 was a starting point, in which she has established a stable point that may be continuous, like a lifeline.

Picture 2 is like a new development-a response in context to *Picture 1*.

The two pink works she says move further along in this context, but says one is Wavelike, the other Dreamlike.

Of the two pencil works, she comments, one is composed of scribbly lines, and the other of non-conforming lines. These works express the polarities at this point of swift change. Finally: the context is still active, there is no resolution piece.

4.2.8.2. Key Words & Key Images

starting point a lifeline, maybe continuous
change in context
wavelike, dreamlike
scribbly and non-conforming
polarities at point of swift change
no resolution

4.2.8.3. Intersubjective Response

Your brief comments, which we have kept to read after the art works response, suggest an inner struggle you are experiencing in your life context, where change is occurring, sometimes swiftly. Your response is wavy, dreamy, then identifying polarities as a result of change points becoming sharp, but you do not present a resolution of the dilemmas.

This brief information seems to confirm the major sense of meanings identified in our intersubjective response to your artwork.

It does also convey the sense of the work as comprising a series of connected explorations and reflections, thematic in nature.

4.2.9. Researcher's Final Intersubjective Response (s)

4.2.9.1. Response I

A billowing musical cadence
Announced the flow of your consciousness
Two textures, light and heavy.

The horizontal envelope
Initiates a contrapuntal turbulence and
A protected fragility, sheltering.

Seething blue overpowering forces
Hold a white delicacy of feeling
Not given to awareness.

Rhythmic, pink, spacious flow curves into
Waves of feeling, warmth and freshness
A contrasting energy. Change.

Pared away to forms of stabbing essence
A force beyond words punctures
An unspoken living void.

Dynamic dancing pencil patterns in
Swirling energies-a preoccupation viewed
From differing perspectives.

Unfinished pencil doodles flow
Uncertain of direction, searching
Through a maze of anxious indecision.

4.2.9.2. Response II

Form, colour, texture, dynamic feeling.
These are the instruments of your consciousness.
Your voice is the textured colour,
The flowing and interrupted movement,
The dynamic in your structured energies
Formed in envelopes of turbulence
Or flowing patterns of thematic preoccupations
And contrasting energies in time and space.
Flow. The energies of consciousness.
Feelings beyond words,
Honest confrontation
Shared resonance.
A resting place, without resolution.
But rejuvenation.

4.2.9.3. Response III

This dialogue
This searching to be with
Resonates in the chambers of shared consciousness
Stretching every mode of knowing to attain
That merger of understandings
A structure of simplicity
Balance and rest.

4.2.9.4. The New Dialogue

Conflicting energies, yet harmony
A continuum of energy, but also of struggle.

Turbulence beyond words
The gentle aesthetic.

A flowing continuum of consciousness
Interruption, withholding, disruption.

Resting places, without resolution.
Rejuvenation, union with nature.

Overwhelming power
Dramatic change.

Momentum
Dissipation.

Feeling resonance
Verbal clarification.

The silence of intensity
The music of narrative.

Coping by reacting
Creative expression.

The bubbles of consciousness
The continuity of experience.

Polarities of being
In the living void.

4.2.10. The Interview

From the Interview, there were four questions put:

1. Could you state YOUR Key Words and Key Images, from ALL the material?
2. Are there organising THEMES?
3. What has been the ESSENCE of your self-experiencing?
4. How did UNDERSTANDING arise?

4.2.10.1. Researcher Reconstruction of Co-researcher's Interview Text

An energy or force provided a flow or continuum of consciousness, which was constantly changing, and reducing things to their elemental essence in my experiencing, and in my drawings, which are therefore pared away.

In my use of colour and space, I created deep live voids that seemed overwhelming. I responded at a deep emotive level, to my own experiencing, and to some of your words, which resonated strongly for me, words like warmth, freshness of feeling. I created a gentle aesthetic piece which you saw as peaceful, which made me realise that I hadn't taken the plunge into the overwhelming, which was very clarifying for me. It was also intensely musical-I started with a kind of chant, then disturbed that and moved into turbulence, then had to stand back in the face of overwhelming turbulence and intensely powerful feeling, so then needed to dissipate it somewhat, to interrupt what was flowing.

Then, as you described it correctly, there was a sharp shift in the quality of my experiencing. You said 'free in space-not from without, and 'swirling energies, a sense of considering something from a different perspective, a harmonious flow, almost a momentary joyful resolution.' This positive energy is another continuum in my life, which was accessed by this radical change from within. And equally quickly, came back the other strand, which you noted in the pencilled work, which you said 'contain a maze of

fragmented shapes, often incompletely drawn, some open, some closed; scribbly, doodle quality, uncertain and unfinished-energy feels ambiguous, lacking directional flow-aware of feeling anxious, indecision / preoccupation.' This feeling of heightened anxiousness identifies this energy.

I've represented these forces in two drawings I did in response to your responses — they are resting points: one is horizontal white in blue parallel waving lines (the mental continuum of consciousness); the other is a waving vertical trunk-like pencil shape in black shading and white centre, the symbol of rejuvenation. Both are part of the continuum of experiencing, just resting points, not a resolution, and also a rejuvenation or reconstitution, new strength, a vertical growth energy.

4.2.10.1.1. Researcher Response (Picture 2)

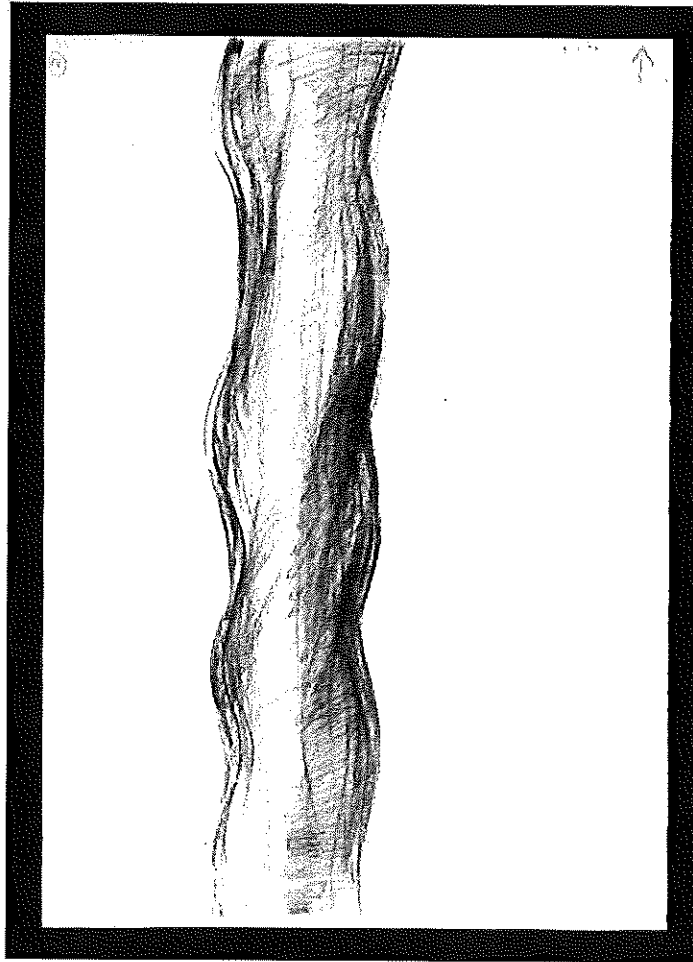


Figure 47 — Researcher, *Picture 2*, Response

4.2.10.2. Pictures 8 & 9

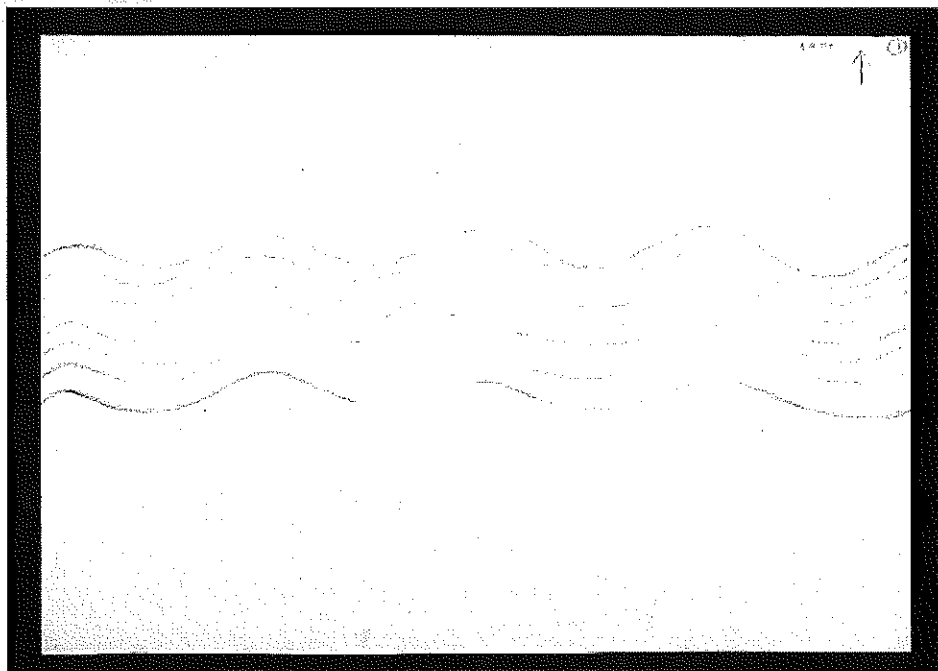


Figure 48 — Co-researcher 2, *Picture 8*



Figure 49 — Co-researcher 2, *Picture 9*

Thus stated directly, my themes are the sense of continuum of consciousness in time, the concept of sound and musicality, the flow of forceful energies, the resting points in the flow, dissipation and change, and all with a quality of elemental essential, simple experiencing. This internalised experiencing gives rise to externalisations, which are just like bubbly representations of a much deeper consciousness.

The essence has a meditative quality-harmony with the universe and departures from that, intense disruptions to their limit, returning to points of balance and restoration, but a difficult process when experiences are so overwhelming, a process of attending, listening, like to music and responding.

This intersubjective process creates clarifying reflection to achieve understandings, through indwellings, which in turn create new starting points. Eventually this is a sequence of feeling, whether visual, musical or narrative, which resonate between us and within me, and our representations of them, and responses to them.

A feeling resonance, conveyed, understood, responded to: that seems like the essence of this process. But so too is the process of talking about it, exploring it together, to see the patterns of experiencing-this is all part of self as therapist, in this context. It gathers to it so much new-old recollection, and releases waves of creativity.

4.2.10.3. Thematic Reduction from the Interview (Researchers)

1. Continuum and flow are key words for me: the whole thing as a mutating kind of flow.
2. Consciousness, energy, force.
3. I did not relate to the concept of containment overall, only in some.
4. I worked with the spatial dimension with something that was overwhelming-I created voids.

5. The words warmth and freshness of feeling—that was peaking for me in the work. Yes, these are key words.
6. I did not take the plunge in the second work (held back), but did in the final piece—holding ground in time to explore; it was not so peaceful—but it seemed (2) a gentle aesthetic piece, whereas it was gaining time and planning.
7. The keyword for two (2) is turbulence; compared with one (1) which is like a chant. The situation was so powerful I had to make a turbulent statement, before I could walk away from it.
8. Number three (3) is about feelings that go beyond words, the power and intensity of experience—you picked up the intensity, and most of the responses were relevant.
9. Number four (4) is a polarity, but also a dissipation—the momentum of getting up to a point and then not making it, though the energy was there, but what I was after didn't come out.
10. The pencil drawings you described really well — a positive, harmonious flow, not the turbulent torrent going on in the earlier ones. A radical change within, arising from another continuum going on in my life: a snap and a change, which you picked up—especially the feeling of anxious indecision and preoccupation, which is spot on.
11. Two other drawings are made in response—resting points in a mental continuum, the other a trunk in black and white is like rejuvenation. The continuum is still in process. The tree is vertical — it represents a change, rejuvenation in consciousness.

4.2.10.4. Organising things

1. The organisation and sense of continuum—the flow theme, energy
2. Concept of sound and musicality
3. Concept of consciousness in time
4. Resting points
5. Dissipation

4.2.10.4.1. *Themes*

The themes are so internalised, so elemental, so simple. A dance of energies, swimming in a stream, manifestations coming out in bubbles-that sort of theme. It is in essence in this form-not as in a verbal narrative-it is just energy, force.

4.2.10.4.2. *Essence*

A meditative experience — harmony with the universe, the disruption of that and how far can heightened disruption go; how can one restore it? How can one maintain that when one has such powerful experience? This is the continuing process of my response to life experiences.

4.2.10.5. **Other**

I found the responses excellent, whether right or not, they force you to think—that's how self as therapist comes more into play.

4.2.10.5.1. *HOW these understandings arose?*

Interacting with the group and their responses forced me to redefine how I felt e.g. they saw picture two (2) as peaceful, so it made me see that I hadn't done my work, so I had to go off and take the big plunge. It really hit the nail on the head. I spent a lot of time indwelling the paintings at various times—and found the point of departure in three (3) that I was looking for.

4.2.10.5.2. *NOW-Final Viewing?*

I see that they are a narrative, though I said they weren't-musical resonances coming from them and the responses to them. A mental clarification, but also a resonance to my feelings from the responses.

There is an emerging sense of resolution, a picture of coping, from the first, sailing through, knowing the intensity of the experience is risky. An emergent understanding of the process, both during and now afterwards.

It does help understanding to speak about it, going beyond the subliminal, seeing patterns. A wider process of things tying in, to self as therapist, connecting broadly. A therapeutic and a creative experiencing.

4.2.11. The Post Experiential Perspective & Authentication

This co-researcher, whom we call Ann, provided us initially with seven art works, and small bits of written notes or text with some of them.

Since these works were the complex works of an artist, there was a considerable challenge to create satisfactory description of the works, which was extremely time consuming, and which required the discipline of describing only what was seen objectively.

The experience of our indwelling of the works began to be represented as we selected what seemed to be the key images or words from the works. In this activity, an intense indwelling of the work drew from us a heightened awareness of structural features and brought us into an experiencing of the impact or emotional topography of the works. We responded to and interacted with the works, and came to state the components to which we were responding: thus, a phenomenological experiencing and first stage of reduction was achieved. We were also engaged in stating verbally, something seen and experienced in the form of visual abstractions. This was almost as true of the words provided by Ann, which rarely went beyond impressionistic abstractions of general states of being or energy.

Finally, our verbal approximations to understanding the structural characteristics and their dynamic import were represented by us as we experienced them. We reconstructed our sense of what was crucial in the description and the reduction to keywords, into a statement of our subjective experiencing. This intersubjective response (ISR) tried to avoid any attempt at guessing motivations, or stating what she might have meant, or what was

really to be understood: there was a prohibition on interpretation of meanings, or attribution of motives. Only the felt dynamics are reported: what we felt as we saw from our being in and with the works-our indwelling of them. Of course there is a subjectivity here, but it is a response in which there is an attempt to be in the form and flow of Ann's felt energy, to say how we are experiencing it, how we see it flow, its structural characteristics, the kinaesthetic feelings we had to it. We assume an authentic relationship between the outer forms of representation and inner forms of personal experience. We do so, because this is an agreed purpose-that of self exploration-and because such connections suggest themselves when we look isomorphically at the materials.

This ISR has a component of empathy, but it goes beyond that: it contains our own felt understanding of what we saw and experienced. It is neither merely projection, nor merely empathy, but as close an approximation to uncontaminated variemodal communication as we could engender. We tried to inhabit her spaces, her colours, to be in the energy of her lines and to catch the feeling of how her energies flowed through the structure and elements of her work. Inevitably, such an indwelling produces both kinaesthetic and affective responsiveness in the recipient: an attempt at aesthetic knowing is primary, and its transformation into verbal representation is the secondary data. It is in this way that the collaborative experiential inquiry can be conducted.

A dialogal interaction was created between Ann and us in this manner. The subject of these interactions is her own representations of whatever she has given form from her life events, and their import for her; at the level of disclosure she has offered herself and us. Her art works were non-literal, abstract statements, to be read only in terms of their component elements. Her commentaries provided little concrete indication or contextual detail of actual events in her life; but the dynamic import of her being in these mirrors

was palpable. It was at this level of dialogue, then, that the interactions were contained. After she had received our communications back, and had time to indwell them, she was able, in an independent interview, to review the way in which her and our experience of her representations now appeared to her, in that perspective.

In our indwelling of her interview, we were able to hear how the dialogue had approached understanding of her life experience. Her own statements are summarised in the final depiction, which is our reduction of the essence of her interview, in the phenomenological style. Here it can be seen that she describes her works in an abstract but dynamic manner, when trying to suggest her meaning.

She speaks of her flow of consciousness in her art, creating deep voids that seemed overwhelming. She responds to her own images and our words of sensed feeling, of warmth and freshness. She explains how our perspective on her work as peaceful gave her the realisation that she had withheld what she wished to embody. She goes on to describe the dynamic as one of turbulence, of intense feeling, and the need to dissipate this.

She reports the rightness of our sense of her freedom in space, and change from within, and the recognition of anxious energy in the scribbled forms, and her lack of directional flow at this point.

She responds to the resting point that we identify, by two further representations back to us and for herself-resting and rejuvenation. We then state quite as definitively as we can, our sense of her themes: the sense of consciousness in time, the concept of sound and musicality, the flow of forceful energies, the resting points in the flow, dissipation and change, and all with a quality of elemental, essential, simple experiencing. We do not know the details of her life, only her and our shared understandings of the energies in it. Maintaining privacy over life details does not, in this procedure,

preclude demonstrable understandings. The mutual discovery and recognition of these is the purpose of the interactions.

One distinctive characteristic of her work is its abstractness. This controls our interactions. Even in the absence of life details, our communications, very real, at a certain level, are clarified, verified and known to be authentic. In responding to her dialogue of energy, consciousness, overwhelming voids, undirected energy flow, preoccupation, resting points, rejuvenation, we can recognise the description of a dynamic pattern of experiencing which has never become literal, either as a story of a life, or as a series of symbols to be decoded. The meaning and the feeling of it, is in the patterns and the dynamics of the life energy flow. Ann uses her art in this way. She experiences life in this symbolic-essence manner. She discloses her life to us through her art, in its generalities, in its dynamic structure, not in its detail. This defines the inquiry, and constructs the form of the data and the languages used to contain it.

We judge the authenticity of the dialogue in these terms, aesthetic and dynamic. We trust the owner of the experience we've shared, to engage these understandings in the details of her own daily living. We accept the meaningfulness of a dialogue conducted through exchanges at this level of dynamic essences of being: we verify this because of our own experiencing of the feelings contained within the structures and dynamics of the representations. When we disclose our experiencing, we create the dialogue of potential meanings, and continue to construct this to such levels of clarity as are obtainable through textual exchange, interview, and the flow of understanding arising from our indwellings.

4.3. Co-researcher 3

This Co-researcher was a counselling psychologist with no specialist arts field — she preferred to work in a multimodal way, to explore her own understandings.

The data of her participation is presented in order of its appearance over time. The modes used include written text, talking into a tape, poetry, narrative, art, dance and video. The researchers respond to each piece of exploration, firstly through structural description, then keywords and key images, and an intersubjective response (ISR). The descriptions have been slightly edited, but almost all of the data are presented in this work. The choice to respond finally with a dance came after indwelling and discussion, and in response to her multimodal formatting. The researchers respond to the interview data by isolation of themes and depiction of her essences, as described by her.

4.3.1. Picture 1 (Session 1)

4.3.1.1. Image

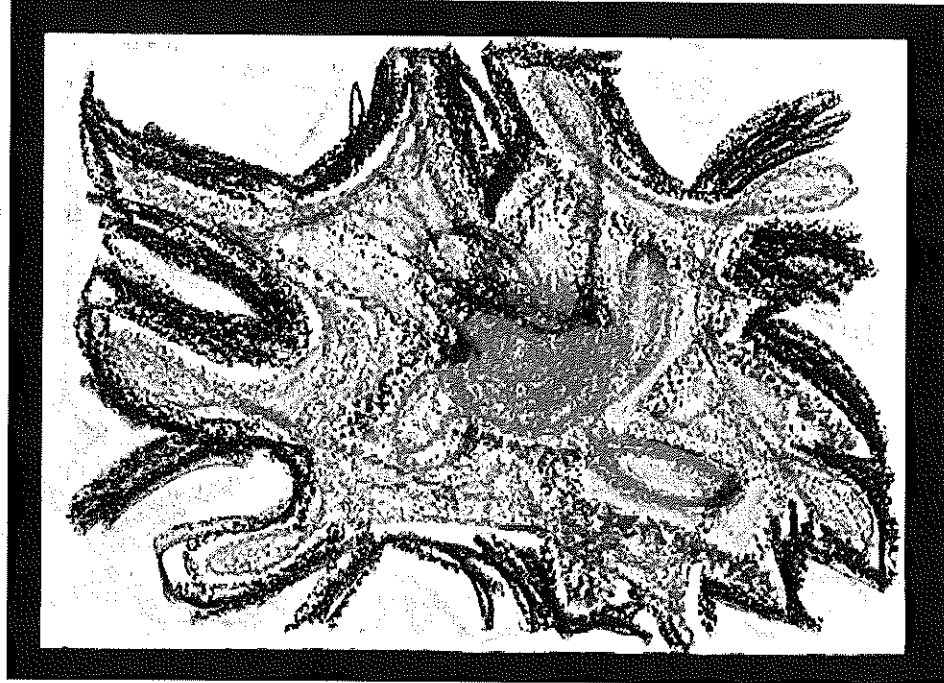


Figure 50 — Co-researcher 3, *Picture 1 (Session 1)*

4.3.1.2. Description

A pastel drawing covers the whole page of a half drawing sheet of paper.

The figure in the centre of the structure is outlined in bright green, and has a series of eight loops around the circumference. These rope-like twirls are about an inch thick. Outside them, also about an inch thick, is a heavy black line, sometimes strengthening the boundary, sometimes filling in spaces in the loops. In the centre of this figure, and of the page, is a red shape, about five inches high and four inches wide.

It looks like a simple running figure, drawn in flowing, oval shapes for head, body and legs. At the back are two wings, sketched, but not filled in. In the head there seems to be one green eye. Around the legs are some yellow lines.

Also around the flying figure, is a bright blue, with some streaks of yellow through it. The yellow is also repeated within spaces in the black, as if filling in the space.

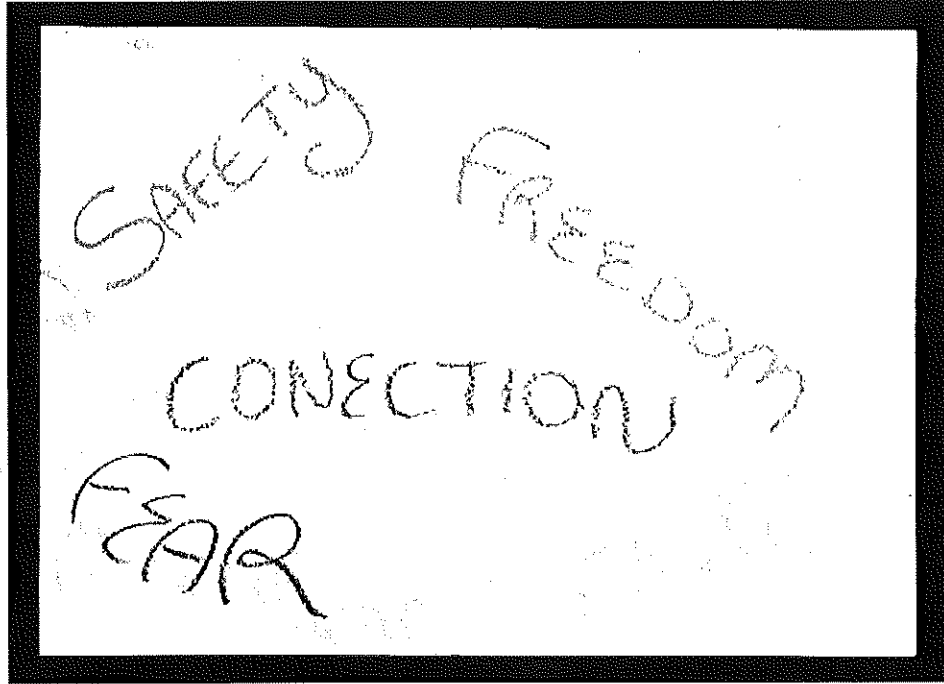


Figure 51 — Co-researcher 3, *Picture 1 – Accompanying page (Session 1)*

Accompanying this drawing, is a whole page, on which is written:

SAFETY

FREEDOM

CONNECTION

FEAR

HOPE

The two top words are written at angles that make an arch over the word connection. The two bottom words do the same underneath it. The colours of the words are also colours used in the drawing.

There is nothing else on the page.

4.3.1.3. Key Words & Key Images

flowing lines and shapes
a red cherub
fullness in space
powerful boundaries
a flying image fixed in space
fear and hope
safety and freedom
connection

4.3.1.4. Intersubjective Response

The central figure suggests a kind of dilemma: powerful flying and movement through space, yet somehow fixed in that position.

The fixedness is reinforced by the enclosure in green and then black boundary lines, as if framing this movement in time and space. I wonder if it is stuck there. The wings suggest both an angelic or ethereal quality, yet there is a feeling of desperation to escape, or move beyond something. The image seems cherubic, rounded, undeveloped, and innocent.

The subsequent words seem to reinforce the feeling in the image, that there is a drive for safety and freedom, undertaken with hope and through fear. To be connected in an important way, seems like the purpose of the flying.

The colours used for the words are black for fear, yellow for hope, green for freedom, blue for connection, and red for safety. This gives a perspective on the design of the picture, with the figure running for safety, hoping for connection, and freedom (closest), but having to move through the strong barrier of fear, with hope appearing at every possible point in the space, but never quite solid. An innocent caught in immobilising passions.

This passage of intense life experience
Is fixed momentarily
In the interplay of your deepest emotions
Thrusting for release
Into connectedness.

4.3.2. Verbal Statement I (Session 1)⁹

I am anxious and I want to butt in and talk quickly and get what I want to feel connected to myself and be noticed and it all cannot get written down quickly enough and my hand hurts and my head hurts and I want [co-researcher X] to finish what he is doing so I can go over and try not to be too demanding but I want him to video me doing some movement and I feel if I don't start doing the movement really soon then I am going to lose it and this is my greatest fear that I will lose everything and I really hate to...

4.3.2.1. Description

An unpunctuated piece of prose describes an urgent need to release an impetus into movement, for fear that it might be lost.

Anxiety is described as hands and head hurting.

4.3.2.2. Key Words & Key Images

hurting anxious hands and head
fear of losing the knowing in a movement
an impetus to speak through movement

4.3.2.3. Intersubjective Response

You arrive at a bodily impulse to express or clarify something urgently, so much so that waiting for the video hurts you and makes you fearful to lose what is emerging. Your pace remains urgent, your feeling anxious. You have come to the edge of a critical knowing.

⁹ *Verbal statement* is presented verbatim.

4.3.3. Movement Video (Session 1)

A fifteen-minute movement piece was given and recorded on video. The resulting video has been edited to illustrate primary content and remove the sound, which was poor quality.

[\[View here\]](#)

Movement piece 1 — Co-researcher 3, *Movement/drama*

Verbal Statement II (Session 1)¹⁰

Pieces of me
Parts of my life
Fearful of losing
Fearful of having
So much to juggle
In this transition space
Spaces within
Spaces without
Activity
rest
Yearning for a balance
acceptance
At least a starting point
If not the known
A place to start
Or a place to end
Which is it?
Confusion
— and when confused
— Anxious
And when Anxious — needing
What?
Feed me
Carry me
Hear me
Tell me
What?

¹⁰ *Verbal statement* is presented verbatim.

4.3.3.1. Description

A poem explores the current state of being of the writer.

One thing is having to juggle the parts of her life; of being in a transition space. Another is trying to find a starting or ending point of some experiences, and not knowing which. A third is confusion and anxiety, leading to a neediness, but not knowing quite for what.

4.3.3.2. Key Words & Key Images

pieces and parts of a life
points of location in space
anxious confusion
neediness uncertain as to solution

4.3.3.3. Intersubjective Response

In this transitional space
You run anxiously
Looking for a point of clarity
In which to stand

And identify
Your needs
And what will
Calm you
There

To stand more strongly
Alone
But connected to yourself.

4.3.4. Reflection(s) on Movement Piece (Session 2)

4.3.4.1. Initial Reflection¹¹

My starting point was Anxiety and Fear of Losing
I watched the video and this is what I saw.

Things keep slipping away
I'm trying to hold it all together.

Frantic

Tired

Sad

What can I do ?

Calm down !

Undo the knots

Put it into order-neatly, calmly.

Respect for love

How can I BE with all this?

Putting it all out-

I reflect-

Worry, puzzle, solution?

I wander away from it all

I think.

It all looks like TOO much

I think I need to escape!

No — I need to approach it all differently, somehow.

I crawl back.

Yes- each aspect is VALUED and RESPECTED.

I must STAND TALL!!!

Breathe deeply-reach up

And stretch

Symbolic ritual gains energy

Can I fly? Review from a clearer space

Yes-all this stuff IS HONOURED-no matter how difficult

Even though I cannot

Control it.

¹¹ *Verbal statement* is presented verbatim.

Can I dance with all my stuff?
I need to position things — each part —
Then I can find a way to relate.

Anger
Why cant things BE the way
I want?
Shove it all in a pile.

I try jumping over it.
No. This is not satisfying.
I'm tired.
I kick it — just a bit.
I sit with it all again —
Respect comes back.

I rest with it all, IN it all
How can I be refreshed enough?
To find a way of being in it all?

Life in my foot, tapping.
Struggle.

Resignation to what IS —
I get a drink in the cup.

Resolution-direction.
Put back on my ring, my watch, my bangle, earrings, glasses, gather paper and
pen
I AM READY
Put back on my scarf —
Kissing it in a Priestly way.
O.K.

4.3.4.2. Further Reflection

I saw myself as a good, fine, strong person.

I am delicate, dedicated, committed to self. Refined movements, wanting
depth, meaning. Unable to be destructive. Creation out of chaos. Trying
every way to integrate to be ready for action/task — the next phase of life.

4.3.4.3. Key Words & Key Images

fear of losing
panic and sadness
order vs. chaos
respect love
overwhelming vs. new perspective
to stand tall, stretch, breathe
honour experience though not controlled
reposition things
anger at chaos
fatigue and struggle
outward redressing and order, readiness
what next in life ?

4.3.4.4. Intersubjective Response

A fear of losing brings you to panic and sadness. You want to bring order out of the chaos, but you are so tired, it seems too much. You know to stretch and breathe and reposition yourself, to try to get a fresh perspective. You reassure yourself with the knowledge that your experience is honourable and truthful, though not in control.

Even though you feel angry that things can't be how you want them to be, you put on your outward readiness, to continue the struggle with a touch of priestly authority in your stance.

You know who you are
Your own goodness
Respectful love
Will find the way.

4.3.5. Pictures 2 to 5 (Session 2)

4.3.5.1. Picture 2

4.3.5.1.1. Image

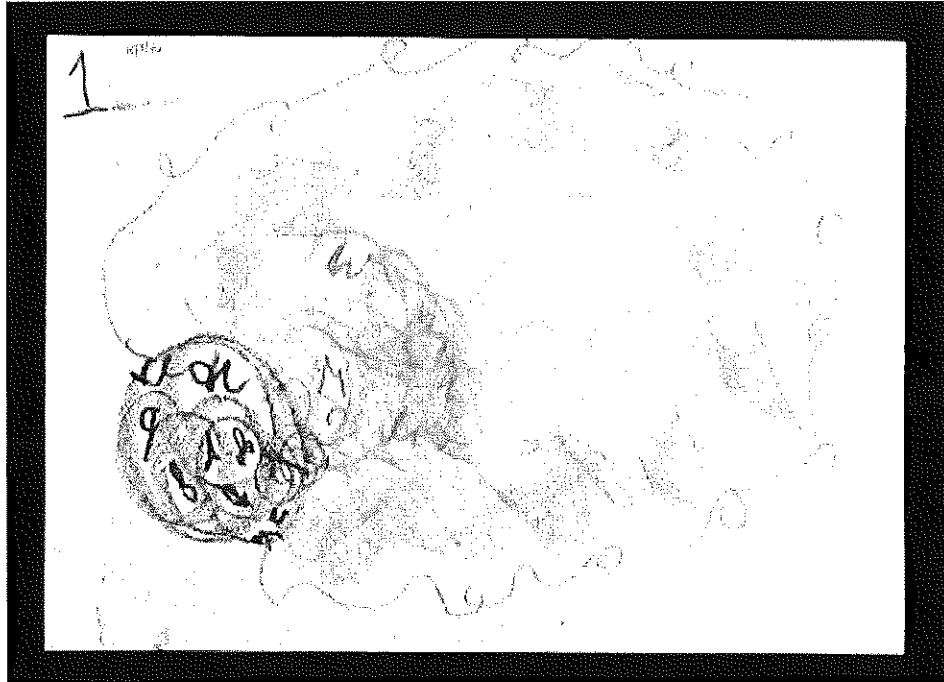


Figure 52 — Co-researcher 3, *Picture 2* (Session 2)

4.3.5.1.2. Description

On half a sheet, an oval twirling green line, again with loops, provides a boundary for the image, which fills most of the page. At the lower left corner, is a brown circle of thick chalk lines, with one texture heavy and thinner. This circle is about three inches in diameter, and the green twirled line is fixed into it as with a tie, on either side.

Inside the twirled line is another green twirling line, lighter, and about two inches thick, running in an oval, parallel to the other, outer green line. It is drawn in a series of circular loops. Within this, in the centre, are three coloured shapes, filling the centre space. From the brown circle, a blue swirl of colour runs, filling about a third of the space. Although dense, it has a

tracery of more defined blue lines within it. It overlaps the brown at the point of contact. This gives way to a pink section, which is a maze of clearly defined pink lines twirling around the space. The last section, largest of these three, is a series of yellow parallel twirling lines from top to bottom, with quite a lot of white showing through. These three coloured forms seem to emanate from the brown apex of the picture, but are also contained within the thick green twirls.

4.3.5.1.3. Key Words & Key Images

flowing green containers
a brown core, an apex, a fixed point
blue, pink and yellow materials connecting
lines of definition suggesting declaration
boundaries containing
flow and connecting rhythms

4.3.5.1.4. Intersubjective Response

A brown core provides an apex for all that derives from it and is connected to it. The amoebic form has a flowing rhythm in all its parts, which seem to connect, and to emanate from and push towards, the brown. The colours and their lines seem to declare clarifying lines of structure of experiences, and are held tightly within the green flow and its ribbon like boundary. Nothing can intrude into this organisation. A contained self. A womb like image without a birth.

4.3.5.2. Picture 3

4.3.5.2.1. Image

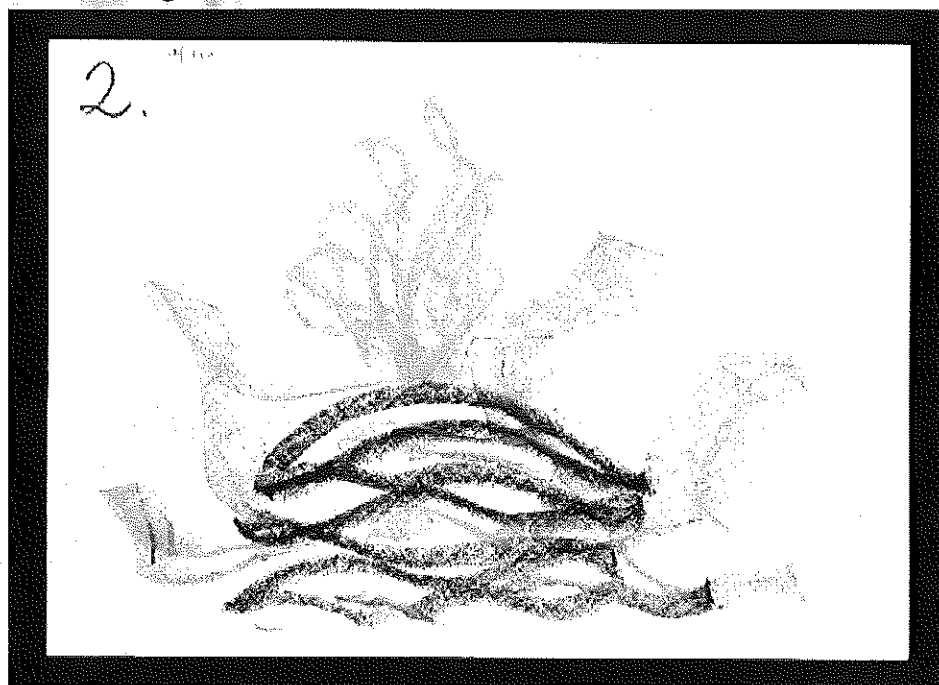


Figure 53 — Co-researcher 3, *Picture 3* (Session 2)

4.3.5.2.2. Description

In the lower centre of this half page, is a blue crayon set of wavy parallel lines. They form a shape taking up a third of the horizontal space, and about a third of the vertical space on the page. The lines are thick; about a half inch and have a lot of white space between them. They make an ellipse like pattern. The bright green curls a little within this blue, and rises up at the sides in thick lines. There is a bright green set of thinner lines at the top, reaching nearly to the top of the page, like billowing ribbons.

A faint pale coloured line provides some thin, tall loops around this form, but the loops are not connected up, just lying free in the space around the coloured form.

4.3.5.2.3. *Key Words & Key Images*

solid but open blue
blue and green intertwined
green rising into space
open spaces
light ribbons floating

4.3.5.2.4. *Intersubjective Response*

A solid blue floating line takes the centre foreground in a confident flourish. And from within it rises the green ribbons, curling up into free space. Is this your blue connectedness to self giving rise to your green freedom? And the light touches of celebration float right around this statement, placed in the open air without a boundary or containment. Breathing freely again.

4.3.5.3. **Picture 4**

4.3.5.3.1. *Image*

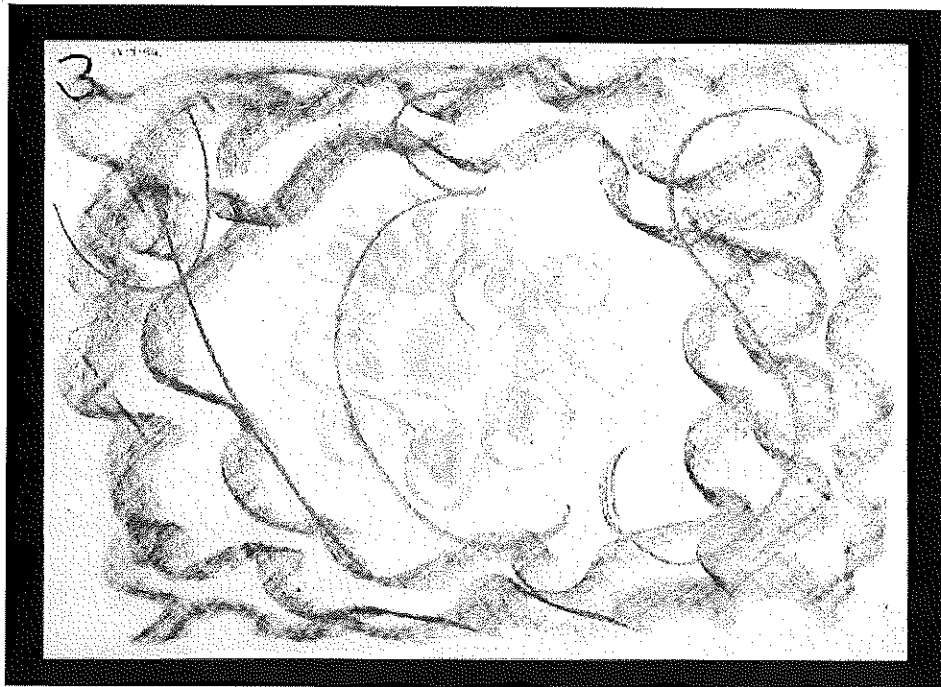


Figure 54 — Co-researcher 3, *Picture 4* (Session 2)

4.3.5.3.2. Description

The blue flowing pastel lines curl right around the outer edges of the half page, in three lines, to create a central space. A lighter thin blue line runs through this blue from the top right, down to centre right, and from the top left to centre left, without joining. Another thin blue line runs in an arc up the centre space just left of centre and curls away at the centre top. In the central space, is an image of pink curls making a circle, in which is placed a dense yellow circle, like a moon or sun, about one and a half inches in diameter.

4.3.5.3.3. Key Words & Key Images

swirling blue containing circles
curling pink inner circles
the central yellow circle
blue arcs
space and movement

4.3.5.3.4. Intersubjective Response

Flowing blue connectedness gives a sense of yourself flowing freely in the space of your being. The warm central image suggests a new hopefulness at the core. In addition, the overlayed blue arcs feel like a readiness to consider a new statement of direction, a potential for action within this perspective. A readiness. A YES.

4.3.5.4. Picture 5

4.3.5.4.1. Image

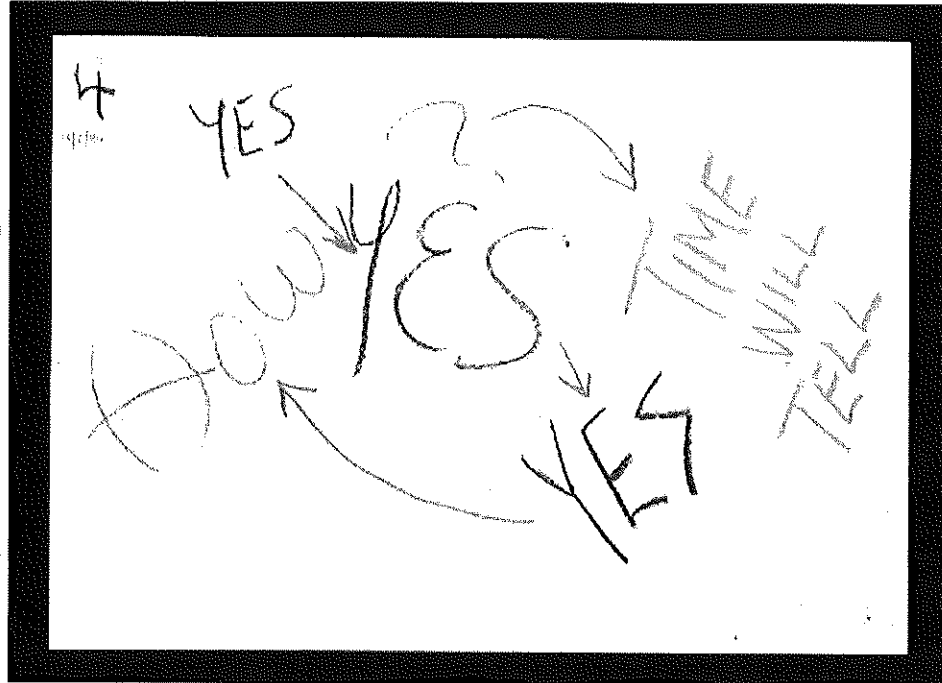


Figure 55 — Co-researcher 3, *Picture 5* (Session 2)

4.3.5.4.2. Description

On this half page are words and arrows. Across the left diagonal, is the word 'Yes' printed differently each time, but printed three times, from the top left, in the centre and again in the lower right section. There are two arrows connecting them. They are blue.

There is also a long blue arrow arching from the Yes at bottom and top. The left blue arrow reaches up to a green HOW at left centre level, with a question mark at centre top, in green. The blue arrow from the centre top down to the right, reaches to an orange printed statement, TIME WILL TELL., on the right side. These words have a pattern and circular rhythm.

4.3.5.4.3. Key Words & Key Images

The motif: Yes, How? Time Will Tell
the dynamic flow
repeating cycles
time and space

4.3.5.4.4. Intersubjective Response

A motif is presented, arising from the drawings, which contains an affirmation of the self, and a confidence that 'how' changes are to be managed will arise in time. There is a spaciousness within the reflection, and a sense of continuity and acceptance within the pattern. A point of rest.

FLOW of
A contained self
Breathing freely again
A readiness at
A point of rest.

4.3.6. Reflection on Pictures 2 to 5 (Session 2)¹²

She is softer
More definite
Relieved.
Growing in a clearer way
All seems more real
Truer.
Through the shock of change
Emerges
A renewed
Yes
To life!
In ALL this turmoil
Peace can still exist?
Yes!
And where will her Yes
Take her now?
Time will tell.
Patience?
Hope?
Still reign?
Some things do not change
The essence
The sweet essence of intangible things
That cannot be lost —

Through change
Through fear
Through accepting what IS

She may actually come out the other side
To something new, yet always there.

4.3.6.1. Description

A poetic reflection of short lines of questioning leading to affirmation of the words of *Picture 5*. A statement of confidence that through acceptance an intangible essence can be found which will allow re-emergence from turmoil and change.

¹² *Verbal statement* is presented verbatim.

4.3.6.2. Key Words & Key Images

change and hope
acceptance and softness
essence of intangibles
re-emergence and continuity
Yes to life

4.3.7. Reflection [transcribed from Audio Tape] (Session 2)

The sun has just about set now; it is the end of another day. They go so quickly now. I suppose my days have never been fuller. However, it is so good to come home to my own space, something that I have never really had I suppose. Just coming through the front door, and I am sitting in the lounge room, looking around that-my possessions. Things have never been as important to me as people, and yet, just at the moment, things are much more attractive me because — they do not require all the relating. I suppose that is what I have been into for so many years now. In addition, I guess the cups nearly been drained, or something. Nevertheless, there is no feeling of despair here. Its more facing the reality that I've given and given and given, and there have been phases over the years when I've thought that is really altruistic, but at the end of the day, I suppose I'm facing more that its been a way of feeding myself, and its time to stop and look at the nature of the giving, and where it takes me.

Still this exhaustion that I'm feeling is also connected to all the changes that I've made this last year. In addition, for the last month I have been in my own space, and it just feels like heaven, just so sit, a time of recovering I suppose, recovering and recuperation. I am looking now at my bookcase with the glass doors; the beautiful timber, dark stained. I suppose its some kind of hardwood; the grain of the wood is very pleasing to look at. This bookcase was my grandfather's. When I was a little girl he used to keep a box of liquorice straps in the top right hand drawer, and we children never dared

to open it. You had to wait until the appropriate time, after dinner, when he would reach out and open the drawer. Laughs. They were lovely times. He was a lovely man, simple, a real grandfather.

And the pine kitchen dresser, through the sliding drawer into the kitchen. I remember saving for that. Saving really hard to buy that, how many years ago-gosh-thirteen years ago, when I first returned to kindergarten teaching. It is pleasing to look at it now. I feel I have come a long way since then.

And the hall seat, dark stained too like the bookcase, and it was my other grandparents' piece of furniture. It was inside the front doorway. Its got a seat and a lid that you pull up. And it used to have in it the dancing dresses of my aunty-Gran kept them. And sometimes I used to dress up in them, little girl organza type dresses with puffy sleeves — I guess I thought I was beautiful.

And I have it sitting over there in the left side of the lounge room opposite the bookcase. I have photographs on the actual seat part. And there is that photo of my aunty over there, who was a singer and a dancer. I thought she was an absolute fairy princess She was a single woman until she was 43 and then married. I am 44 and I am a single woman now. I do not like it. I wonder how long it is going to take to recover. I am so tired my bones are sort of aching. My bones feel parched like a skeleton out in the desert, with the sun beating down on them and parching them white. That is how mine feel.

Time. I suppose it just takes time. It is funny to be looking after myself, but that is what I have always done really. I suppose I was a 'parentified' child. From the age of 14 I was running round looking after my younger brothers and sister. Funny how we all get anxious about belonging to someone, when really — I know this sense of just being by myself and being tuned into to

actually what I need to look after myself is um — is much clearer, cleaner sense of belonging.

Just belonging to me. So this is where I am in my own space, belonging to me. And it is okay. I can rest in that I think.

Its just marvellous...um...thinking...well...not having to consider how everybody else is feeling. God I have made an occupation from doing that. I must be mad. At least I get paid for it when I'm doing it for my work.

Oooh. sighs. Rewards. Deserving, deserving reward. I suppose that has been part of the story — I have not felt I deserved. However, I do. I do deserve. I deserve this space, and I deserve time to recover, from all the changes and all the hurt, all the disappointments, and the disillusionment. Space. Peace. Calm.

4.3.7.1. Intersubjective Response

Somehow, in Time and Space, you connected back to the sunny yellow of the core of your being and began to breathe again, affirming your sense of the essential hopefulness of life, and the possibility of soft emergence into new possibilities. Continuity and change, the bedrock of being.

4.3.8. Final Depiction (Intersubjective Response)

A four and a half minute movement ISR was given back and captured on video, as the final statement to the co-researcher. One member of the team performed this, after an indwelling by the collaborative cell. The resulting video has been edited to illustrate primary content and remove the sound, which was poor quality.

[\[View here\]](#)

Movement piece 2 — Co-researcher 3, *Intersubjective Response*

4.3.9. Interview

4.3.9.1. Researcher Reconstruction of Co-researcher's Interview Text

4.3.9.1.1. Overview

Co-researcher stated that her Keywords across the whole experience were 'a continuous theme for me — safety, freedom, connection, fear and hope...struggle...life and death...how to stay in life and not go down.' She said these were real life issues that arose just before she entered the *Self as Therapist* procedure, so became part of it.

Key images, as distinct from Key words were 'of swirling colours, movement.'

4.3.9.1.2. Theme 1

'The fearful life struggle for hope of freedom, safety and connection.'

In the video reflection, she had collected objects from her life, which represented her struggle for connection and love, which 'kept on escaping me'. The objects symbolised aspects of her life, which, when brought together, gave her a sense of being located in her life: she was able to explore closeness and distance by being amongst her bric-a-brac, and to choose to stay in this stream of awareness. In this moment, she made 'a recommitment...to these objects that represented parts of my life...like the beginning of whatever is next.' Understanding came from objectification.

She explained that 'externalising these words has given me much more sense of control...I was looking for the boundaries.'

4.3.9.1.3. Theme 2

'At the boundaries of closeness/distance, love/commitment, control/confusion.'

Combinations of colour and shape also contained significant information. She said the connections were red (anxiety), blue (connection), green (freedom), and yellow (fear). However, hope was all around this statement, in a drawing she did not like, though it was a map of her experiencing, which she saw as the 'sadness and struggle I was in,' identified by the researchers and confirmed by her, to be a struggle to find boundaries, in moving from 'powerlessness to power.'

4.3.9.1.4. Extensions of Themes 1 & 2

Her poem reasserted her strength in the face of her powerlessness, and as she reconsidered it, she reaffirmed 'that there is a me who is good.'

In commenting on the ISR to her video, the co-researcher saw the response as 'absolutely phenomenal.' She said 'they picked up that I was in a transitional space, that I was anxious, looking for clarity, yet able to identify my needs, not afraid to stand alone, and being connected to myself was important.'

4.3.9.1.5. Theme 3

'Reasserting the connectedness to the good self.'

Four later drawings conveyed a sense of a self 'softened and quietened, stronger, being in my centre,' represented by a strong blue Continuation over Time, of Theme 3.

Co-researcher 3 commented that the ISR fitted and extended her own emerging understandings, on each issue. She said:

'Yes, contained, thank you for noticing responder...resting, breathing freely again — Yes that is right...Your blue connectedness to self, giving rise to your green freedom — you said it better than I could have...your self flowing freely in the space of your being — that is just where I was at when I did

that...a sense of continuity and acceptance within the pattern (I was settling, reflecting) taking space for that piece of living for myself.' The researchers' response to her last tape was, she said laughing, 'Just perfect.'

'Somehow in time and space, you connected back to the sunny yellow of the core of your being and began to breathe again, affirming your sense of the essential hopefulness of life, and the possibility of soft emergence into new possibilities. Continuity and change, the bedrock of being.' The researchers confirmed her experiencing in the shared dialogues of the variemodal texts.

The responses from the researchers played a big part in her reaching the essence of her self-understanding, the co-researcher said. The essence of this procedure was rediscovery of her inner strength in a life phase of great riskiness, seeing her pattern of dealing with life issues, and the pain of resolution. The manner of this knowing was she said, through bringing inner experiencing outside, to be 'able to meet that part of myself, in a different way...like meeting in a mirror,' and achieving self recognition and acceptance. The mirroring of the researchers was 'like another art form' — having others respond to your own hidden material — 'its...there is no language to describe this for me...a connecting. If the team can respond to me with words that connect, and make me feel validated, in my experience of me, that somehow translates back as feeling connected to other humans, to humanity.'

As regards other aspects of the procedures that were helpful, co-researcher 3 described at length her use of the focusing and guided imagery to music. In these, she found a number of symbols, to which she gave form in her later drawings. Central amongst these were an eye connecting parts of herself previously thought to be split, but now experienced as integrated, 'an experience of wholeness' (*Picture 6*). She also saw what had been a mess in

her life, as a continuing process of transition, bringing her sharply into the fullness of life in the present (*Picture 7*)¹³.

4.3.9.2. The Discovery Trail (Researcher's Perception from ISR's)

In this instance, our perception of her essential experiencing is extracted from each of our *Intersubjective Responses*. Each ISR has been reduced to minimalist essence statements, thus identifying the theme most central in each of our ISR's. When combined, they reveal the emergent knowings of the co-researcher as experienced by us from her material, as they occurred over time.

Feverish activity searching for connection

Bodily urgency to find entry to knowing

A transitional space is identified, connecting with you with yourself

A reassertion of your goodness, and assumption of outward order

A rhythm of structured containment of the self emerges

A space for connection and freedom is recreated

A readiness to flow in hopefulness presents itself

A self-affirmation ensures a point of rest in time and space

A trust is stated in the dependable emergence of something new, from chaotic change

An assertion of belief in the sunny core of the self brings hope back, connected to the balancing forces of continuity and change.

¹³ Pictures 6 and 7 were submitted sometime after our researcher response to her, but she included them in her interview discussion as a reference to a new place of resolution in her continuing story. They were not brought into analysis.

4.3.10. Discussion

A distinguishing feature of the developmental work of this co-researcher is that it is multimodal in its essential experiencing. She uses all the modes of experiencing quite naturally: as she becomes aware of her impulses to express and know, she responds to the emerging inner thrust to explore, to represent, and to seek to understand. She combines the modes of knowing, working holistically. Drawings express and map an inner landscape, and are followed by a searching indwelling, expressed variously, as objects, movement, or stated in poetic form, in order to arrive at meaning. She has a strongly evidenced intention towards authentic self knowing: she is deeply in her journey, she wants to find her way through to understanding her life events. As she does this, she comes to understand what it is she needs-boundaries, self confidence in her choices, reliable connection back to herself as the means of bringing connectedness into other relationships, control in stilling time and containing herself in space.

The role of the research and the researchers is to be in the co-researcher's journey of self-discovery, so as to participate reliably in the search for personal meaning. The protocol for this procedure has become established, but its operation is largely intuitive. It relies on our capacity to be in her personal material in two ways: firstly, so as to see it and describe accurately what is seen. Description given back seems to give confirmation of and challenge to personal perception. Co-researcher 3 certainly asserts this in her later comments. The second step, towards reduction to meaningful response, starts through the identification of sensed significance in the keywords of the descriptions. They also usher in our own developing awareness of the felt meanings of her material.

In this example, partly because co-researcher 3 worked in a multimodal way, the probability of our understanding her material is high. She gives multiple perspectives, some through literal words, some through dense images. Our

indwelling has her signposts, but that which we receive is developed by our appropriation of it, and our sensing of its meaning, as we inhabit it. At times, this has the effect of being merely correct, at other times, it restates the discovery in ways that go beyond, or clarify where she has been located in her material. She has made these effects clear in her discussion.

A further matter is that our interaction with her is never one to one as in therapy, but responsive, distanced in time and space. The interaction is considered, a result of deeply experienced exchanges, not the spontaneous here and now of therapy. She has control of her journey, she too reflects and explores deeply, in her time, as she attends to her life events, and tries to make meaning of them. She is not 'in therapy,' yet she is making sense of her being in the world in a fundamental way. She made understandings of core life meanings during this time: it seems clear that the interaction with the research team assisted this understanding.

A doubter might say that we did little to challenge her life choices; that we introduced little that was new to her perspectives; or that we brought no external frame of reference to bear on her meaning making process, being content to allow her to provide the structures of meaning as they arose in her experiencing. All this is true. Could we be accused of simply being enveloped in her personal inner system, without ever significantly debating it? Were we merely naively entering an existing frame of reference, and containing our responsiveness to empathic genuineness? There are several answers to this, which identify the assumptions under which the procedure operates, of facilitating a person in the examination of her own life meanings.

We do not assume that there is a correct theoretical position to impose on a person's search for life meanings. Whatever material is presented always contains frames of reference for the person, which generally reveals the experiencing self in its life context, its situations of potential choice. Problematic, difficult or troubling materials will frequently be presented. The

more authentically these are presented, the easier the intersubjective response. The more obscured, the more bizarre or antisocial they might be, the greater the challenge to the respondents to indwell the material with honesty, clarity, directness, empathy and understanding. Managing the commitment to the co-researcher and the commitment to authentic understanding is always the challenge. This does not mean becoming more theoretical or more interpretive: it means staying with the authority of authentic experiencing and interacting from this understanding. The shared lived experience is the basis of the dialogue and the understandings being constructed.

The commitment to understanding meaning should prevent the researchers from merely taking on the inner world of the co-researcher. It relies on the intersubjective response, and the collaboration to achieve this, as the most authoritative source of human knowing. The dialogue is in pursuit of an authentic interchange, as long as it continues. It relies on the increasing likelihood of the emergence of reliable self-understanding from this process, as successive approximations of meaning build to coherence over time. There is a presumption that someone wishing to assume greater authenticity will, if electing this procedure, engage in it in a reflective-selective manner, in order to appropriate not others' truths, but so as to make richer the understanding of the self. This does not actually require acceptance of someone else's resonances to their inner world, but rather proffers an interchange in which the co-researcher always extends her own understanding, in an amplification in which she constantly chooses how to know, and how to be. The process of ISR is not one of giving back a superior version of the co-researcher's life facts; it is the giving back of a basically imaginative empathic/resonant sharing of the disclosure of their inner perspective.

The implication of this for understanding the ISR is that it does have these two components. The first, the empathic deeply present to other, is

implemented by giving back the reduction to inner structure of experience which we experience from being in her inner world, the sense of the most essential aspects of her experiencing as a kind of summary depiction. The second is the going beyond by virtue of the inner resonance as response to indwelling her experience. It is the intuitive response at work, from which is offered an inner sensing, a question as to what matters or seems unfinished, referenced to the shared inner worlds of researcher and co-researcher.

4.4. Co-researcher 4

This co-researcher is currently living in country Victoria. She is a mother of two small children, and at the time of the Self as Therapist research was pregnant with her second child. She is a visual artist of many years standing although in her current life situation she finds it difficult to make and particularly exhibit art. We will call her Sam. During the research period Sam created three series of visual images. The first series comprises four images, the second three images, and the third includes two images and one written text with a visual response surrounding the writing. Sam then wrote a final summary statement about her current understandings of the images and the meaning these had for her.

The researchers responded in most cases to each image and text by giving a description, key words and images and intersubjective response. The researchers' text was returned to Sam. A researcher who had not been involved in the indwelling of this material then interviewed her. An interview text was created (a verbatim transcript). The researchers created a final depiction as a summary of their indwelling of all the material to this point. Some weeks after this interview Sam created another image. The researchers did not respond to this. All texts (both visual and verbal) created by Sam and the researches were returned to the collaborative team.

A review of all Sam's material was done several months after the Self as Therapist process had finished. The final review offered the researchers "an aerial view" of all the material, and created a greater clarity for the researchers in their understanding of Sam's journey of self-knowing through the process. This written text includes sometimes the full text and at other times a summary text of all the researchers' and co-researchers' material in addition to the researchers' reconstruction of Sam's interview text and the synthesis (described as the discovery trail) which arose from the later dialogue between

the collaborative team of researchers and Sam's representations of her life experiences in the Self as Therapist process. The description that follows displays in sequence this collaborative journey of clarification and understanding to meanings.

4.4.1. Series 1

Sam completed the first set of four watercolour pictures (each approx. 600x400mm) in the Self as Therapist workshop at La Trobe University. Sam did not number the images so the order in which they were painted is not known. (The sequence reflects the researchers' prediction of the order of making)

4.4.1.1. Picture 1

4.4.1.1.1. Image



Figure 56 — Co-researcher 4, *Picture 1, Series 1*

4.4.1.1.2. Description¹⁴

A large white page has been completely filled with watercolour. In the lower quarter the colours are mixed and intermingled, giving a predominantly pink effect. The shapes are varied. From the left edge there is a series of vertical post like vertical structures, rounded out at the base, rectangular at the top. These are 4-5 inches high. The middle section turns more into a wash, then in the right side of the page, into waves. These are basically pink, but also have some orange and yellow through them. There is a contrast in the rhythmic waves and upright blocks. In the right corner, there is a blue mass in the corner, and at the top of this is a strong, almost ball like blob of yellow colour. In the central half of the page is a pink wash which is most intense in the right half of the page, and lightening off into a faded wash on the left side. In the centre of this is a smudgy blue figure that is indistinct in shape. Above it is a blue wash, sky like, forming the top section.

4.4.1.1.3. Key Words & Key Images

rhythmic pink-yellow waves
blue solid blocks
the hint of yellow
water, fire and earth
turbulence
flowing and connected perspective
a struggle in nature
birth

4.4.1.1.4. Intersubjective Response

An activity in nature occurs with a huge red-pink surge of colour which emanates from a baseline into a space which it fills like a cloud of pink. It seems volcanic, turbulent, rising from a flow beneath the surface, where the same energy flows and bursts upwards, like a fire in the belly, the figure in the flow suggesting birth. The pink-red suffuses all the experience of the baseline, giving way to a containing blue sky. Like an erupting landscape, we are struck by the flowing perspective, dominated by the energy imploding

¹⁴ About half the description is presented.

outwards, a broad vision of the natural elements of air, earth and fire, interacting with the miracle of the inner journey of a life giving life to the world.

4.4.1.2. Picture 2

4.4.1.2.1. Image

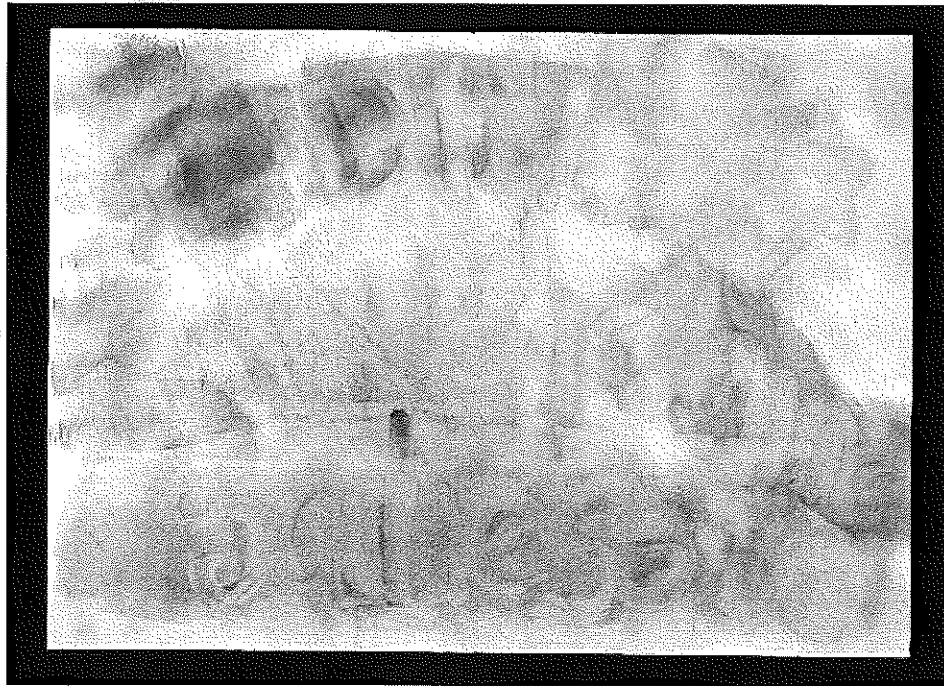


Figure 57 — Co-researcher 4, *Picture 2, Series 1*

4.4.1.2.2. Description¹⁵

On one large page watercolours are used to cover the page. Three separate “waves” of colour have been applied, at the top, one pink, in the middle, one pink and yellow, and at the base, one green and yellow. Each of the three sections contains a large, printed word, right across the wash. In the upper, pink section, the word, painted in pink, is HIDING. In the middle section, also pink is a word in yellow, not quite clear, but looking like SECLUDING.

¹⁵ About half the description is presented.

In the green wash at the bottom, the word is clearly, SADNESS. Each word changes the texture of the coloured wash.

4.4.1.2.3. Key Words & Key Images

washed over words, softly spoken “hiding; secluding; sadness” concealment-disclosure

lightness of texture

qualities of being

4.4.1.2.4. Intersubjective Response

You struggle to bring these qualities of being into disclosure, facing a known awareness. Who should see, who should not see secrets of your heart, spoken so softly in a voice of pastel colours?

4.4.1.3. Picture 3

4.4.1.3.1. Image



Figure 58 — Co-researcher 4, *Picture 3, Series 1*

4.4.1.3.2. Description¹⁶

On a large page, lengthwise up, a watercolour picture with writing covers the whole of the page. Around the outside of the page, the watercolour is used to encircle a face. The blue wash covers the left side fully, and tails off at the top just left of centre. An extrusion from the centre of the page, within the face like space, is pink and flows up as if out of the top of the head, over to the

¹⁶ About half the description is presented.

right side and then down the left side of the page, mingling with the blue and running at the right edge of the blue and at the right edge of the page, to the bottom, and across the bottom edge about a third the length of the bottom of the page. Within the outline of the white space in the centre are also other blue splodges of colour, like two blue eyes, and a suggestion of a nose and mouth. At the top, centre, is a suggestion of concentric circles, over the blue, pink and white space right at the top. There is writing over much of the central section of the page. It is not always distinguishable. A word in blue is placed above the head not clear enough to read. Across the pink extrusion is another word looking like 'control,' with an orange dash and orange print, saying 'but not too controlled. Between the eyes the word WHOLE is printed in blue capitals. Beneath the eyes, in green, in small print, is written 'feeling nice about myself and others.' Over the lower face, nose and mouth, is written in big blue capitals CREATIVE. On the jaw, and across the mouth, is written in smaller red capitals, ACADEMIC.

4.4.1.3.3. Key Words & Key Images

"control, but not too controlled; whole, creative academic"
an open head, flowing out the top
the dialogue with the self in the face and head
a face, a space,
the thinking-feeling creative self
balancing

4.4.1.3.4. Intersubjective Response

The impressionistic face as self, sits somehow in a universe of blue, a spacey face, and a head open at the top, gushing a pink, flowing energy, starting at the place between the eyes, the place where you locate the feeling of wholeness. This feeling is connected to the other big printed blue word creative, as if together these two bastions of the self, might balance the pink minded, academic, thinking, but hopefully, not too controlling self. Looking out from the blue eyes, an integrated self hopefully feels nice about herself and others, flowing, but balanced. A hoped for resolution?

4.4.1.4. Picture 4

4.4.1.4.1. Image

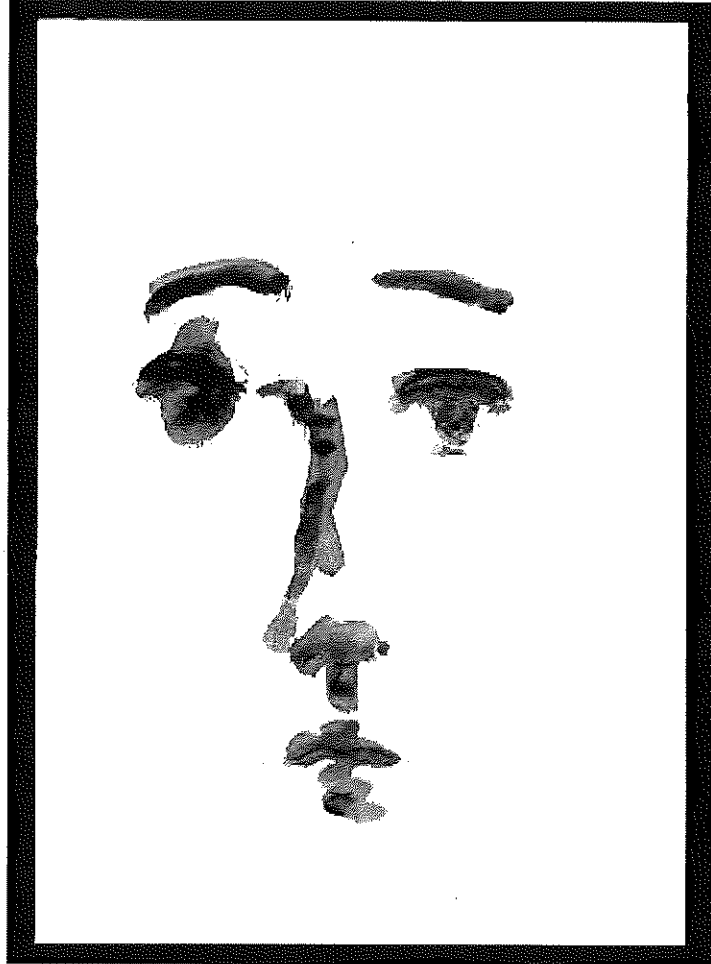


Figure 59 — Co-researcher 4, *Picture 4*, Series 1

4.4.1.4.2. Description¹⁷

On a large white page, lengthwise up, in watercolour, is a single pattern set in the middle two thirds of the page. It looks immediately like a distillation of the features in the centre of a face, but without any other outlines or substance of a head. The predominant colour is red, often overlaid by blue, giving a blue grey tinge. At the top, down one third of the page, are two

¹⁷ About two thirds of the description is presented.

widely set 'eye brows,' thick, red, with two thirds tinged with blue grey. Beneath the left brow is an 'eye' looking like a light fixture, upside down, with a wider central rim and a circular, pendulous base. The blue runs across this rim and down into a tear like image in the base of the eye. Coming out of this eye is a series of red ink, pencil thin lines like loops about three inches long, running out like a radiating fringe right round the eye. On the right side, beneath the brow is a lower and smaller eye, of a different shape. At the top it repeats the shape of the brow above it, then has a smaller pendulous semi circle of below it. Although painted in red first, it is almost fully covered with the blue grey, and in the lower 'bulge' is a small circle like an iris in the eye. A bit of blue grey overruns the base of the eye, and there are several wispy blue lines encircling the eye. In the centre a thick line of blue grey paint, painted over a shorter red thicker line. The blue grey curves in the centre and straightens up at an angle of about 90 degrees to the left. It connects at the bottom with a 'mushroom' shape. This is more red than blue, and has a horizontal and a vertical blue thin line within it. Just below the lower end of the stalk, another red figure is set, where a mouth might be. The top part is about three inches across, and an inch thick, with a black horizontal line through the centre. It produces a vertical half inch thick swirl from the base, like a tail, mostly red, with a blue splodge on the lower left. There is nothing else on the page.

4.4.1.4.3. Key Words & Key Images

facial essence
abstraction
disembodiment
merging red-blue
the eye with rays
the eye with iris
sealed lips

4.4.1.4.4. Intersubjective Response

A phantom like face, disembodied, is hung in space, red overlaid with blue. There is a feeling of care or tension in the added furrows of the eyebrows.

The eyes appear to have trouble defining or exercising their function of seeing. One eye radiates would be exploration, while the other has an iris that seems occluded, sterile. Eyes that would see, dysfunctional eyes? The nose seems misshapen, and the mouth line two inverted mushrooms, gives a sense of being sealed off. To see, not to see. To speak, not to speak. What is it that is so starkly sought or unspeakably known? We sense the inquiry, the anxious search, expressed in the face, where the self speaks.

4.4.2. Series 2

The second set of three images which are undated were completed by Sam at home during the process. This set consists of three images, each half the size of those completed in the first set (i.e. approx. 400x300mm). These images are done in watercolour and pen and ink. The researchers proved a description and key words and images for each picture but offered one intersubjective response to the set of pictures.

4.4.2.1. Picture 5

4.4.2.1.1. Image



Figure 60 — Co-researcher 4, *Picture 5*, Series 2

4.4.2.1.2. Description¹⁸

On drawing paper, half the size of the earlier works, a work of watercolour, pen and crayon has been made, over the whole of the page. Viewed horizontally, there are two large swirls, across the page, from left to right. The top swirl is pale blue watercolour, with some accents or striations drawn in at angles on the left top and right side. Series of green-yellow lines also

¹⁸ About half the description is presented.

runs through and on the outside of this swirl. The same colour lines also run below the bottom, yellow swirl coming to a point in the lower right centre of the under turning scroll. This is to the visual meeting point of the flow in the work. The lower swirl is composed mainly of yellow paint, applied as a wash. A red pen is used to draw lines through this swirl, most clearly in a scribble pattern, on the right side, melting into the pink and yellow at the centre of the scroll. Just beneath this point is a green wash, running up to the centre point, giving way to a light pink wash in the lower right corner.

4.4.2.1.3. Key Words & Key Images

flowing pastels merging shades
swirling energies in scrolls
superimposed colours in stronger dynamic
flourishing curved lines
the central merger

4.4.2.2. Picture 6

4.4.2.2.1. Image



Figure 61 — Co-researcher 4, *Picture 6, Series 2*

4.4.2.2.2. Description

Vertically, a human face is placed centrally on the page, held between two colour banks. On the left side, is a structure of blue, merging down the centre into pink, like the frame of a face. At the top, the paint is thicker, with stronger strokes, and flowing over to the right, stopping at about centre top. This space is taken over there, by red lines, wildly criss-crossing down the right side of the page, still framing the shape of the face. The red is criss-crossed again with yellow brush strokes out to the edge of the page. The face

itself does have boundaries. The eyes are drawn in pink-red wash. The left eye appears unseeing. The forehead, and right side of the face and chin is scribbled over with various pens, mainly blue and red. The left eye has green vertical lines above it. The neck is drawn clearly in blue, as is the top of the shoulders. The pink wash covers the neck and shoulders.

4.4.2.2.3. Key Words & Key Images

ghostly face
melting wash colours
scribbled over face
obscured eyes
obscured mouth
frenetic container of head
wild energies
torment

4.4.2.3. Picture 7

4.4.2.3.1. Image

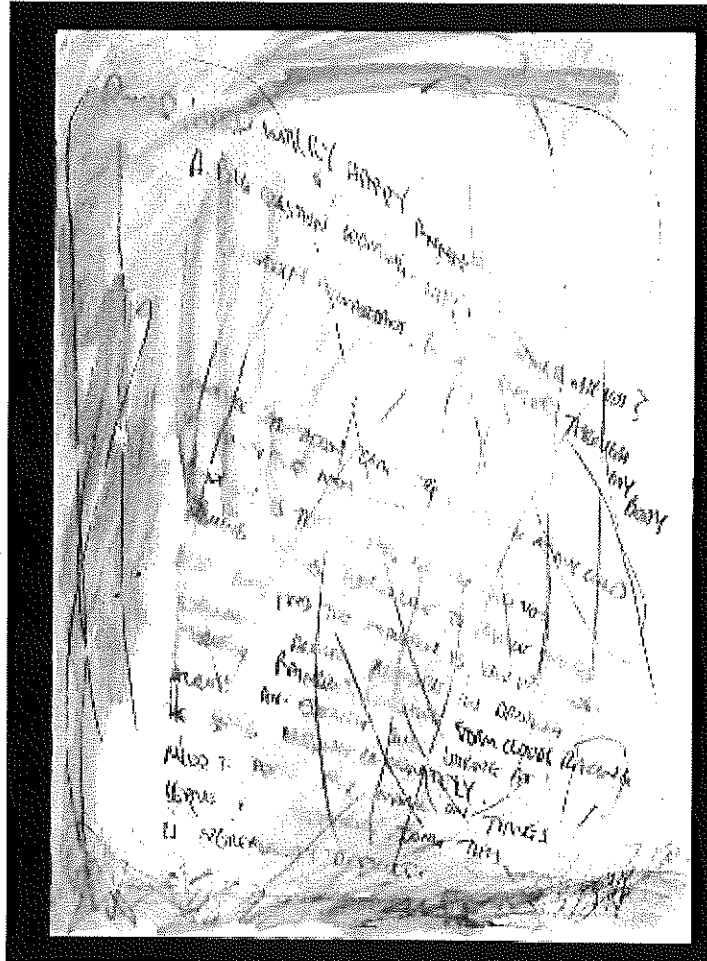


Figure 62 — Co-researcher 4, Picture 7, Series 2

4.4.2.3.2. Description

Placed vertically, a verse printed in purple ink, across the page, at an angle of about 25 degrees above vertical from the left. The title is in red pen. The first word is too smudged to read, but the rest reads: Hard, worry, happy, annoyed. A big question looming. Why? An answer, Why not? Creativity is important. Being creative through my body. A gap of two inches, then the text continues with some phrases complete and others only partially readable. The complete phrases are: Complete satisfaction comes from looking at my

child. Feeling the movement within Across an evening sky, looking at The sky. Is incredibly difficult. Need to put my mark on things On the top left corner is a red wash running across the top of the page in streaks, then filling in the corner at right angles. On the right side is a yellow wash, taking up the rest of the page in irregular bursts and strips. At the bottom it merges with the red. Over the entire page are green pen lines, some vertical, and about an inch apart, and scribbly along the bottom of the page.

4.4.2.3.3. Key Words & Key Images

questions about creativity
the dynamic of the evening sky
making my mark on things
the satisfaction of mothering
it is all very difficult

4.4.2.3.4. Intersubjective Response

Swirling energies race through a consciousness, centred in a moment of merging colour and line: an inner point of strong feeling, powerfully experienced. Mirrored in the face, worry lines and tension show how hard it is to know how to see things or exactly how to say what is being experienced within, as intense choppy currents of feeling buffet you, within and without. Speaking at last through your melting reds, yellows and blues, you place yourself in the midst of an imminent big question, which has to do with the satisfaction of mothering, the longing to stay creatively in all your experiencing, knowing the satisfaction of mothering, but wanting too, to put your own mark on things in some creative form.

4.4.3. Series 3

The third series of images were represented in pencil, two of the three are visual and one contains written text in addition to some drawing. All pictures are on paper half the size of the previous series (i.e. approx. 300x200mm). Again each picture was described and key words and images elicited. The researchers gave one intersubjective response to the three images seen

together. Three pencil drawings are presented on small white pages, half the size of the last group.

4.4.3.1. Picture 8

4.4.3.1.1. *Image*



Figure 63 — Co-researcher 4, *Picture 8*, Series 3

4.4.3.1.2. *Description*¹⁹

A light black pencil sketch covers seven eighths of the page. It is defined by a line running from the lower left side, and one running from the lower right

¹⁹ About half the description is presented.

side of the page. They run in a curved line to a raised point in the lower centre of the page, merge then separate and run around an upright, pear shaped white vertical shape in space. There is another frame reaching to one inch of the top of the page and making an arch above the pear shape. Multiple small criss-crossing scribbles cover this entire section of the page, surrounding the pear shape. They flow out in the bottom eighth of the page filling in the remainder of the space in softly merging colours.

4.4.3.1.3. Key Words & Key Images

central pear shape, open
a reinforced surround
multiple scribbles
quietly merging coloured surround

4.4.3.2. Picture 9

4.4.3.2.1. Image

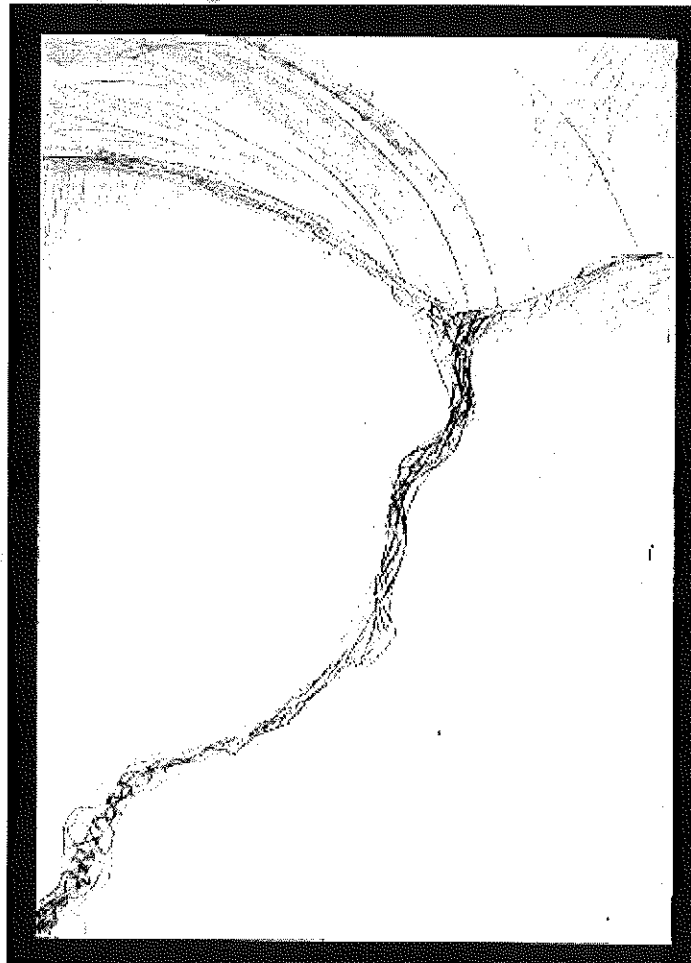


Figure 64 — Co-researcher 4, *Picture 9, Series 3*

4.4.3.2.2. Description²⁰

Viewed horizontally, on a small page, a pencilled fork rises from a quarter of the way along the right side baseline, from a branching point about three inches from the bottom. At the fork, the left side flows with several slight billows, up to the top left corner, with a pink rope like centre, around which several pencil lines flow. To the right, the side runs up slightly left of the right

²⁰ About half the description is presented.

corner. Behind this side arc, are several arcs of colour pencil, parallel to the main 'branch,' like a rainbow. Then the remaining space is filled with pencil lines, across the page, at an angle of about sixty degrees upwards to the left.

4.4.3.2.3. Key Words & Key Images

a life line vine
framing a space
arcs of rising colour
a pencilled space

4.4.3.3. Picture 10

4.4.3.3.1. Image

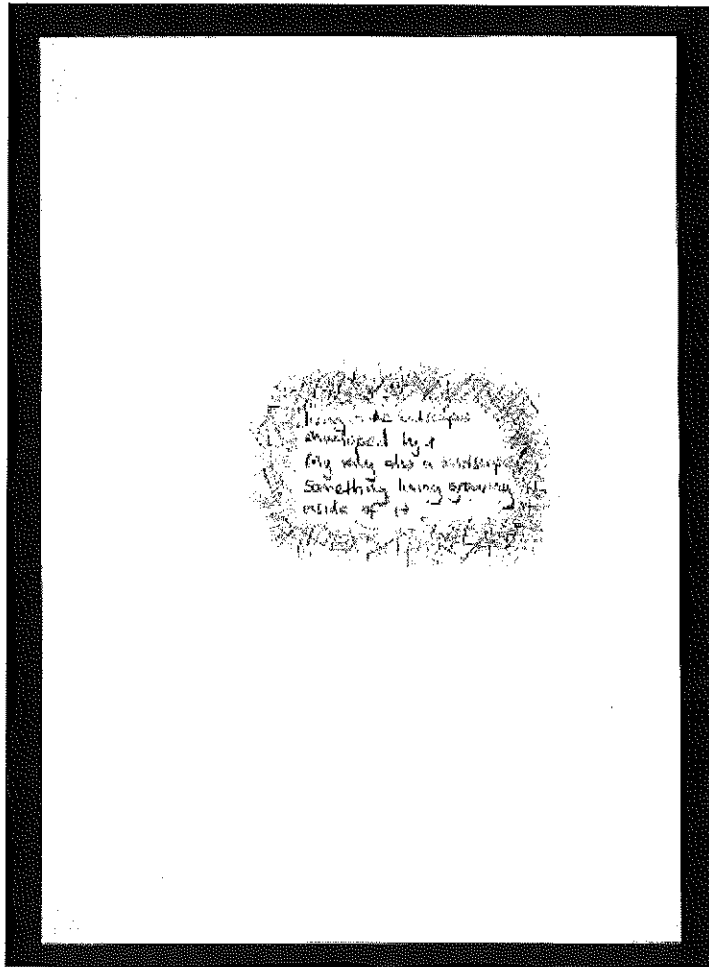


Figure 65 — Co-researcher 4, *Picture 10, Series 3*

4.4.3.3.2. Description

A white page of paper, the same small size, has a small verse in the centre of the page, printed in pencil. Around the verse is a crosshatched pencilled enclosure, in the shape of a rectangle, about half an inch thick.

The verse reads:

*Living in the landscape
enveloped by it
My body also a landscape
Something living growing
inside of it.*

4.4.3.4. Intersubjective Response

You explore a very personal, bodily view of your experiencing of pregnancy. Your mind moves into and around your body, the place of growth, itself a landscape, open, contained, with strong life lines, rainbow like, now quietly resting in a place of reflection, a landscape of creation.

4.4.4. Final Statement (by Sam)

Self-portraits, a means of affirming my identity. Connecting with the external environment and the internal environment. The landscape of the face, the body merges with the external environmental landscape. The self-portrait is a recurring theme, particularly the face, as in the landscape, especially atmospheric skies. The images all portend doubting qualities, as do the written words. Difficult and a bit mysterious. Rounded, curved, undulatory changes predominate, the female body fertility, pregnant forms, and openings, to internal environments, the vagina. Ambiguity, possibly wanting to say things but covertly, true feelings, doubts, thoughts with layers, veils of atmospheric determinants, indulgence in the fluid, watery elements of the paints.

4.4.4.1. Picture 11

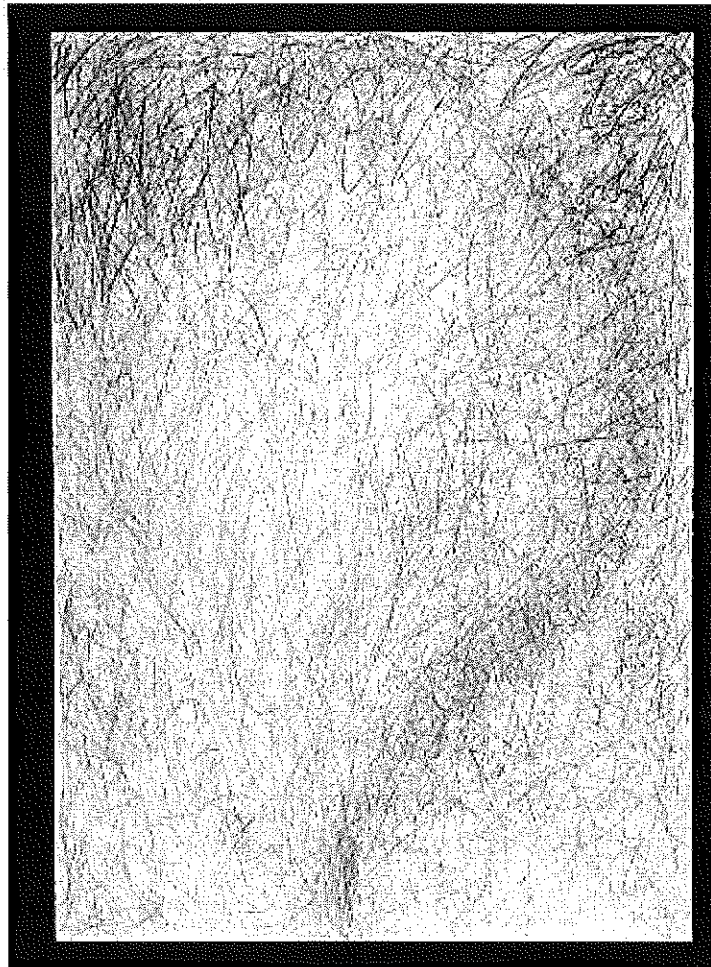


Figure 66 — Co-researcher 4, *Picture 11*, *Final Statement*

4.4.4.2. Intersubjective Response (to the Final Summary Statement)

You reveal that you use the landscape as a form continuous with your own inner landscape of experiencing. The face is as atmospheric as the skies, this shifting vehicle of complex feelings, washed over with excitement, doubt, seeing, not seeing, speaking, not speaking, speaking covertly, wanting to see, wanting to speak wanting to know. What? The experience of creativity dominates your world, especially at this moment of impending childbirth, for you so deeply satisfying, a time of experiencing where you like to dwell, feeling at one with your process, as with the elements about you. A tension:

the wish to make your mark-childbirth and motherhood; doubts. Will the inner and outer landscapes become one rainbow of creativity?

4.4.5. The Researchers' Reconstruction of Sam's Interview Text

Sam describes how the images that she created in this process mirrored the images she often makes in her public art. The portrait is a familiar structure on which she hangs emotions and thoughts. In the last few years she has been creating subjective landscapes, which are more of an externalisation of the inner self in an environment. This is brought into focus in her current experience of pregnancy. Self-portraits and landscapes are connected; the landscape of the face and body merges with external landscape. The dialogue with the researcher offers Sam an experience of being seen, heard and understood. She said, "someone was being aware of things that were happening to me." She describes the researchers' responses as perceptive and sensitive "...they've really gone to a lot of detail and taken a lot of trouble... the washed over, words softly spoken, concealment, disclosure, lightness of texture, qualities of being, which were positive and nice whereas I tend to see it as I'm hiding something". Because the researchers gave responses back to Sam her artwork "didn't just get put away" but instead it has been "brought out and discussed a lot, more than I would be discussing my work". She comments that this process of both her reflection and the researchers' enhanced her journey of self-discovery. Sam felt as though she was being indulged through this process, and she mentions also how the responses by the researchers to her representations of her journey through the Self as Therapist encouraged her own commitment to the process of self-understanding.

The experience also offers Sam an opportunity to disclose important aspects of her being, but without the expectations that are part of creating art for an exhibition. Her art was seen in public, without this usual painstaking effort.

Sam describes the realization due in part to the collaborative nature of the inquiry, the significance of the “creative” side of her being. Sam is reminded, “of what’s important yeah, for my being, being creative is important.” The experience of the self as therapist brings into focus the issue of “being an artist, creative and also living and having a life, and being a mum, and combining them all”. Sam describes her understanding of her structures and forms of artistic representation in the process. She is able to articulate the meanings held in these forms of representation. The essence of her artwork is both the need to disclose and also the need to hide. Her crosshatching (particularly evident in the third series of images) is necessary for the layering of what is disclosed and also what can be hidden. This theme of hiding and disclosing is also seen in Sam’s images done in pen and watercolour. Layers feature in these images, painted on and washed over.” so that you only see part of what I’ve done...like I did the words quite boldly, but then I washed over it so then they were diffused.”

Sam also described how she intended to make the portrait image (picture 4 in series 1) stark “to say something strongly...that was a real me consciously breaking away from that...but they (the researchers) were still picking up on that mysterious hiding”. Sam patterns to make her mark and she understands that in this visual patterning her internal word of feelings and thoughts can be coherently expressed.

4.4.6. The Researchers’ Final Depiction

4.4.6.1. The Landscape of the Face

The inner landscape is externalised, searching for understanding. Conception, pregnancy, inner to outer; the struggle for awareness, and the surprise of others’ knowing your experience; the warmth of that. To be known and understood is to feel valued. Words-the attempt to say, to state a meaning, but obscured by the fear and uncertainty into a smudged intention-the

concealment and disclosure softly spoken-warming out your critical self. Displaying the dualism of hiding and disclosing — cross hatched therapeutic layers, until finally attempting a bared self-portrait, outside the web, you discover that mushroomed hands still muffle the voice of the self. Another surprise. But you said more than awareness dictated, in the flow of pink energy of mind merging into the sea of feeling: you think in flashes of words, but you paint to expel what is not formed into words. You are surprised that others see the two as one connected form of experiencing, yet you know the stillness of felt meanings in your forms. Your hands paint your meanings, when your voice is mute, but they are the same voice, making your mark. You wrap the possible sharpness of your meanings in the rounded shapes and fluid wash of your watery colours, the essence still in ambiguity. Will you say what you know? Or will you know when you say? How things are known is clearer than what is known. Your creativity is relocated in these moments of self-expression — reassuring, hovering in the landscape of your self-portraits.

The process of intersubjective responding pushed together the intention and the form, finding the colour of real life in your work, and admitting to consideration the valuing response of others, allowing you to go behind the web of ambiguity and the concealment of public forms. You found significant meanings for yourself, as you lifted the layers of your landscapes, still more felt than said, but more comfortably attended to. And valued in a new way.

4.4.6.2. Picture 12



Figure 67 — Researcher, *Picture 12*, "The New Voice"

4.4.6.3. The New Voice

Withholding the wash of ambiguity
Allows the stark strong potential
Of the voice of the inner landscape
To start to flow.

4.4.6.4. The Final Synthesis: Researcher Understanding of Essential Experiencing

In this case the researchers' perceptions of the essential experiencing is extracted from notes made during the collaborative review of all the texts, the intersubjective responses to Sam's work and her own text.

*Currents of thoughts and feeling buffet you
mothering within and without
balancing*

*Living in the landscape
enveloped by it
Your body also a landscape, fertile and undulating
The rainbow lifelines arc through these landscapes of creation*

*To speak or not to speak
Watery veils of ambiguity and layered lines crosshatched*

*The layers of the landscapes have been lifted.
And then words written;
disclosed and framed by the lines that might have concealed
Your structures and content are inseparable. This is understood.*

The New Voice of the inner landscape starting to flow

4.4.7. Post Experiential Perspective

The final synthesis described earlier embeds within it a number of issues which we will make explicit in this post-experiential perspective. The first two sections of the final synthesis describe the content of Sam's experiencing. She is living in the country, juggling motherhood, her desire for artistic expression and the consequent self-nurturing that is available to her through art making.

*Your body also a landscape, fertile and undulating
The rainbow lifelines arc through these landscapes of creation.*

This content is connected to her forms of representations throughout the self as therapist process. Sam knows this connection of form and content. This knowing is both felt and sensed and verbalised in her representations. These

forms of knowing are articulated in the first series of drawings Sam completed, although here there is the intention to both disclose and conceal what is known:

*To speak or not to speak
Watery veils of ambiguity and layered lines crosshatched*

It is in the third series that her forms of knowing, embedded in her artistic choices of image and text become separated and consequently more disclosing and less concealing. The text and the image are no longer layered over each other, but rather one creates the “frame” for the other. The layers of the landscapes have been lifted.

*And then words written;
disclosed and framed by the lines that might have concealed
The New Voice of the inner landscape starting to flow*

This new voice is not so much a different voice but one expressed with a clearer understanding of disclosure and concealment. Sam’s knowing and understanding of this disclosure and concealment was inferred and we made quite conscious choices through our intersubjective responses to articulate in words our understanding of the form and content of the disclosure and concealment.

Your structures and content are inseparable. This is understood. Questions of a general nature concerning the nature of experience are raised through this collaboration, and also more specific methodological issues concerning the content boundaries of the intersubjective response.

Is the experience constructed through the interactive process of collaboration and therefore shared?

Wherein lies the authority of the experiencing?

Do the researchers in articulating (through the intersubjective response) that which has not yet been disclosed, impose content beyond the experiencing of the co-researcher?

Are the researchers articulating what is known but not said?

How are the decisions made about the form and content of the intersubjective response?

The ontological and epistemological underpinning to these questions has been described earlier, in the discussion of experiential, collaborative therapies. Each case study provides particular insights that work to clarify the methodological issues embedded in these questions. What we can say in working with Sam in this process is that she articulated an experience of collaborative meaning making through the concordance of our intersubjectivity with her lived experience. Simply put, there was a "fit" with respect to the researcher input and her self knowing and understanding. In addition Sam's acceptance of the collaborative nature of this experience was enhanced by her experience of the commitment in and to the collaboration.

In the interview Sam spoke about how she felt a greater obligation to attend to her own reflective process because she felt we as researchers had attended carefully and fully to her process and reflected this through detailed description and what she experienced as resonant, insightful intersubjective responses. This commitment encouraged Sam to a fuller form of exploration and disclosure. Perhaps this lies at the core of this kind of therapeutic

dialogue—a sense of commitment in the spirit of collaboration. In Sam's case we articulated the intersubjective content that was at least partly concealed by Sam in her earlier representations. We understood that this was a risk. It was taken because we were confident that Sam would consider carefully and potentially refute any input that she felt inauthentic to her experiencing. The nature of the intersubjective is a critical question for this emerging research methodology. What are the boundaries? Can the intersubjective challenge rather than merely offer an empathic restatement of the understandings?

In this case we challenged Sam to consider her issue of disclosure and concealment, a challenge made available to us by our intuitive indwelling of her representations. By making explicit that which had only been hinted at we were offering Sam other perspectives—that both image and text can conceal and disclose, and also that through concealment there is disclosure, and conversely through disclosure there is concealment. In traditional positivist and post positivist methodologies our collaboration would raise significant methodological concerns. However if we understand self knowing to be constructivist (Denzin and Lincoln, 1994) and the intersubjective dialogue the mechanism by which the researcher and the co-researcher can construct meanings of their own journey and as well as a shared one, then this inquiry offers scope for understanding the nature of experience; how it is both shared and private and how the intersubjective dialogue becomes the space in which the private becomes shared.

4.5. Co-researcher 5

This co-researcher was a female counsellor, just completing the thesis for her qualifications as a psychologist. She had quite extensive work experience. She frequently chose to use visual art (drawing/painting) as the mode of self-exploration, though she did not regard herself as particularly skilled in this medium.

The data are presented in their order of occurrence, seven paintings, an interactive text, an interview, and a final depiction.

4.5.1. Picture 1 (Session 1)

4.5.1.1. Image

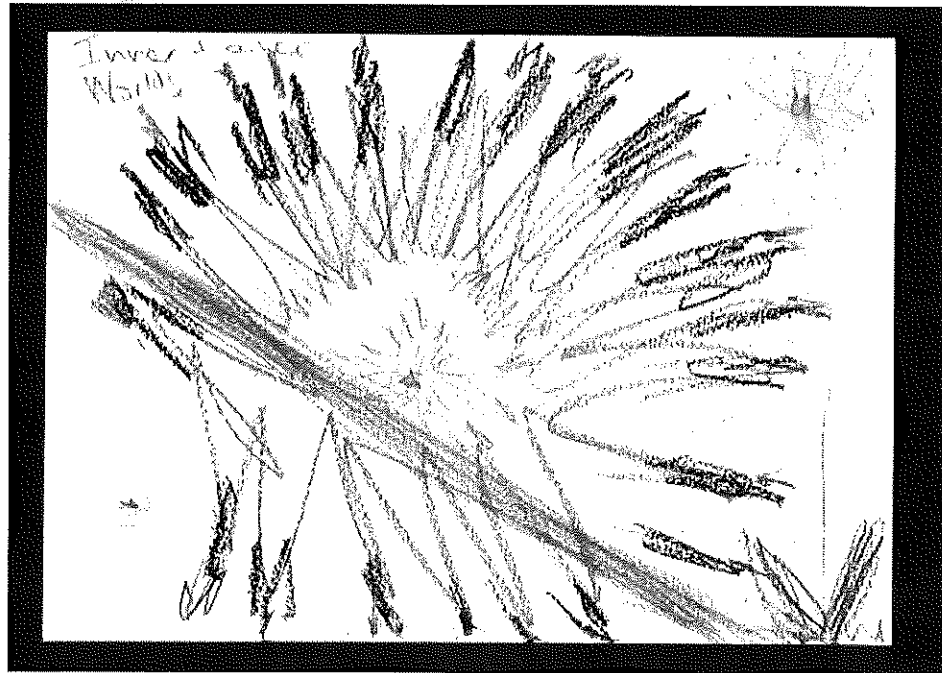


Figure 68 — Co-researcher 5, *Picture 1 (Session 1)*

4.5.1.2. Description

There is a central multicoloured shape which extends to the top and bottom of the page and to within 10cm of the left and right edges. The very centre of it is a small dense red mark surrounded by a yellow area overlaid with orange lines in roughly triangular shapes. This area is in turn surrounded by radiating light blue lines with some purple highlights near the yellow area and dark blue pointed highlights on its outer border. A dense purple band cuts across the blue area. This purple band is 2cm wide, and stretches from the left hand edge to the bottom of the page, leaving the left hand edge 10cm down from the top left corner and meeting the bottom edge 10cm from the lower right hand corner.

Radiating brown lines that have black highlights at their extremity and a corona of light brown lines nearer the centre, surround a blue area. Each black highlight has a red highlight. The brown and light brown lines appear to go over or be underneath the purple band. Three of the pointed brown lines that are below the purple band are out of alignment with the radiating lines above the purple band, and have a more vertical orientation.

In the area underneath the purple band in the left hand lower corner is a yellow flower-like object, 10 cm high, with a yellow stem and head with a dense red centre and orange highlights and a length of yellow zigzag lines horizontal across the base.

Down the full length of the right hand side is another flower-like object, with two green leaf like shapes with brown lines drawn over, at its base, a yellow stem with a red highlight running half way up its left side, and a yellow head with a red centre and orange lines overlaid. This flower like shape is surrounded by red dots and small red marks. These marks extend for up to 10cm on the left hand side of the stem, with fewer marks extending 1cm from the right hand side of the stem. The words 'Inner and outer Worlds' are written in green on the top left hand corner of the page.

4.5.1.3. Key Words & Key Images

purple slash
central explosion
radiating out from a small red centre
diagonal of red centres
repetition of the red yellow and orange stars
inner and outer worlds
the green leaves
falling red dots

4.5.1.4. Intersubjective Response

The purple slash creates a demarcation; below the slash the radiating image feels disconnected from the image above. There is a contrast between the heavy emotional tone of the black and the red at the end of the radiating image, and the delicacy of the centre.

A burgeoning emotional explosion is barred by a purple slash and bordered by an acceptable image on either side.

The insubstantial red dots (pollen?) are the only non-directional elements...where are they going? What is there purpose?

4.5.1.5. Written Text (Reflection on Picture 1)

4.5.1.5.1. Description

A series of short statements. It begins with two statements, followed by a longer description of the 'purple rod of light' in the drawing and an attempt at describing the meaning of the image. Five statements of how your experience of yourself has altered follow this. You have experienced something new. You express a lack of sureness. The end of the third statement has a statement that is ambiguous.

4.5.1.5.2. Key Words & Key Images

Pushing in — pushing out
Purple rod of the light — the hand of god
Shattering the dream
Altered experience of self
A lack of sureness

4.5.1.5.3. Intersubjective Response

A sense of strong disruptive forces at work, leaving you uncertain and unsettled. What is the dream? What is the issue?

4.5.2. Picture 2 (Session 1)

4.5.2.1. Image

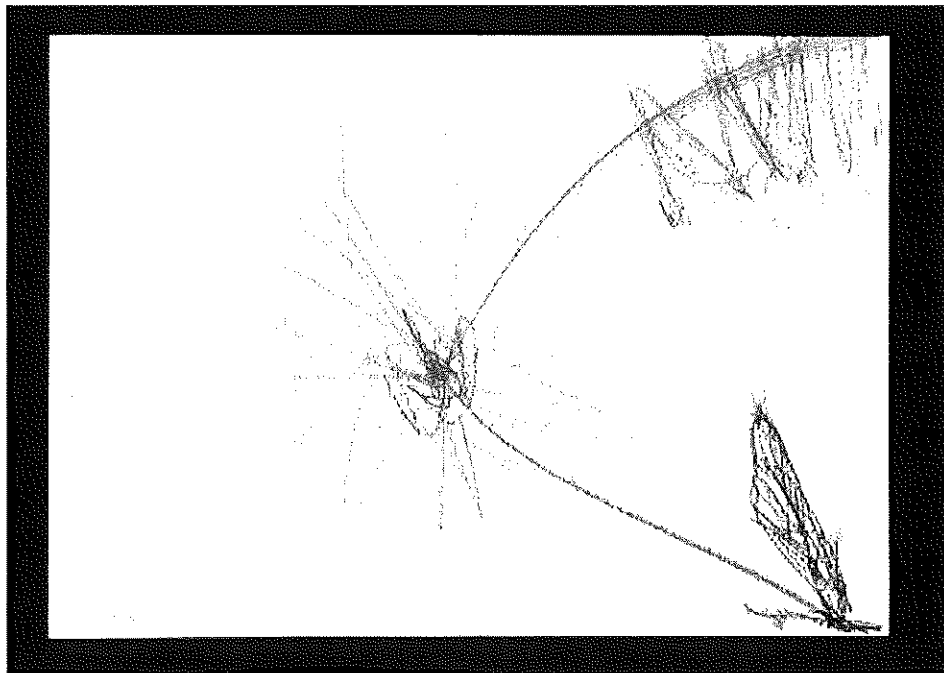


Figure 69 — Co-researcher 5, *Picture 2 (Session 1)*

4.5.2.2. Description

There is a central multicoloured section of lines radiating from the centre of the page and extending to the top and bottom of the page and within 10cm of

the left and right sides of then page. The central area of this shape is made up of a red line which has been scribbled in an area 3cm in diameter, and then leads to the lower right corner of the page and becoming thicker as it comes close to the edge of the page. This red area is surrounded by an orange line that has been scribbled over an area 20cm in diameter in a radiating pattern. In turn, this area is surrounded by a yellow radiating pattern with a 40cm diameter.

In addition to the red line in the centre there is a thin purple line scribbled in a 1cm diameter area, this purple line then leads to the top right hand corner becoming increasingly thick as it extends to the edge of the page. This diagonal line has an area of over scored purple zigzag lines extending from the edge of the page to half way to the centre. These zigzag lines extend 1cm above the purple line and 3 cm below it. The points of the zigzag lines have six or seven red highlights and red and purple dots extend from around the purple zigzags to the bottom right hand corner of the page.

In addition to the red line, in the right hand lower corner there is a green shape. This shape has a 10cm base that runs along the bottom of the page and a larger, roughly trapezoid shape that extend 15 cm up the page. The red line extending from the centre bisects the angle between the base and the trapezoid part of the green shape. The green shape has four purple highlights. The largest is on the apex of the trapezoid shape, there is another 3/4 down the upper edge of the green shape, another is on the left hand end of the base and the fourth is 1cm along the base from its left hand end.

The purple and red dots from the purple zigzags above all fall to the right of the green shape.

4.5.2.3. Key Words & Key Images

The lines connecting the three image sections of the drawing
A central explosion connected to two corners

The flowering cactus
The flower has fallen on its side
The purple zigzag with falling purple and red dots

4.5.2.4. Intersubjective Response

A sense of openness and impending possibilities.

There is a sense of fertility, energy and growth and vitality.

This seems like a zooming in on aspects of *Picture 1*. The purple is expansive in contrast to *Picture 1*.

4.5.2.5. Written Text (Reflection on Picture 2)

4.5.2.5.1. Description

There are 9 statements each beginning with a dash.

The first statement identifies a simple central notion in the drawing. The next 3 statements talk about growth from within outward. In the forth statement the words 'satisfaction and expressing' in the 7th and 8th statements 'know' and 'intellect' have been underlined. The final 3 statements express your lack of intellectual understanding of this feeling.

4.5.2.5.2. Key Words & Key Images

simpler
something grows out from within
dropping and sewing seeds
satisfaction
expressing myself in my physical world
I am unsure, I don't know, my intellect is not useful in this domain.

4.5.2.5.3. Intersubjective Response

Something has happened that fills you with hope. There is a clarity, both about the boundaries of the inner and the outer worlds and also the dynamics

of growth. There feels a strong sense of satisfaction about your experience as you describe it here. You have satisfying, non-intellectual understanding.

4.5.3. Picture 3 (Session 1)

4.5.3.1. Image

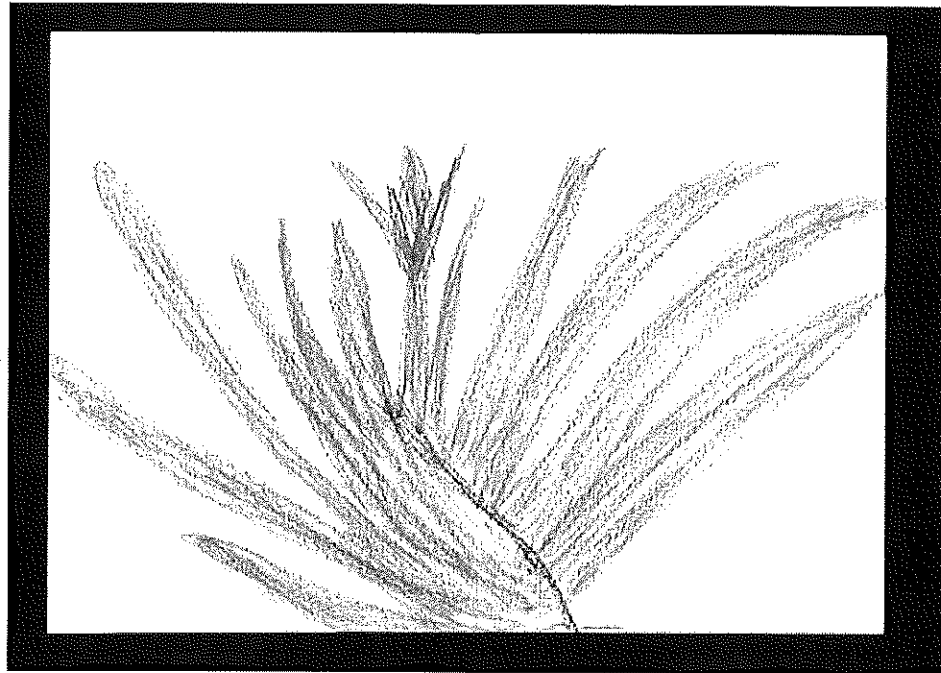


Figure 70 — Co-researcher 5, *Picture 3 (Session 1)*

4.5.3.2. Description

There is a dense purple central shape, (with white background) which has a large number of 2-3 cm wide 'fingers' which radiate from the centre of the bottom edge of the page to either side of the page and within 10cm of the top of the page.

A curved green over scored line extends from the right hand edge of the purple shape (on the bottom of the page) up and along the right hand edge of one of the fingers, to where it branches with the most vertical and central of the fingers. A thin green line then extends 2cm up the most vertical of the

fingers. This finger itself branches in to three 3cm from its end, and the point of branching has red and orange lines drawn over the purple surface.

The curved green line has a 10cm green base along the bottom edge of the page.

4.5.3.3. Key Words & Key Images

unfolding purple plant
a red and orange flower
an ambiguous curved green line
white background

4.5.3.4. Intersubjective Response

It's a solidified representation of what was previously fragile, but vitality has been lost, except at the new flower which grows at a new branching out. There is a sense of calmness and a kind of resolution, however there is at the same time a sense of new possibilities, in the red flower.

4.5.3.5. Written Text (Reflection on Picture 3)

4.5.3.5.1. Description

There are four sections. The first is a series of statements about the drawing. The second is an 'I' statement which is followed by a statement leading to a question about what might emerge. The final statement asserts that the meaning will unfold.

4.5.3.5.2. Key Words & Key Images

My inner world has taken over
I am all there is
something new, something inexplicable
the red flower
What is it?
I will know when it flowers

4.5.3.5.3. Intersubjective Response

There is sense of emerging clarity and optimism. There are still questions but a sense that you trust that the answers will emerge later.

The red flower would seem to indicate an important point of new growth.

Your awareness of your self, and inner strength is evident.

4.5.4. Written Text (Session 1)

4.5.4.1. Description

There is an introductory statement, followed by a commentary on three drawings, ending with a statement of reflection.

The introductory statement contains six statements, each beginning with a dash. It begins with a statement of not knowing the meaning, followed by a statement about the abstract nature of the pictures and how this is different. The final two statements are an attempt to come to a statement of meaning about the drawings. In this introductory statement there are five underlined words.

4.5.4.2. Key Words & Key Images

abstract not representational
my self, who am I?
organic, the seeds of nature
I don't know what it means

4.5.4.3. Intersubjective Response

This feels different and what does it mean?

4.5.5. Written Text (Reflection on the Process so far)

Two short statements that state that the process has been unusual and provocative.