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ABSTRACT

A qualitative research study documents the progress of an adult male art student enrolled in a grade nine art class of adult males in a federal, maximum security penitentiary. Analog drawings were used as part of the curriculum. An analog drawing is a symbolic drawing expressing one's emotions, ideas, and feelings, often used to identify and help solve problems. A framework of art education and art therapy research and practice was used. The central research question was whether the subject, along with the other inmate art students, could be taught analog drawing and then be taught how to interpret the meaning of their drawn symbols. The results of the study suggest that teaching analog drawing in a constrained prison setting is possible, and that art students can learn to formulate a problem, draw it in an artistic way, and then interpret their analog art and understand its meaning in relation to their life. (DB)

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INTRODUCING ANALOG DRAWING
INTO A PRISON ART-EDUCATION SETTING

by

Patrick Yesh

A thesis submitted to the Faculty of Education
in conformity with the requirements for the
degree of Master of Education

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ABSTRACT

This thesis is a qualitative research study which documents the progress of an adult inmate art student enrolled in a grade Nine art class of adult males in a federal, maximum security penitentiary. The art class was based on a correspondence course which followed the Ontario Ministry of Education Visual Arts curriculum guideline, and used analog drawings as part of the curriculum. An analog drawing is a symbolic drawing expressing one's emotions, ideas, and feelings, often used to identify and help solve problems.

A framework of art education and art therapy research and practice was used. The central research question was whether the subject, along with the other inmate art students, could be taught analog drawing and then be taught how to interpret the meaning of their drawn symbols. Data were collected by the teacher/researcher through observing and interviewing the class and the subject, and by transcribing the subject's analysis of his art. Examples of art from other inmates are included for comparison. Analog drawings were done in both representational and abstract form using a computer drawing program, MacPaint, and by hand, using pencil on paper. Various methods of interpreting the art to find the meaning of the drawn symbols were used and compared.

The results indicated possible psychological benefits for inmates who express their feelings and emotions through their art. The subject of this study responded positively with an apparent improvement in self-image and an enhanced perception of artistic symbolism. He made decisions about his art and developed an understanding of the meaning of his colors and of his own symbolism.

The analysis indicated that, when presenting analog drawing to prisoners, it was important to develop effective methods of introducing students to the process of identifying and formulating a problem through drawing. Prisoners' reluctance to talk of feelings and admit problems was overcome by using preliminary drawing exercises which familiarized the prisoners with emotional art. It was also necessary to teach a problem-solving heuristic. The role of the teacher became one of a sympathetic learning partner, to help students clarify their value systems, and to encourage more precise descriptive language when students interpret their analog drawings.

This study suggests that teaching analog drawing in a constrained prison setting is possible, and that art students can learn to formulate a problem, draw it in an artistic way, and then interpret their analog art and understand its meaning in relation to their life.

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CHAPTER 1

INTRODUCTION

How can an art teacher in a prison setting motivate the inmate art students to explore who they are through drawing images which originate in their imaginations? Can art instructors teach students how to express their inner feelings and emotions through art? Can teachers show students how to interpret their artistic imagery? Can addressing problems through drawing analog images be taught in a prison art class? This study describes various methods of addressing these issues, in a prison art class, by introducing analog drawing into the art curriculum. Traditional adult art programs seem to lack support for (a) self-exploration of the student's psychological state, and for (b) the use of drawing as a problem-solving tool. Fine art curriculum usually emphasizes learning art history or how to master various media. Students are trained in the application of media so that they can render realistic images (i.e. their external reality) more accurately. Art students learn the rules to draw and paint, to design and compose, to mix color, and to imitate texture and form. They learn to copy nature, people, and things with paint, brush, pen and now, computer. Few art programs nurture the art student's creative imagination and personal expression, (i.e. their internal mental/ emotional reality). Fewer still help the art student learn to render his or her inner world with confidence, to learn to interpret drawn symbols, or to solve problems with art. Little attention is given to the affective development of the artist, to produce images from the unconscious, inner world in the mind of the art student.

Art from the imagination has rarely been the focus of prison art classes. However, Szekely's (1982) five-year study of students in prison art classes revealed that the inmates worked very well when their highly personal experiences and ideas about religion, family, prison life, and dreams were the basis of their art. In the present study it was apparent that, before attempting analog drawing, these inmate art students first had to become accustomed to risking personal expression.

Some of Edwards' (1986) methods of learning to draw in order to release unconscious imagery and to solve problems are now being tried in many art classes. She introduced a method of analog drawing which is an artistic "visual language" of the student artist's feelings, that might help him or her formulate and solve problems. Presently, art curriculum guidelines recognize and recommend this type of art instruction, but very little curriculum development has taken place. That is why, at this time, Edwards' teaching methods and this research are important. Edwards developed a teaching strategy for analog drawing which can enhance traditional art curriculum in the affective dimension of personal expression.

Edwards' (1986) work is reflective of the research and practice of modern art therapists who follow a Jungian framework, (Jung, 1964; Kramer, 1980; Naumberg, 1975; Ulman, 1975). Some of the art therapists reviewed in this study were also art teachers. They emphasize the overlap of art education and art therapy. In Chapter 2, the theory and practice of art educators is traced (Cane, 1983; Edwards, 1986) as well as that of art theorists (Bloom, 1980; Gardner, 1983; Lowenfeld, 1982). These art teachers, theorists, and therapists place much emphasis on the tasks of the art teacher to help students to develop their imagination, to understand themselves psychologically, to express their emotions and feelings, and to solve problems artistically.

This study is set in the context of a prison art class. It documents, through participant observation, the progress of one student artist. His analog drawings are sometimes compared to those of other classmates to put them in context. In chapter 3, the difficulty of working in a prison setting is described, and there is a discussion of how the assignments were restructured to fit this often restrictive environment. David, the main subject, is introduced as the one student who had the potential to complete all the assignments and cooperate in all follow-up interviews.

In chapter 3, the various ways that drawings can be used and interpreted are also described. There are many layers of meaning in a drawn symbol that can be uncovered by proper questioning. Because prisoners are usually suspicious, they will not reveal much in the first round of interpretation; they will test the intent of the teacher by watching the reaction of the teacher to what they say. Is the teacher working for the prison guard system or is the teacher genuinely interested in helping the prisoner? Through trust-building exercises, and some instruction of what to look for in an analog drawing, the inmate student artist may eventually attempt deeper interpretation of his art.

Edwards (1986) gives a unique insight into the interpretation of analog drawings by using drawing criteria such as proportional differences and positions of symbols in the picture plane. Art therapists have other means of eliciting meaning from symbolic art. For example, the student may use Gestalt with the symbol, or he may explain the meaning of his colors. Through the use of a variety of interpretive strategies, an attempt was made to also analyze what was happening during the course. The information was gathered through many follow-up interviews which were transcribed by hand and verified by David. Throughout the study, the effects that the teacher/researcher had on the subject and vice versa were documented.

In chapter 4, David is described more fully through his drawings, and through his interpretations of his drawings as he discovered meaning in his symbols. It was expected that analog drawing would be a positive experience for David and his classmates, but many of the other art students responded negatively to the assignments, though all of them did the mandatory analog drawing tasks to complete the course. It was discovered that their desire for privacy was ultimately stronger than their willingness to do self-examination, to reveal or resolve problems they may have had. Expressing feelings or emotions through art as well as talking about their self-image was difficult for many. Though they achieved some partial success, the prison culture inhibited exploring this type of art. Adjustments also had to be made for the variety of cultural backgrounds of the inmates. David was not apprehensive about self-revelation through his art or through the interviews because of his positive past experience in art, education, and psychology.

In chapter 5, some teaching strategies for dealing with problems encountered both in the prison and in normal art class settings are discussed. How does one introduce the concept of solving problems through drawing? How does the teacher motivate inmate art students to attempt the artistic expression of their problems, feelings, and ideas? It is suggested that, at the early stages of teaching analog drawing, the teacher should emphasize three things: (1) trust-building, (2) familiarization with art which expresses emotional and psychological states, and (3) more precise use of descriptive and emotive language when interpreting art symbols. Teachers and students must also work within the framework of a problem-solving heuristic because analog drawing is only one part of a creative problem-solving system.

In the final chapter suggestions are given for art educators who want to us an affective art curriculum in their art classes. Lessons learned through this study show the need for adjustments to be made in special art situations such as a prison setting. Care must be taken so that one does not cross over personal boundaries and attempt art therapy. Respect for the privacy of the art student's innermost thoughts must be primary. The artist is the sole owner of the symbol and the only one who can interpret his or her art. The teacher becomes a highly sensitive listener, a partner, guided by his or her knowledge of cultural and personal artistic symbolism.

The subject made great progress both in his self-understanding and in his development as an artist. This result has positive implications for future studies in affective art education in a variety of adult educational settings. The effects of analog drawing on personality development (self-image and self-esteem) merit further study in various settings. What strategies for interpreting art and rendering meaning from symbols are most effective in a variety of settings?

Finally, there is potential for further study of the use of computer drawing programs for making analog drawings.

Possibilities include: (a) the effects on the art student's ability to produce analog drawings resulting from a computer art program's unlimited potential of lines, forms, symbols and shades, and (b) the effects of using a computer drawing program on the self-image of the student as a creative individual.

In summary, this research investigated methods of inviting art students to participate in analog drawing, to express their inner being, to solve problems through art, and to interpret their art. These are complex teaching tasks. The next chapter contains the conceptual framework for this research.

CHAPTER 2

CONCEPTUAL FRAMEWORK

> But now the pendulum has swung in an unexpected direction. In education and in psychotherapy demands for measurable behavioral results outweigh concern for the inner life of human beings.
>
> (Ulman, 1983, p. vi)

The art theorists, therapists, teachers, and researchers who are included in the framework for this case study share one major premise: artistic instruction must be concerned with the expression of the inner life of the student artist. However, discipline-based art education dominates art education today (Getty Trust, 1985). Without the expression of the inner self, the heart of art education is missing. The literature in review describes the ways some art therapists and art educators answer the questions of how to explore one's imagination through art, express feelings and emotions artistically, recognize symbols, interpret drawings, develop meaning from symbols, and solve problems through drawing. This research addresses the question of how, initially, to engage the student artist in this very personal and private form of art.

The review begins with an explanation of Edwards' (1986) description of analog drawing, an expressive type of drawing which can help clarify, formulate, and solve problems of many kinds. For purposes of this thesis, analog drawing was added to the grade nine art course, outlined by the Ontario Ministry of Education.

A five-year study of art education in the prison system by Szekely (1982) supports the approach and findings of the present study, making the prisoners' "highly personal experiences and ideas about religion, family, prison life, dreams", and so on, the basis of their art (p. 17). Similar to Edwards, Szekely claims that an artist can explore his self-image and his feelings through his art.

To better understand art education in an adult prison setting, the theories of the artistic development of children and adults will be compared. Art education research (Bloom, 1980; Lowenfeld, 1982) indicates that adults enter art classes normally at the artistic developmental stage of adolescence or earlier. A review of theories and practices of art educators along with those of art therapists follows. The final section describes research about the meaning of symbols and the interpretation of analog drawing, which is central to the research question of how to teach imaginative, artistic problem-solving through art.

Edwards' Notions of Analog Drawing

Edwards' (1986) method of analog drawing describes a personally expressive and creative way to draw from one's inner world imagination, as opposed to simply learning to illustrate the outside world. The student artist literally draws what he or she feels or thinks in abstract or realistic representational form. Then the art student interprets that drawing and determines the meaning of its symbols in either written or verbal language.

Edwards' (1986) thinking includes the importance of the play between conscious and unconscious parts of the mind when one creates or uses symbolic art. She considers analog drawing another language form, a "visual language", potentially available to anyone: "a language of pictures of our feelings..." (p. 101).

> The drawings do provide concrete images, dredged from the subconscious, on which to hang conscious thoughts and actions--a metaphor or analog around which to organize random thoughts and actions and to imagine possible solutions... problems may be large or small, important or relatively trivial, societal or personal. The analog will show you what is in your mind that you are not aware of at a conscious level. (p. 123)

Theoretically, analog drawing allows for the free expression of the inner life of every art student. When solving problems, Edwards (1986) advocates the conscious use of both the artistic and the verbal symbol systems simultaneously, "equally valid and equally valued, one complimenting the other" (p. 105).

The term 'creativity' is used often in art education theory and practice. This thesis reflects Edwards' definition of creativity as it pertains to problem-solving. It is relative to drawing and to the use of the unconscious mind as a source of information and inspiration. Edwards (1986) proposes five stages of the creative process:

1. First insight into the problem or task.
2. Saturation of all information concerning the problem.
3. Incubation of the above information at the unconscious level.
4. Illumination or Ah-Ha! experience when one 'sees' the solution or part of it.
5. Verification stage where one tests out the solutions, modifies them and carries on in further creative exploration (pp. 42-47).

Edwards feels that analog drawing seems to fit well as part of the first, second and fourth stages.

Edwards' method of analog drawing gives art teachers a unique way to satisfy the requirements of some provincial art curriculum guidelines. The Ontario Ministry of Education (1986) Grade Nine art curriculum constitutes part of the framework for this study because it was the foundation for the credited correspondence art course described in this research. Some of these Ministry requirements ask the students to express their ideas, feelings and moods in their works of art. Students are asked to use art as a tool for solving problems, "to solve practical problems that involve life skills through visual arts" (p. 44). In addition, art students are asked to attempt the artistic representation of the self and their life situation.

The Ontario Ministry of Education (1986) asks students to identify and describe how ideas, feelings, moods and metaphors are expressed in works of art. They ask for the development of personal skills, social understanding, and self-confidence through opportunities for self-expression provided by creative experiences. The Ministry asks teachers to "assist students in developing self-confidence and clarification of thought" (p. 42). Students are required to express thoughts and feelings about their own art work and that of others. They are asked to "develop written and verbal communication skills related to art that will allow them to express themselves clearly and coherently". Finally, the Ministry hopes that students will "grow in their abilities to solve problems in visual terms, and thus come to a fuller self-realization" (pp. 41-46).

Helping students to understand and develop ways of expressing themselves through their own artistic symbols is a relatively new curriculum requirement in the fine arts (Ontario Ministry of Education, 1986). It is expressed as an educational goal, but is difficult to achieve in practice. Edwards' (1986) method and techniques of teaching analog drawing and their interpretation may help to make the affective quality of art expression in the classroom possible.

Art Education in Prison

Art education in a correctional setting has been studied by Szekely (1982). In a five-year research project, Szekely made and published field notes describing the situation, environment and personalities, which indicate that his setting was very similar to that of the present study. Szekely, an associate art professor at the University of Kentucky, writes, "the study of special art teaching situations may be best initiated by an art-trained participant-observer working in a field setting" (p. 33). In describing the highly structured prison life, Szekely says there is a sense of timelessness which "leads to confusion and disengagement from the real world and to turning in on oneself and one's own problems" (p. 36). There is a different perception of time and the use of time by the art teacher and the inmate art student. Some inmate art students come to art class to pass time, impress the administration, or learn a new hobby. Others come with a sense of "urgency about placing their ideas and experiences in some concrete form, so as to make the time mean something" (p. 37). The art program can be designed to help the inmates' produce art which is meaningful to them; helping them to portray their ideas, experiences, and problems artistically.

Szekely (1982) observed that inmates are cautious about trying new art work because of a fear of more failure. "The primary need of many prisoner artists is to be accepted by their audience, that is, other class members and the rest of the prison population" (p. 38). Szekely thinks that it is important to create an atmosphere of trust where the inmate artists can work in a relaxed atmosphere, "free of concerns about violence or even survival... free to experiment, to explore, to express individuality." The teacher can be one of the only regular links to the outside world, with whom the inmate feels "free to establish a personal relationship not based on the prison hierarchy." Szekely describes the artist/teacher in a prison as a role model demonstrating self esteem, independence and success in the field of art (p. 39).

In class, I observed that the inmates did not draw much from their imaginations. When the psychological art of self-exploration was first suggested it was met with resistance. Yet, as Szekely (1982) noted, it can be overcome by

> designing art problems that have an element of built-in success and satisfaction as a steppingstone to deeper exploration... Once they have become accustomed to risking personal expression, prisoners see art as a means of communicating their feelings and ideas sincerely... what they need are specific skills

> that will help them to express... their visions more fully. (p. 38-39)

Szekely (1982) noted that "art may serve as an outlet for strong emotions that might otherwise erupt in violence, and the rebellious prisoner may find art a much more satisfying place to put energies and creativity than in fomenting [trouble]... The prisoner who becomes involved in art gains a new audience and an ability to communicate in socially acceptable ways" (p. 41).

While the inmate population is adult in chronological age, it is not always in emotional, artistic, or psychological age. To understand adult art development it helps to understand the artistic development of children. Most research in art education has been done on children's art. There are research findings which show that the developmental entry level of most adults into art education is that of late adolescence or earlier (Cane 1983; Gardner 1986; Lowenfeld 1982; Bloom 1980).

Children's Artistic Development

An explanation of children's stages of development will help to define the general attitude that many adults, including the inmate art students in this study, have towards their own creative art processes and art products. Many art education researchers have based their research on Lowenfeld's (1982) developmental stages of children's artistic growth. Much of what is written about children's art development can also be applied to adults.

By reviewing Lowenfeld's (1982) descriptions of the various stages of children's artistic development, one may gain insight into the arrested development of the adult artist. Many adult artists and some inmates complain of not being able to draw or create. Their self-image and self-confidence in artistic expression is very low. To begin building confidence, art educators as well as some art therapists may, therefore, take their students and clients through exercises in each of the artistic developmental stages. These stage exercises are similar to some of Edwards' suggestions to help students become familiar with drawings of their emotions. They help students to redefine their own artistic expectations.

According to Lowenfeld (1982), during the first scribbling stage the child's enjoyment is essentially from kinesthetic sensation and mastery over motion and media (p. 175). In the latter scribbling stage there is a development called the "naming of scribbling." The child begins to connect his "marks to the world around him, a change from kinesthetic thinking to imaginative thinking" (p. 177). These marks represent things or people in the child's world. At about four years, the child artist starts to make recognizable forms, i.e. people, houses and trees. "The way things are represented is an indication of the type of experiences the child has had with them... he will exaggerate those things or parts with which he has become emotionally involved" (p. 217). In the Schematic stage from seven to nine, the child draws much more detailed forms, which represent the child's world and symbolize events and objects in the child's life.

Lowenfeld (1982) claims that, during the stage of Dawning Realism, from nine to twelve years of age, children's drawings reflect their growing consciousness of their place in society, especially of the "society of [their] peers" (p. 281). Between eleven and twelve the young artist enters the age of reasoning, the "Pseudo-naturalistic stage" (p. 355). There is an increase in sexual awareness and detail in drawings of the human figure. Self-criticism reaches a high level during this period and Lowenfeld writes that often, "this stage marks the end of their artistic development and we often find that adults, when asked to draw something, will make a drawing that is very typical of the twelve year old" (p. 39).

From fourteen on the adolescent copies different art styles and develops artistic skills consciously. Lowenfeld (1982) thinks that drawings by children clearly reflect their stage of cognitive development (p. 45). Adults also reveal their thinking processes in their drawings, even though it is not immediately evident to them; later interpretations can disclose thought processes. There are differences of course; very young childrens' art is much more spontaneous. Children are very taken with the process of drawing, sometimes just watching their hands move with the brush, feeling it, or being captivated by the color flow on the paper. In their late teens, children become like adults, more critical of their art in their attempts to become more representational and realistic of their outer world. Realistic representation is usually and unfortunately their basis for self-criticism. Creativity in art has more to do with the free expression of one's imagination no matter how primitive the art may be. This ability to freely express one's self should be the basis of self-criticism in the arts.

Gardner (1982) states that one of the research orientations in the Harvard Project Zero was to investigate artistic thinking as they looked at the ways that children mastered symbolic systems. He chose as one of his populations the child artist, because of the way that people today regard the similarities between adult and children's art. Gardner witnessed the way that children in their very early years from 2-7 are very expressive in their metaphorical interpretation of life in a variety of ways. They are great learners and users of all types of symbolism, art, music, dance, sculpture, and drama (p. 95). Like Lowenfeld (1982), Gardner observed that, as children approach adolescence and start to exercise their capacity for critical thinking, they also turn this critical view towards their own art. They do not know how to critique their art and they overdo it and stop producing because they identify art with reproducing what is in their outside world. They forget that their art can also be the reproduction and expression of the inner world of their minds.

Gardner (1982) observed that adolescent children shut down their ability to use and create metaphor. They do not lose their capacity for metaphor, they just do not use it often. This attraction to realism and literalism, this distaste for the fanciful and adventurous has so impressed certain observers that they have defined a "literal stage" in artistic development during the early years of school (p. 94). "During the school years, children are more guided by rule behavior and conformity... [the] school system does not engage the student in the creation of metaphor, but rather curriculum emphasizes the development of language, science and math skills" (pp. 165-166). In a strikingly similar fashion for adults in the penitentiary system in southern Ontario, art is only allowed as a summer fill-in course. The majority of curriculum emphasis is on basic math, language and literacy, despite the obvious fact that many talented inmates have deep and healthy interests in art. Analog drawing is one way to release the inmates' imaginative art and metaphoric language abilities.

In summary, Gardner (1982) says that much in the processes of creation of the serious adult artist is still reminiscent of children. "Both young children and adult [accomplished] artists are willing, even eager, to explore their medium, to try out various alternatives, to permit unconscious processes of play to gain sway" (p. 102). Young children freely play with their imaginations, use metaphor in defining their creations, are impulsive, and paint emotionally with little thought of mastery of the media. Adult art students, as evidenced in this present study, tended to pay more attention to mastering technique, copying nature, doing "safe" subject matter and pondering over design and composition rules. Adult art students in the prison tended to be literal and intellectual instead of childlike, spontaneous and free. Novice adult art students tend to be overcritical of themselves and of their art, and have difficulty expressing themselves emotionally through their art. Most of the inmates fit this pattern of late adolescent development.

Lowenfeld (1982) notes that adolescents think that adults should draw and paint in a certain way, and are discouraged by their own primitive and naive drawings. He recommends exposing the student to the unsophisticated art of Chagall or Klee. "Art should provide the opportunity for the... student to express his feelings and emotions and feel that his art is important to himself and others" (p. 421). Like Gardner (1982), Lowenfeld believes that it is important to provide the "opportunity for growth and understanding of oneself and others" (p. 412). Lowenfeld does this through teaching expressive art; Gardner sees this through a broader perspective of one's use of cultural symbols. Cultural symbols incorporated in tattoos were in full bloom in the prison. The inmates were shown that there was more to art than just tattoos, and copying other artists; their personally expressive art was acceptable as well.

Expressive art helps the adult artist to become a more mature artist. Gardner (1982) is emphatic about the importance of understanding one's self through the symbols one uses; he "deems symbolization to be of the essence of personal intelligences... a symbolic code supplied by the culture... A developed sense of self often appears as the highest achievement of human beings" (p. 242). His definition of symbols is quite broad, but he writes that, "in addition to denoting or representing, symbols convey meanings in another equally important way... [they] convey some mood, feeling or tone... [their] expressive function" (p. 301). Inmates were asked what they were trying to express by using certain cultural symbols.

With a deeper understanding of one's self can come the understanding of the self in relationship to others and to the community. Like Edwards (1986), Gardner (1983) believes that central to visual-spatial thinking is a gestalt sensitivity (especially in adults), a sensitivity to the whole and to patterns and forms, (p. 204). Whereas Gardner gives art teachers the theory of self-awareness through the understanding and use of visual-spatial symbolic codes, Lowenfeld (1982) and Edwards (1986) give teachers practical applications through art education.

Adult Art Education

Adults can be taught to produce expressive and metaphoric art by having a teacher who accepts their most primitive attempts to express their innermost selves. Cane (1983), an influential art teacher, worked with many adults early in this century and led them to satisfying, successful artistic production. An example of Cane's pioneering techniques (similar to Edwards' (1986)) in expressive art is to have her students make a scribble with their non-dominant hand to stir up the imagination. The [non-dominant] hand she says,

> is less habituated to obey the conscious mind than the right... material is awakened in the unconscious of which the student may be quite unaware and in which he may see no meaning. The objects seen [in the scribbles] by older people very often reveal deep inner problems, conflicts, or aspirations. Sometimes no objects are seen, but design is found. The mere play with form and color frees energy and imagination. (pp. 56-57).

It is possible to help willing adults to recapture and express their artistic visions and ideals. Discoveries of art therapists and art educators about why and how creativity is blocked give adult art education new possibilities and potentialities. Analog drawing can be a useful tool for adult learners, regardless of age, to freely explore their previous stage of artistic development and then continue to progress from there.

A critical attitude of the teacher, though, must be the acceptance of the art produced by the beginning art student even if the student draws like a child. This acceptance must be conveyed to the adult student with sensitivity and sincerity. If building trust and encouraging creativity is the teacher's aim, then what really matters is the encouragement of the student's enjoyment of the artistic process. The teacher encourages representation of feelings and ideas even if in primitive form. With the beginning adult artist, personal enjoyment of the process without worry about the quality of the product is an effective way to release barriers to creativity. Later, through practice, encouragement and the acquisition of more skills, higher quality art will begin to emerge and can be expected.

Research into the developmental stages of adult art is relatively new. Bloom (1980) agrees that many American adults discontinue art study and involvement in arts production on or before the adolescent crisis stage. He describes this as the adult stage of "critical awareness" of the art process and product. "Critical awareness involves a gap (or dissonance) between the student's standard(s) of quality and his or her self-assessed achievement (as evidenced in the art product)" (p. 81). "Inhibiting dissonance can be considered the first stage for adult art beginners, regardless of chronological age... and can be expected for adults of all ages who have not had the positive art experiences necessary to increase skills, modify standards, or open aesthetic sensitivity" (p. 82). Attitudes such as fear of failure and comments such as "I'm not creative" are typical of this stage.

Bloom found that different degrees of inhibition appear to be associated with different art processes and media. Some adult learners have no problems learning a craft but have high levels of dissonance for painting and drawing. Bloom claims, "achievement in one area may help reduce dissonance in other areas of art" (p.82). Some inmate students felt they were better at drawing than at painting. With help from the teacher in one area they improved. This gave them more confidence to try painting, or analog drawing. Bloom separated adult art students into four different classifications, according to their needs: the professional, the avocational, the recreational, and the craft-kit production line artist. Most inmate artists were avocational, hobby artists; only a few could approach the professional levels of discipline. Bloom points to Eisner's (1976) "aesthetic expressive" level as another possible stage of art development for adults. This stage reveals "the artist's ability to construct and organize form in a way that embodies and therefore conveys the feeling he is interested in articulating" (p. 82). The inmates spoke with feeling about their analog drawings, and their drawings were often catalysts to get them into conversations about their feelings.

This study deals with adult art education and has, as part of its conceptual framework, adult learning principles. Brundage and Mackeracher (1980) wrote that adult learning is facilitated when feedback is immediate, when feedback about skills and strategies is task-oriented, when feedback about knowledge is information-oriented, and when feedback about personal meanings and values is feeling-oriented (p. 106). Personally expressive analog drawing helps adult art students to gain a deeper insight and understanding of themselves, of how they think and how they feel.

Brundage and Mackeracher (1980) also claim that adult learners already have an organized set of descriptions (self-concepts) and feelings (self-esteem) about themselves. The teacher also has his or her set of self-descriptions and feelings. Teachers must be aware of how their self-concept and self-esteem affect their own behavior and their relationships with learners. "The learner's self concept should be used to guide the teacher's responses..." (p. 97). This is the teaching-learning attitude that was adopted for this study. Analysis of analog drawings done by the learner and those done by the teacher revealed to each the inner self-concepts and feelings of the other. The teacher and student became aware of how these feelings affected their attitudes towards one another.

Art Therapy Research and Practice

Art therapy also deals with self-concepts, self-esteem and the expression of one's feelings through art. It is used with children, adults, and families in hospitals, prisons, medical and psychological clinics, social work settings, career counseling, and in schools for behavior problem children as well as for special education purposes. During my dual career as art teacher and artist, I became aware of the relationship of artistic expression to art therapy, the use of art to help solve problems and to enhance self-perception. After brief training in art therapy techniques, I integrated some of these techniques into successful art workshops with various age groups. I was not trying to become an art therapist to my students, but rather to show them how to use their art to explore their creative personalities and to show them how to use drawing as a problem-solving tool.

Edwards' (1986) theories and research into the use of analog drawings gains support from the work of psychologists and art therapists such as Feder (1981), Jung (1964), Kramer (1980), Naumburg (1953), Rhyne (1984), Rubin (1978), and Ulman (1975). All of these practitioners and theorists worked with the symbolic (analog) drawings and paintings of their clients. Their work indicates that one can use representational symbols such as a tree or house or person to portray feelings and ideas as well as using abstract symbols as Edwards suggests. As a form of non-verbal communication, the emotional and feeling content of expressive art helps the psychologist and the teacher to understand the artist.

Art therapists encourage their clients to express themselves non-verbally through drawing, painting, sculpture, or printmaking. This thesis focuses on one technique, analog drawing, using several media. Following is a review of the ways in which art therapists have viewed their work and also of the ways that writers in both disciplines have described the overlap between art therapy and art education.

Jung (1964) believed that artistic symbols were another form of language that could reveal the unconscious mind. He wrote,

> Man with his symbol-making propensity, unconsciously transforms objects or forms into symbols (thereby endowing them with great psychological importance) and expresses them in both his religion and his visual art. (p. 257)

Packard (1980) reviewed Jung's (1964) contribution to psychology and later to art therapy:

> the unconscious (the forgotten, the repressed, the subliminally perceived and felt, and the inherited mythological associations... i.e., the collective unconscious) is not directly available to consciousness... For Jung, the only communication

> available was the symbol which always expressed more than any of its interpretations. In order to bring the unconscious into a more concrete form available for interpretation, Jung had his patients paint their fantasies and feeling using a minimum of conscious effort, spontaneously letting dream images manifest themselves in visual form. Active creation was not enough, however, as Jung also stressed the need for an intellectual and emotional understanding of these images and a moral assimilation of their meaning. The value placed by Jung on symbolic language for communication between inner an outer reality is the basis for much of current art therapy practice today. (pp. 11-12)

After Jung's success with the use of art by his patients to communicate their ideas, emotions and feelings, other art therapists followed, developed and advanced his techniques. Ulman (1975) functioned as an art therapist and as an artist-teacher. She wrote of the many different ways that art therapists view their work; some emphasize the psychological aspects of the process, while others emphasize the artistic healing aspects of making art. She felt that art for the sick and the well is a way of "bringing order out of chaos... a means to discover both the self and the world, and to establish a relation between the two... art is the meeting ground of the world inside and the world outside" (p. 21). Rubin (1980) described the two major approaches in art therapy resulting from the work of Naumburg (1975) and Kramer (1980), who were both art therapists and art teachers.

> The first [Naumburg's] is the use of art as a vehicle for psychotherapy, an approach in which the process, the product, and the associative discussion are all used in an effort to help the client to develop self-awareness and mastery of one's conflicts. The second [Kramer's] is the use of art as therapy where the emphasis is on the healing potential of the creative process itself. In both approaches and the many variations and permutations possible, art is used as a vehicle for self-expression, communication, and growth. (p. 7)

Following is a description of the methods of both Naumberg (1975) and Kramer (1980).

The Theory and Practice of Naumburg

"Naumburg an art educator with a sophisticated understanding of depth psychology, first introduced the use of art to meet psychological needs into her work at the Walden School which she founded in 1915" (Rubin, 1980, p. 6). Later, Naumburg (1975) taught courses in the Department of Art Education at New York University that emphasized the psychological approach to creativity. She encouraged her students to "cultivate the use of 'free association' in order to discover for [themselves] the symbolic significance of [their] spontaneous art productions... the spontaneous reporting of every thought or feeling as it arises from the unconscious, without rejection or criticism" (p. 222).

Naumburg (1975) believed that "projecting 'spontaneous images' is as significant to creative art education as to analytically oriented art therapy" (p. 11). Naumburg (1953) wrote,

> to focus his efforts on the immediate problem of discovering the inner significance of his symbolic art as a means of achieving his own integration... whether artist or non-artist, emphasis is always placed on the release of spontaneous pictorial images from the unconscious and the encouragement of the patient to interpret his own symbolic art. (p. 7)

The Theory and Practice of Kramer

Ulman (1975) describes Kramer as "at once artist, therapist, and teacher." Artistic values are of primary importance to Kramer. She differs with Naumburg's and Edwards' emphasis on spontaneous art expression and thinks that the "process of sublimation is the art therapist's main field of action" (p. 10). She has a profound understanding of the variety of intentions and psychological states of the artist and therefore of the variety of reasons for art expressions. Kramer (1975) wrote, "In the creative act, conflict is re-experienced, resolved and integrated... The arts throughout history have helped man to reconcile the eternal conflict between the individual's instinctual urges and the demands of society... The process of sublimation constitutes the best way to deal with a basic human dilemma" (p. 6). Kramer defines sublimation as.

> the most economical of the mechanisms of defense. It is a process wherein direct instinctive gratification is relinquished and a substitute activity is found which permits symbolic gratification of the same need in a socially productive way. An essential feature of sublimation is the large amount of genuine pleasure which the substitutive activity affords... ego strength and autonomy increase in the process. (p. 55)

Increasing ego strength, encouraging autonomy, creating pleasure in educational endeavors, and teaching art students how to sublimate less productive energies into socially acceptable forms of activities seem to be the goals that educators strive for. These same educational aims were monitored in David's and other inmates' art activities during this case study.

Kramer valued the very act of creating art as the healing experience. Kramer (1980), viewing art from the perspective of artist-teacher and art therapist, wrote, "what links art therapy to art education is understanding of the productive process and genuine respect for the products which are the result of children's creative efforts" (p. 17). A central concept for teaching art to adults is explained by Kramer (1975) when she recounted the importance of the discovery in this century that all children's art develops in a typical and predictable manner. Children's art blossomed as an independent form. She wrote, "this in turn opened the way to creative work with untutored adults who usually retain childlike ways of representation and can develop only when this primitive style is accepted and allowed to grow and change at its own pace" (p. 33).

From her teaching perspective, Kramer (1975) emphasized the function of the creative process in both art therapy and art education. Kramer (1975) earlier wrote, "It is the goal of all creative art teaching to bring about the synthesis of emotional freedom and structured expression" (p. 33). She feels that it is "worthwhile to seek insight into the quality of art by investigating the psychological processes that are active when art is made" (p. 46). "Art derives emotional impact from the same primitive energies which find direct expression in the impulsive manipulation of art materials" (p. 58). Kramer described the various types of psychological art production in a manner similar to Lowenfeld's (1982) description of the developmental stages of children's art. She is one of the few art therapists who seems to understand the similarities and sometimes indistinguishable differences between art produced in art schools and art produced in art therapy sessions. Some art produced in art therapy sessions can have great aesthetic value, emotional impact, and carry profound universal messages.

Kramer (1980) noted that "the art therapist... must vastly more often than the art teacher be contented with fostering processes that do not culminate in any lasting product" (p. 16). However, as art teachers become more aware of and sensitive to expressive art communication revealed in the drawings of students, this emphasis on process could readily be fostered in art classes.

Art therapists use art therapy in a variety of ways. Ulman (1975) describes the different functions of art therapy as Expressive, Creative and Recreational. She says that all these functions can be operative at some time in the therapy; they can also be part of and operative in the educational setting. Expressive art therapy has an uncovering function - the interpretation of symbols [in the drawing]; the discovery of their meaning. This uncovering function was investigated in this study.

Creative art therapy has an integrative function: here, the therapist and teacher must know art materials and their use, and have a first-hand knowledge of the creative process so that the therapist or teacher can avoid interfering with the patient's or student's determination of his or her expressive goals. Ulman speculates that in "creative therapy new self-awareness sometimes develops... whether or not the deep unconscious content of paintings is interpreted" (p. 7-9). The Chinese student in this study who learned how to paint in acrylics, and was limited by language from participating in analog drawing, found great solace in painting his Hong Kong seascapes.

Recreational art therapy has an artistic recreational function in treatment. In education, adult and children's art activities are often used recreationally to provide enjoyment and relieve tensions. The art teacher can encourage a student who needs to use art to release pent-up emotions or to help break down or strengthen defenses. One is not looking then for art products, or meanings of symbols, but rather for the effects of the art process on the personality of the student. The teacher can be sensitive to special needs of the art student. These needs may be to find security in repetition of symbols and non-change, to break a compulsion through artistic change, or to exercise the need to act out aggression artistically without being reprimanded. For example, one inmate was allowed to express his anger in abstract expressionistic painting. The knowledge of art therapy functions and techniques can help art teachers (and administrators) understand the value of this type of research.

Extracting Meaning in Symbolic Art

> Deeper and more primitive than our intellectualized verbal communication is the demand of the unconscious which still speaks in images, and asks to be heard.
>
> Naumburg 1953, p. 7

My interest in symbolism was sparked by an experience I had while investigating and drawing a petroglyph painted on a canyon wall in the Alberta Rockies. As I copied the drawing, I realized that this ancient Indian artist was teaching me how to hunt by building a fence in the narrow part of the canyon and using a pack of dogs and a large club to fell an elk. Those small drawn symbols of animals and human figures carried universal, emotional, spiritual, and practical meaning over the centuries.

Later, my experience in art therapy emphasized the importance of understanding and interpreting personal/psychological art. An art symbol can be any mark, splash, dot, form, or line within a drawing or painting. The symbol can be representational (recognizable thing or person), or non-representational (abstract), but it always has some meaning to the artist. The meaning can be put into the symbol consciously or unconsciously when one draws with a predetermined intention or idea. Art symbols have differing levels of meaning. In an educational context, asking about the meanings of pictures and symbols conveys to the students that the teacher cares and is interested in them and in their art.

Naumburg's work helped to develop the types of questions that were asked to discover deeper unconscious meanings in the drawn symbols. Naumburg (1953) describes a way of analyzing drawings for "various opposite qualities, such as dependent or independent feelings; harmony or disharmony; spontaneity or inhibition; inferiority or superiority; aggressiveness or passivity; and extroversion or introversion" (p. 129-130).

Kramer's (1975) method describes the symbiotic relationship of private and universal meanings in a work of art:

> there are in most works of art traces of personal meaning that can be understood only through uncovering techniques such as free association... in the work of art any element which contains private meaning is so integrated that it contributes to the universal message of the painting. Thus instinctual drives, defense mechanisms, and unconscious symbolism combine with each other in many different ways. (p. 58)

To understand meanings through free association, the teacher can encourage the use of metaphors which the student artist could use to describe his or her drawing. One symbol can have many metaphors which describe its meaning at deeper and deeper levels of personality expression. A yellow dot can mean the sun, or have a deeper meaning, "warmth", or deeper still "the immediate need for intimacy with another person".

Rhyne (1984) sees art therapy and art education from a Gestalt perspective and has a view of art as self-actualization, an opportunity to choose one's posture toward life. Rhyne (1980) has recently conducted doctoral research into what is called "visual languaging". She calls into question the teacher's and therapist's professed ability to interpret any artistic expression, believing it is not much better than an educational hunch (p. 34). It is the artist's interpretation that matters.

Rhyne's research is a collection of "information from 'normal' subjects as to how they use and perceive visual form in representing emotionally laden experiences". One part of the data generated is a collection of "abstract drawings created by each subject (50 subjects doing 15 drawings each) representing experiences of kinds of mind-states" (p. 34). Rhyne makes us look carefully at our attempts to convert art symbols into meanings described in language symbols. Creating, interpreting art, and understanding the meaning of symbols is at the core of this study. Much time was spent in interviews uncovering the different layers of meaning in David's symbolic drawings.

Edwards (1986), Ullman (1975) and Kramer (1975) also conducted research into ways of teaching students how to understand and interpret their art. Edwards' method of reading the picture uses drawing criteria, i.e. perceiving negative space, proportions, relationships, contour edges or boundaries, intensities of kinetic line, and looking at the picture upside-down (see Appendix A).

The art teacher can encourage interpretation of analog drawings by the art student only with the consent of the student. Ulman and Kramer used free association as a method which led to uncovering deeper meaning within the metaphors used to describe the same symbol. Each definition of a symbol in this study happened at the appropriate time, when the art student was ready to reveal it.

Meaning can be derived from the cultural use of symbols. Jung (1964) focused our attention on possible meaning derived from the immediate culture of the prison, or from the inmate's culture at large (North American - Native), to seek for archetypical meanings contained in such symbols, e.g. a jewel, animal, wise old man, or mandala. Jung investigated the different kinds of symbols various cultures have created and used. Similarly, West (1984) suggests looking at the use of the cultural language for investigating the meaning of verbal symbols. In the present study there is the unique language of the mini-culture of the prison, which was male oriented and rich with metaphor. "The language," according to West (1984), "shapes the action, and [interactively] the social action shapes the language" (p. 264).

Meaning can be derived from an individual's use of a symbol. Gardner (1983) writes that "participation in the symbolic process is part of the human condition" (p. 312). Gardner's specification of three realms of knowing, spatial, personal, and metaphorical, is part of the framework for this research. Gardner (1982), in his research on creativity and symbolism in art, points out the complexity of symbolic meanings. Clinical psychology and psychoanalysis probe the uses of symbolism, the reasons underlying these varied uses, and the role occupied by symbols in the emotional and affective life (p. 114).

Inherent in the use of personal symbols, according to Gardner (1982), is the deeper understanding of the self. Part of this thesis deals with the augmentation of a sense of self in various realms; physical, mental, and spiritual. For purposes of this research Gardner's definition of 'self' is used: "the balance struck by every individual--and every culture--between the promptings of 'inner feelings' and the pressures of 'other persons'... a developed sense of self often appears as the highest achievement of human beings", which supercedes all other partial forms of intelligence (p. 242-243). Gardner "deems symbolization to be of the essence in personal intelligences" (p. 242). He points out that a mature sense of self is one in which one's behavior is determined by the context one is in and the roles that are demanded of him or her in that situation. Rather than trying to discover a central "core-self... the person is better thought of as a collection of relatively diverse masks... each of which is called into service as needed and retired when the situation no longer requires it" (p. 252). Analog drawing can reveal a portrait of the various roles one plays consciously or unconsciously in intrapersonal relationship in a particular context: these are pictures of one's ever-changing situation in life. The prison environment, for example, places a restrictive role on many prisoners which may be better understood by the inmate through his art.

Enriching one's language through the use of metaphor is also high on Gardner's (1982) list: he points out Aristotle's idea that "the capacity to create metaphors as the mark for genius. Metaporic capacities according to Gardner are one's abilities to "perceive patterns wherever they may be... to discover numerous metaphors and analogies within particular... symbol systems... the capacity to integrate diverse intelligences"... to cut across various intellectual domains in the process of forging such illuminating connections (p. 290). Metaphoric language was used by the inmates to describe their drawn symbols. Understanding the meaning of one's symbols helps any art student to understand his or her deeper motives, feelings, values, ideas, and ideals. Understanding oneself better so that one can make changes in order to adjust better to society is important to Gardner, and it is a goal of adult education (Brundage and Mackeracher, 1980). Teachers and therapists, education counselors and psychologists, are available to assist and facilitate personal growth. Current theories in adult education and personal transformation help summarize the purpose of this case study.

Transformation and Change Through Analog Drawing

> Art is a record of our changing selves, our growth, new ideas and new perceptions... if as many people believe, prison is a place for change, art can be an effective instrument in bringing about that change. Through making art, prisoners re-examine themselves and the world around them, finding new facets and rediscovering and reinterpreting old ones.
>
> Szekely 1982, p. 41

Analog drawing can increase personal awareness of the self through one's art and has the potential to transform personal values, behaviors and attitudes. This research borrowed some methods from art therapy and applied them to the art classroom. The inmates discussed the meaning of symbols in their drawings. Inmate artists found a new way to plan for personal growth and progress using their art. There was some evidence of transformation and personality change which are two goals of adult education:

> the process of change has the potential for changing the meanings, values, skills, and strategies of past experience and the self-

> concept; the act of transforming previous experience requires more time and energy than other types of learning... [it requires] redefining personal values and meanings, as well as testing new meanings, values, strategies and skills... program plans should include learner-centered processes and content... [and] the learning objectives and needs must be established by collaborative planning (Brundage and Mackeracher, 1980, pp. 101-104).

One way the students achieved these objectives was by reflecting on the analog drawings of what they valued.

Jung's (1964) research into symbolism in art across the world's cultures revealed that many cultures had similar ideas about religious symbols representing values. Our decisions are based on our value systems. The very expression of our values through our art and its symbols constitutes self-awareness. By discovering the deeper meanings inherent in our symbolic art, we can sometimes produce change, attitudinal change and sometimes a more profound kind of change, behavioral change. Religious values were very evident in the investigation of analog drawings at the penitentiary. Spiritual values were a major topic in the discussion of David's drawings.

Art education research and practice, combined with art therapy research and practice, are giving practitioners in both fields a better understanding of the development and growth of a creative personality. Practitioners in these fields are beginning to understand how to break down barriers to creativity through unconditional acceptance of expressive art, no matter how childlike that art is. Emphasis is on the art process instead of the product. Lowenfeld's (1982) analysis of the developmental stages of children's art has been helpful to therapists in identifying the stages of regression indicated in the artwork of their adult clients. The research and practice of both fields give a clearer picture of the overlapping areas of art therapy and art education in which there are shared educational and healing goals. Some of the goals of this research were to investigate the change, transformation, and reintegration into society of inmates by using the individual's art to clarify and solve problems.

In the chapter 3 the design and method of the present study will be described. Changes were made to the methods and techniques of Edwards (1986) and to those of the art therapists reviewed, so that analog drawing could be adapted to this prison art class.

CHAPTER 3

METHOD

The Research Setting

An adult Grade Nine art student and his classmates in a federal maximum security penitentiary school were studied using a participant-observer research method. The researcher was the teacher. The study took place over one month for three hours each weekday. There were eight students in the class: two Native Indian, one Chinese, one Black, and three Caucasian. Data were collected by the teacher/researcher in follow-up interviews in the prison for six months after the classes finished. The effects of the prison culture on the inmates and teacher, and the use of language were documented.

The nature of a maximum security institution and the strong individualistic personalities of the students demanded a flexible teaching style. The correctional education training program for teachers emphasized the absolute need for stringent security regulations. Art supplies for the course were inspected, and consisted only of items that could not be used to make weapons. No scissors, knives, or sharp, pointed instruments were allowed in the class. Since the researcher could not take into the penitentiary a tape recorder, a video camera, or a still camera, all notations were taken by hand. Everything that was brought in or out had to be checked by security, including printed matter, films or educational videotapes.

The researcher had taken a correctional education training program for teachers consisting of information about inmate personality types. Caution in terms of personal safety was emphasized through a number of training videos dramatizing what to do if one were taken hostage.

At the beginning of the art course the emphasis was on building trust so that data could be collected later. The initial assignments were on easy-to-do art projects to find student levels of art development and attitudes towards art. Art materials consisted of drawing pencils, art paper, a variety of canvas boards, watercolor and acrylic paint sets, assorted brushes, inks and pens, various art books, and a Macintosh computer with a MacPaint graphics program.

Most inmates in the class had some interest in art, primarily in the art projects which they were already doing. There were many reasons besides learning art that the inmates were in this class. Some felt that going to school was the easiest of mandatory institutional duties. Some said they loved learning, while others acknowledged they were there because their friends were there. One artist who did not work much in class said that he was given the choice of either the school or the "hole" (solitary confinement). He did his art mostly in his living area, privately. At times, absenteeism was high, as was general apathy. Choice was limited and conditional in the institution. Szekely (1982) observed in his five year study that

> Prisoners live in an authoritarian setting that actively discourages individuality and freedom of thought and expression. Like children, prisoners are punished for infractions of the rules, and their day is fully planned for them... Such a regimen fosters low self-esteem, lack of initiative, and self-doubt. Because of their lack of confidence and sense of overall failure, prisoners are very cautious in their approach to making art. They cannot risk more failure, and they exhibit quick impatience and a low tolerance of frustration. They are also overly self-critical when the result does not match the original vision (p. 37).

The students were asked early in the course if they would be interested in helping me, the teacher/researcher, gather information related to my Master's work on drawing from the imagination, analog drawing. The subject, David, and another student were interested. David had familiarity with, and a love for, higher educational endeavors. The other student, a Native, was a talented artist, but had very little schooling. He produced some fine analog drawings, but withdrew in silence after a few interviews, saying that he "was not going to let me that far into his head." For these reasons David was ultimately chosen as the main subject.

The Subject

David is a gifted artist, who is very articulate about his knowledge in the arts, sciences, and psychology. He claims to hold a Master's degree in Microbiology and Entomology. He provided some evidence of the research for his thesis. David consented to do analog drawings by hand with pencil on paper and with the computer drawing program. He kept a personal journal documenting his art and his thinking. He was very helpful in describing and articulating his analog drawings and the meaning of his drawn symbols. Initially David painted in oils and acrylics. He often worked through the night on art projects which he brought to class the next morning.

David did not have much difficulty with problem-setting; he started the analog drawing task with enthusiasm, because he said he enjoyed the idea of learning an artistic method of solving problems. His initial difficulty was in the interpretive stage of the task--analyzing his drawings for the meaning of his symbols.

Even though the main subject in this study is a fine artist, this does not necessarily lessen the potential use of analog drawing by less talented art students. Analog drawing does not require artistic talent; the student merely has to make marks which represent feelings, ideas, things, people or events in his or her imagination. Even child-like stick figures are acceptable symbols.

Although there is a specific focus on one inmate's symbolic art, some comparisons to the artwork of other inmates and their interpretations of their art are given to put the work of the main respondent in context and to illustrate important features of the study. Most inmate art students completed many of the analog drawings asked of them. David did all the drawings designed as part of this research method, and more He also worked with me, long after the class finished, through many rigorous interviews, to analyze the drawings. He understood something of the demands of research, both upon the researcher and the subject.

Teaching-Research Method

As researcher and teacher, I used open-ended and standardized questioning techniques to analyze the use and meaning of artistic symbols in the students' analog drawings. I looked for evidence of the transfer of analog drawing techniques, such as examples of David's use of analog drawing on his own initiative as a strategy to solve problems or as part of his new artwork. David and I frequently reflected on the data and the experience. Discussion, clarification, and verification of the experience and the data were the aims of many later interviews. By this method, the influence of the teacher-researcher on the subject was documented.

The Assignments

The analog drawing assignments and computer-generated analog drawings were inserted as part of the Grade Nine art course. Examples of art work required in the curriculum are the execution of various drawing techniques, color theory, acrylic, water-color and oil painting projects, some art history, and an introduction to the use of different equipment such as brushes, pens, inks, pencils and various papers. David was an advanced student in art, and therefore was granted more freedom to explore various media than were the beginning students. David worked initially on oil and acrylic paintings and fulfilled all requirements of the course.

The artists brought with them their own art agendas. I instructed them in their particular art interests as well as having assigned them various projects to meet the curriculum requirements. Within the art class requirements there were projects specifically designed for this study. Attempting Edwards' (1986) analog drawing and art therapy exercises were some of the assignments.

To explore some of the possible ways to create analog drawings the students were requested to do two sets of drawings. Two were done by hand with pencil on paper and two were done with a computer drawing program MacPaint (see Appendix A). One of the drawings in each set was representational, depicting recognizable forms such as a house, tree, or person. The other drawing was abstract or non-representational. In each of these assignments the teacher modeled the type of drawing requested (see Figure 1). After completing one of these analog drawings the student artist would name the drawing and write a description of what the drawing meant to him.

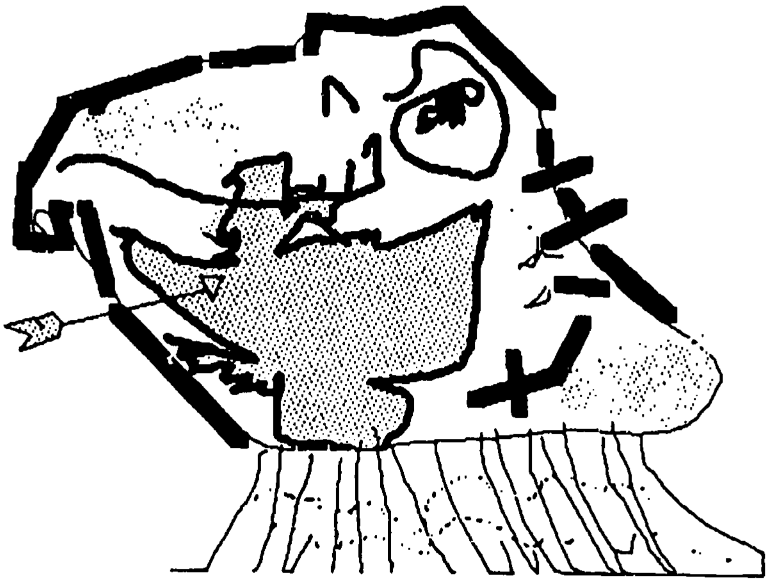
At times the class members gave a verbal analysis of their drawings rather than the written form, especially if they could not write well in English. The Native Americans, for example, could not understand why they had to talk about or interpret their drawings. They thought that art did not need to be verbalized and described and they were not inclined to use language analytically. Yet, after some discussion about their drawings, the Indian students attempted some interpreting. The Chinese artist could not write in English.

Modifications to Teaching

As the study progressed, it became apparent that asking the inmates to draw something related to their problems was not meeting with much success. There had not been enough time for trust to develop between us to ask for such a personal commitment in their art. Nor was it appropriate at that time to ask them to share such personal information privately or publicly, considering the general code of inmates which was not to reveal personal information. They felt that personal information could be used by the wrong

Figure 1. Teacher modeled abstract and representational analog drawings.

ABSTRACT ANALOG DRAWING



8-23 BROKEN CROSS AND THE WOUNDED EAGLE

four days, the old eagle is being shot down , the confidence of youth and the adventurous, free and spontaneous spirit is pretty well gone now. Everything is calculated and determined. I watch and there is nothing new except the children, the contrast of their spontaneety and my lack of it The broken cross is obvious. There is little left of the spirit that is functional in the internal world. That is the world that really counts, color me happy or color me blue. Color me confident or color me inept. My color today is brown and colorless. The french women is alive, the polack sleeps . four more

REPRESENTATIONAL ANALOG DRAWING

I'm in the castle again The flag is waving, and the morning sun is rising

I'm on the outside of the castle looking in. What is inside the fortress? The next analog will go inside the fortress and see who lives in there, or what secrets lie hidden inside. Part of the secret is how people think , and what turns on their creativity. The castle is also the computer and its hidden treasures of art. Who's in the dungeon? Who's the king , Queen or prince- princess?

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persons against them.

One of the first steps was to re-define the analog drawing task in less threatening terms. I had to re-define the word "problem" which Edwards (1986) had used in her methodology. One of Edwards' stages of problem-solving was called First Insight, the artist's first awareness. We focused on the question of how one finds a problem to solve. Edwards (1986) said that analog drawing can be used to formulate problems as well as to clarify them, "the purpose of the drawing is to 'find out'. . . not solve the problem" (p. 103). In many circumstances an inmate and I would sit and discuss what area of his life he wanted to define as problematic. Could he find a problem he wanted to deal with that was not necessarily threatening, acknowledge it, and then begin to deal with it artistically with the intent to solve it? There occurred then a shift in the inmate's normal attitude towards addressing problems, which they said was to usually ignore or suppress the problem.

Sometimes, to help them through their first attempt at analog drawing, I recommended that they not even think of a particular problem, but just begin to draw. Afterwards, with "problem-finding" in mind, we would look at the drawing and see if any meaning emerged from the lines and forms. In many cases it did, and this gave us the impetus to continue to develop along that theme. One inmate student artist said he saw his "brother's big mouth" in his abstract drawing and related the story of how he was having trouble with a younger brother, who was not looking after their parents while the inmate was "doing time". He was very frustrated with his inability to attend to this and angry with his brother. More about the issue of "problem-setting" will be taken up in the Discussion Chapter of this study.

At times, when I realized that analog drawing was generating too much stress, I discontinued the analytical approach to art. I just let them paint or draw what they pleased, and only helped them technically. The normal stress of learning something new made some inmates lose their tempers and throw objects across the room or into the wall. They were already under stress. I remembered that the inmates never left the building, even to take a short walk down to the lake below the prison.

At these times, to keep building trust, I accepted whatever art work they produced and did not ask for meanings. I encouraged them in their work. It was hoped that they might become more confident in their chosen media and develop self-esteem as artists. Further, they might become more responsive to my suggestions to uncover new and deeper meanings in their art symbols.

Final Interviews

After the course was completed, David and I arranged to meet several times for follow-up interviews. He would review my transcriptions of his responses concerning the interpretations of his drawings. Sometimes we would have to clarify some emerging questions or fill in some of his history. During the last interviews, the questions I asked David were once again focused on the analog drawings and their interpretations. The same questions that were asked initially were asked two or three more times because I was looking for consistency. Some of these questions were as follows.

1. How much meaning goes into the drawing stage?
2. Can you differentiate between (a) conscious meaning (intended symbols) and (b) unconscious meaning (discovered symbols)?
3. How much meaning is derived from (a) reflection and discussion and (b) from interpretation and analysis?
4. Did the other classmates discuss the meaning of their art amongst themselves or just with me?
5. Have you used analog drawing in your post-class art?

The answers to these questions are discussed in the following Results chapter.

Analysis Methods

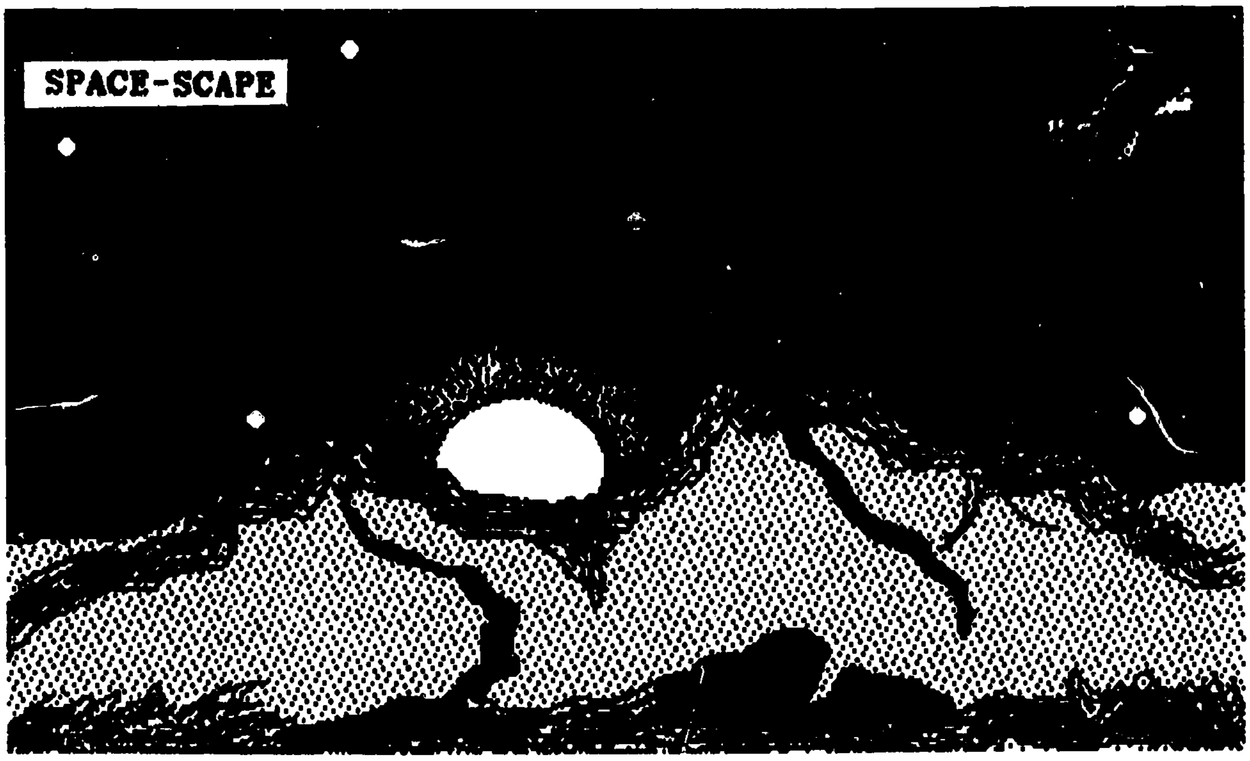
The Uses and Meanings of Drawn Symbols

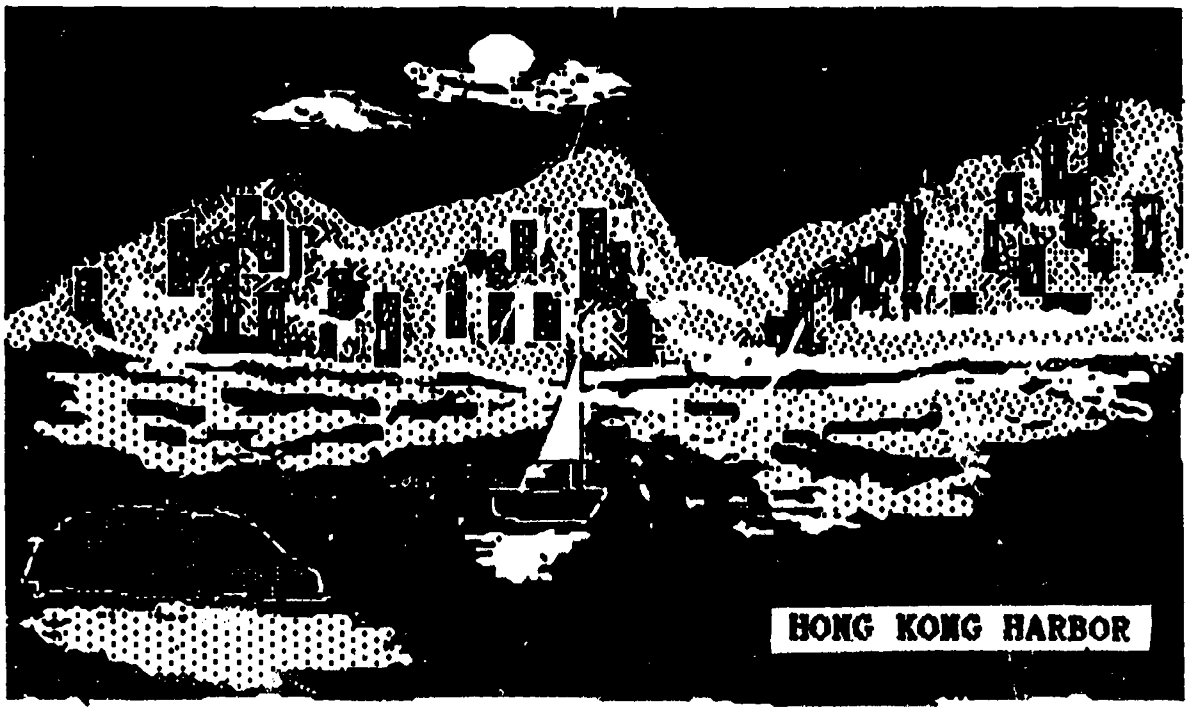
If an art student drew an image consistently over the duration of the course, I would ask him to discuss the meaning of that image. Or, I would ask him if he could tell me why and how he used that particular image. We would not pursue the interpretation of the image, but only deal with the use of the image. What did that image do for them, what did it stand for, and why did they use it? Two examples of the use of images are David's Space-scapes and a Chinese student's Hong Kong Harbor (see Figure 2). Both drawings demonstrate representational symbols which were used to carry their minds to a place of "good feelings". They told me that these symbols were used for escape from their present environment. They did not appear to have any deeper symbolic meaning. Sometimes the art student cannot sense any deeper meaning in his symbols and sometimes there may not be any. There would be no point in pursuing interpretation any further.

There is a distinct difference between the use of symbols and the interpretation of deeper psychological meaning of symbols. For instance, the use of a symbol may incorporate the cultural meaning of the symbol. The known values expressed by the crucifix are an example. A drawn symbol can be used to conform to a cultural, ritualistic or religious code, invoking feelings of security, harmony, or peacefulness. "Symbols have a range of culturally based meanings (e.g. the sun can indicate summer, light, warmth, or heat)" (Liebman, 1986, p. 34). However, when one investigates the intrapersonal meanings of drawn symbols, (occurring within the mind or self of the individual), one finds a different category of descriptions of meanings.

The meaning of symbols relates to moods, temperaments, motivations, intentions, needs, desires and feelings; symbols have subjective meanings. An abstract red dot can

Figure 2. David's and Chinese student's drawings: Use principle.


SPACE-SCAPE


HONG KONG HARBOR

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signify anger, hostility, warmth, energy, or many other personal attributes of the artist who drew it, at the time he drew it. One drawn symbol can reveal many different feelings; it can have many different meanings at once. Only the artist can reveal these intrapersonal meanings and he can do so to astonishing depths if aided and guided by an accepting tutor. Both the use and the meaning of drawn symbols reveal to the student artist an emerging sense of self by which he gains a better understanding of his behaviors, feelings, and responses to others. He may then view his problem in relation to this expanded understanding of himself.

Methods of Interpreting Drawings

The inmate artist would draw his problem either in abstract form or representational form. Then, following Edward's (1986) methodology, we would attempt to find meaning in the symbols in the analog drawing. The interpretation of one's drawings can be more complex than expected by the art teacher or the student. Usually, the initial interpretation, as pointed out by many art therapists, is a shallow description of the personal meaning inherent in the symbol.

At times the inmate artists tested my receptivity to their ideas and acceptance of themselves. If the first attempt at the interpretation of an analog drawing was accepted without criticism, then the art student would frequently risk exploring the drawn symbol for greater depths of meaning. The most important factor was that the student artist felt that he and his art were accepted. The drawn art, after all, was a representation of the artist. One cannot critique the art product without simultaneously critiquing the artist and what he represents of himself in his art.

The method of analysis at times uses a Jungian definition in which some symbols are seen as archetypical, having meanings which are similar across most cultures. Symbols such as skulls used as death symbols appeared in some drawings. Liebmann (1986), however, reminds the art teacher to be wary about making his or her own interpretation of the symbol and also to be aware of when the artist is "interpreting", rather than making a direct statement of feelings and facts (p. 33). Interpretation of the meaning of symbols in student art by a person other than the artist reflects only that person's interpretations, even though they may give some insight into the meaning.

It is nearly impossible to guess at the meaning in another person's art and especially in an inmate's art. In describing the criminal mind, Yochelson and Samenow (1986) point out that it can be characterized by "fragmentation", an inconsistency of the thinking processes (p. 308). There are times when the inmate may be sentimental, religious, and sincere; "he is at one moment all-powerful and better than others and at the next moment a "nothing and obvious to everyone" (p. 311). Lying and manipulation can be habitual.

The religious element can be transient; it can allow "the criminal to cloak himself in a mantle of respectability." God may be dismissed if He "fails to come through" (p. 310). The criminal "lacks the concept of religion as a way of life or as an ethical or moral system" (p. 298). Even though there are exceptions to this general description of criminal thought patterns, the above description illustrates the complexity of some types of inmate thought. The inmate art student is the only one who can interpret his art.

There are other methods which help students to interpret their art. In this study, Gestalt (Rhyne, 1984) was one technique of analysis that was used for investigating the meaning of symbols in some analog drawings. In this technique the artist assumes the identity of the symbol. An example is David's explanation of his cocoon drawing in which he assumed the identity of the cocoon, and explained what a cocoon meant to him. This is discussed in Chapter 4.

Edwards' Strategies for Interpreting Drawings

Edwards (1986) developed another technique for finding the meaning of symbols in analog drawings. She suggests one can read a drawing and its symbols using drawing criteria. For example, Edwards looks for meaning not only in the symbols themselves, but also in their placement and arrangement on the page. Even the empty or negative space areas could be suggestive of something. A small dot in a large white area could mean loneliness, and would not convey that feeling if not for the large white space surrounding the little dot. Negative spaces could be found within symbolic figures, as well as around the symbols as in David's latticework symbol in his drawing, Truth. Other drawing criteria include proportions, boundaries, distortions, movement, and direction (see Appendix B).

One strategy developed by Edwards (1986) for stimulating interpretation is to turn the drawing upside-down. What does the drawing look like and what does it mean to the artist when viewed upside-down? We used this method at times when David and I were stuck for a meaning for one of his drawings, or to check any further 'felt' meaning that might be lingering within a certain image.

Through observation of the student artist at work, my analysis, David's analysis of his drawings, and follow-up interviews, an attempt was made to determine how much of the meaning of a given symbol was put into the drawing as it was made, and how much meaning was constructed through reflection and discussion. Generally, we agreed that both strategies were used in determining the meanings of his analog drawing symbols. On beginning to draw a problem, the art student invariably makes conscious decisions about what and how he will represent it. At some point, however, in the act of drawing, there occurs an automatic response of the hand in which "doodling" occurs or the unconscious depiction of lines and forms are made without intent and pre-thinking. It is this type of symbol that at times contains the most interesting messages about the problem. These unintentional marks are understood only upon reflection and the detailed analysis of each of the drawn symbols, scribbles, forms, lines, shapes, or doodles. These hold the messages from the unconscious mind. The unconscious realm as defined in this thesis could include the subconscious, preconscious, or superconscious.

Verification of my analysis continued right to the end of the interviews. Verification of the data collected was accomplished by asking David to read my summaries of the interviews and observation notes of the classes. David also checked and verified my transcriptions of his verbal interpretations of his drawings.

During the final analysis and debriefing sessions with David, I asked questions about his perceptions of the class and the interactions of the class with myself as teacher. I avoided talking about analog drawing assignments to see if he would bring it up. I kept the questions as open as possible and did not lead him in his answers. These sessions were completed approximately six months after the class ended. At first we met once a week and then about twice a month for the last few months.

After analyzing the data, I realized that much of the information only pertained to my own agenda about the effects of analog drawing. More information was needed about the general perceptions of the student artists regarding class interactions and my instructions. More information was needed about the staff's and the administration's perception of David's character. I only had my perspective and David's perceptions and opinions from which to draw inferences.

During the ensuing stage of interviewing I asked the staff to give their opinions of David's character. David was asked what his personal agenda was, aside from his attempts to answer my limited range of questions. What was David perceiving and thinking about in the class? What did he think were my effects on him and on the other students? What were his expectations and goals during the art class? What other things did he experience during the course? Were there any changes in his behavior, his life or in his art? Could he attribute any changes to the art class? If he did perceive any transformations, could he think of any other circumstances that may have influenced his changes?

The above questions were addressed in the later interviews with David and his teachers. I also left David with a set of similar questions to answer on his own time.

Summary of Analysis/Data

The analysis of the data from this research deals with Edwards' use of analog drawing for formulating or solving problems. Looking at David's data shows that he was trying to solve problems in a number of areas in his life. They were grouped into the following categories: self-image, attention-seeking, self-esteem, self-control, social interaction, spiritual growth, artistic direction, and family problems. Some of these problematic areas emerged from interpretations of the analog drawings, while some problems were intentionally addressed during the drawing process. Upon reflection on all the data from David, his case study validated the effectiveness of analog drawing as a tool for resolving problems. This type of drawing had a positive effect on his self-image and signaled his transformation. There still remained, however, the fact that many of the inmate artists turned away from the problem-solving aspect of art.

A method was devised to help analyze the process of problem recognition and acknowledgment. Edwards' analytical framework for interpreting drawings was used, along with those of art therapists who also use art to solve psychological problems. The student artists were helped to recognize a problem, focus on a problem, draw it, and verbalize it after its artistic depiction. They would reconstruct a problem, work it out through a number of drawings, and then use the information to set goals and make future plans working within a creative problem-solving heuristic. The problem was always identified and articulated by the artist and not the researcher. Further discussion about problem formulating will be dealt with in the Discussion chapter.

CHAPTER 4

RESULTS

> Many educators still hold tenaciously to the idea that change can be wrought solely by what we teachers and the pupils do consciously. They fail to realize that the chief hope of change, the transcendent function, lies buried in the unconscious and that only by coaxing it up through fantasy, play, rhythmic movement, and other indirect means can it be released for union with the conscious.
>
> Cane (1951, p. 35)

This chapter begins with a description of the prison school and the students in the art course, followed by a discussion of their work. The main focus is on David. Interpretations of their analog drawings accompany some of the illustrations. Inmate attitudes towards analog drawing by hand and by MacPaint, a computer graphics program, are reviewed. Inmate statements of new self-perceptions gained from stating the meaning of their drawings are noted.

This chapter reflects my philosophy, attitudes, expectations, and teaching style, and how these shaped the learning experience for the inmates. As well, there is a description of how the prison environment and inmate culture may have affected my experience. Data reflect the purposes of the research: to develop a method of engaging art students in self exploration through art; to determine whether Edwards' (1986) analog drawing method is teachable in a prison setting; to investigate ways to teach art students to explore the meaning of their symbols; and to study how analog drawing affected inmates' creativity, their self-knowledge, and their problem-solving abilities.

Interviews with the teaching staff revealed their perceptions of David's personality and behaviors. Interviews with David revealed his perceptions of the art course, his teachers, the institution, his participation in this study, and his changes. Final interviews also explored other possible factors that may have influenced David's perceived changes.

Impressions of the First Days

Although I was prepared to teach an art class, I was not psychologically prepared to teach it to eight inmates in a maximum security prison. I was apprehensive in an unfamiliar environment. The university had given permission to use this art course to collect data for a case study. The gatekeepers of the prison education unit had allowed me to incorporate my Master's research into the art class and make the data public. Up to the first day of class my activity was mostly an intellectual and organizational exercise. My anxiety was high when I encountered unknown personalities whom society deemed as dangerous. The tension inside this prison remained with me throughout the entire research period. Prison was the inmates' territory; they knew the rules, I did not. They did not seem anxious about me, just curious and suspicious; they had heard that they were to be taught by a practicing artist. Surprisingly, I found them quite engaging, funny, very macho, and very interested in art. However, it was soon apparent that I would have to learn to deal with their quick tempers, moodiness, and strong, independent wills.

David said in one interview that the other students perceived me as a "straight-john at first--a bit inexperienced, a bit of a guard, but definitely an artist." He said that some inmates were unsure of me for most of the course, but

> "some, including myself, saw who you really were, under the insecurities and the oversecurity of art supplies [most of the supplies were stolen throughout the course]. You appealed to me first as a person, then as an artist, then as an uninitiated, maybe somewhat naive teacher."

Even though this was David's view of me, I saw myself as being naive in the sense of being new to the prison system, but confident as an art instructor and artist.

Despite my apprehension, most of the inmate art students made me feel comfortable throughout the art course and case study. The prison staff, however, instilled a healthy fear. They did this intentionally to all teachers to remind them about potential problems with inmates and the seriousness of correctional regulations in the penitentiary school system. The administration admitted that there was a different atmosphere in the school than in the rest of the prison. It had a business-like, yet relaxed social atmosphere. Inmates valued highly their contact with teachers, a contact with the outside world they could not get through prison staff.

It was easy to forget the stringent security regulations once one became engaged in teaching and learning with the inmates in the quiet atmosphere of the school. If there were major problems such as death or assault in their living quarters, then the school became immediately off-limits and all inmates were confined to their home areas. When the prison school shut down, administration would call meetings or show videos about hostage taking or security measures. They would also give warnings about trafficking contraband, or show videos of violent physical encounters with out-of-control prisoners. Occasionally the school administrators would suggest that the teachers not insist on concentrating on school subject matter after tense situations had arisen in other parts of the prison. The school staff were very sensitive to the mood of the whole prison.

Discussing Art

My primary job in the prison school was to teach according to the Ontario Grade Nine art curriculum and to incorporate analog drawing. At the outset of the course I explained to the inmate art students that I was writing a thesis based on Edwards' (1986) artistic notions of using drawing to express emotions, to help people solve problems, and to discover one's artistic symbol systems and their meanings. I said that I would appreciate their help on this project, and asked if anyone would like to work with me in depth. I also explained to them that they all had to do some exercises in analog drawing as part of their art assignments. They would all have to attempt to address a personal problem through analog drawing.

It was not difficult to have discussions about their art because inmates loved to talk. However, they usually talked about grievances and not deep personal experiences. David said,

> "There is a code that you don't ask for information about our past. It's taboo. We are always under investigation 'til we get out. They don't like to talk about it. Things can be connected."

Their language was uninhibited and their love of talking provided means for deep, personal contact with some of the students. Their impulse to converse sometimes made it difficult to adhere to planned structure and subject matter. I encouraged them to talk about their art. As they progressed with their individual art projects, I showed them how they could learn more about themselves by investigating the various symbols in their art. I showed them some analog drawings I had done and explained the meaning of various symbols in the drawings.

David liked analog drawing immediately; he wanted to work with me on the project. His analog drawings depicted his life as he saw it at present, they illustrated his inner self, the way he thought, and the way he saw himself in relationship to others. His drawings were very complex in detail and in meaning. David used his analog drawings to explore his value system, his priorities, and his artistic direction.

Other inmates chose to do their analog drawing assignments on topics suggested by me such as (a) self-image, (b) one's higher or ideal self-image, or (c) one's life goals. Others chose to depict in visual symbols their present feelings of confinement. Some illustrated problems they were having with others in the institution, with their families or with friends on the outside. Others simply worked out problems of an artistic nature with their analog drawings. Szekely (1982) wrote that,

> The prison art program functions best when the prisoners' highly personal experiences and ideas about religion, family, prison life, dreams and so

> on become the basis of their art... Their art is a personal diary rather than an attempt to solve abstract aesthetic problems (pp. 38-39).

According to Edwards' (1986) and Jung's (1964) theories, analog art represents symbolic information from the artist's unconscious. The inmate artists were encouraged to look at analog drawing as an adventure into this unexplored artistic territory, to see what symbolic images might lie hidden in their imaginations. They agreed with the idea, but many of the students were still apprehensive about talking about themselves and their feelings.

The classroom was small and the students did not like to speak loudly when discussing the meaning of their art. Being overheard was a disadvantage for those who required privacy, but it helped those who were hesitant to discuss the meaning of their analog drawing; they could see the discussion was non-threatening. In most cases the interviews were carried out in quiet tones away from the rest of the group.

The Respondent, David

David had youthful features. He was thin, of medium height, and his posture gave him a military look. He seemed hyperactive and displayed this by keeping busy, moving about, smoking, bouncing his leg when sitting, and actively talking or creating art. David put much of his energy into his artwork. David's first attempt in the class was a copied, detailed acrylic illustration of a space-scape of Saturn's frozen moon (see Figure 3). He stayed up working through the night and finished it in two days with very little help. He was very pleased with my suggestions, which he thought helped to make the painting successful.

After David knew I liked his art and that I could give him assistance in various media some trust began to develop. He revealed his collection of insect drawings to me (see Figure 4). He had drawn these for a degree in entomology, while in the armed services. I asked whether he could also paint or draw from his imagination and why he only drew things in outer space or in the insect kingdom, and not people or earth landscapes. He said that he definitely could paint from his imagination and that painting humans and landscapes did not interest him. This was the first indication of his attitude towards people.

Ever since he was a child David had been interested in insects. He remembered that his kindergarten teacher inspired him when she brought a moth to class. He described insects as his closest companions during childhood: "Insects have always been there for me... In my heart of hearts are the insects". They were to become a symbol for much more in his life than even David was aware at the beginning of this study. David said, "I don't put my faith in people," so, he never drew people, just insects, because he always knew what insects were going to do. He said, "Insects are loyal;

Figure 3. Saturn's Frozen Moon.

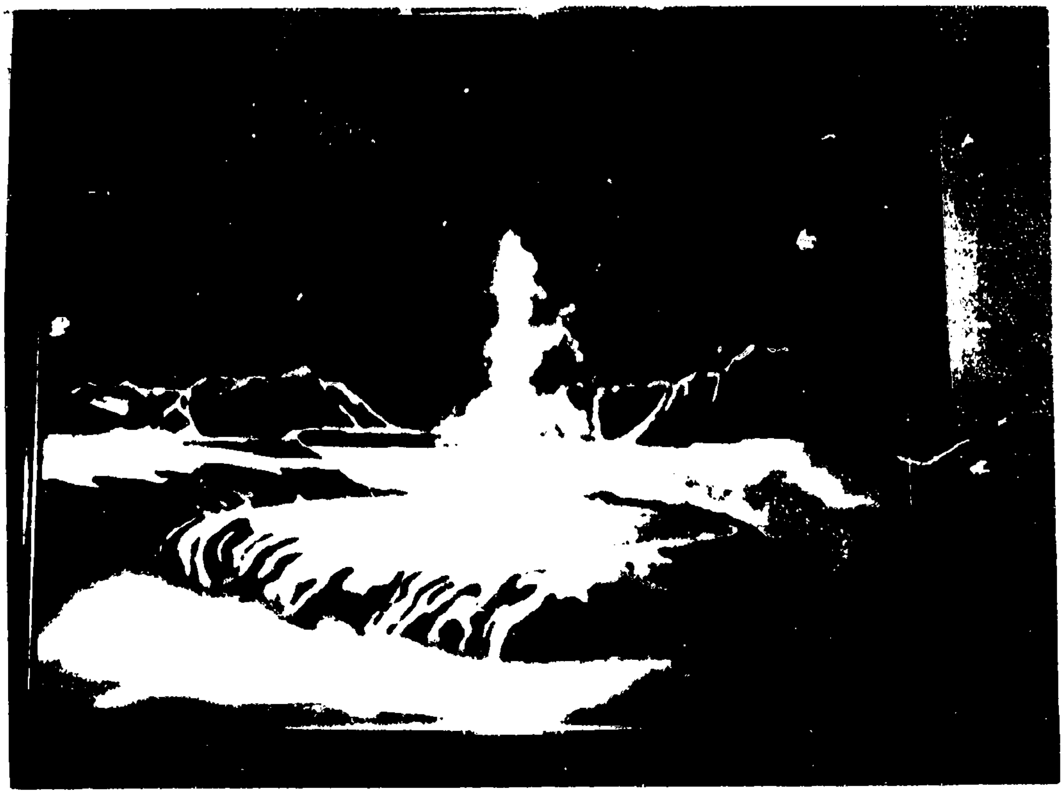
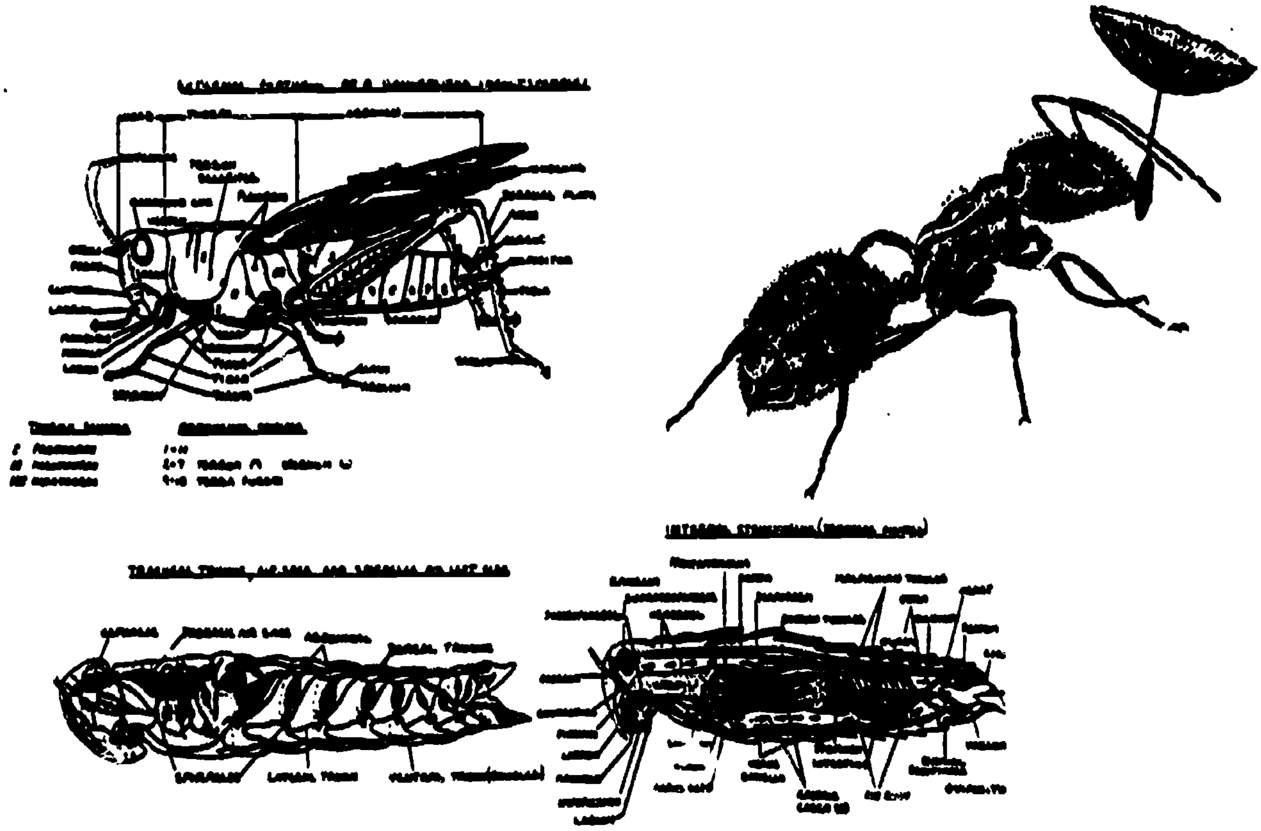


Figure 4. David's Early Insect Drawings.



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people are not".

He described a difficult childhood in which he felt he was the protector of his siblings from his parents. He said he did not get the kind of encouragement, attention, and love that he needed as a child. He felt that people were never there for him when he needed them in his life, but the insects were. "They were there when I was lonely, emotionally neglected, abused, and blamed as a child and they are there now as an adult". As a child, David said he would stay up at night studying and drawing them, watching, "waiting for the larva to metamorphosize into its chrysalis".

David consented to do analog drawings by hand with pencil on paper and with a computer drawing program. He sometimes made notes documenting his art and his thinking. He often worked through the night on the analog drawings, which he brought to class the next morning. His behavior was more like that of a dedicated artist than that of an art student.

David's Analog Drawings

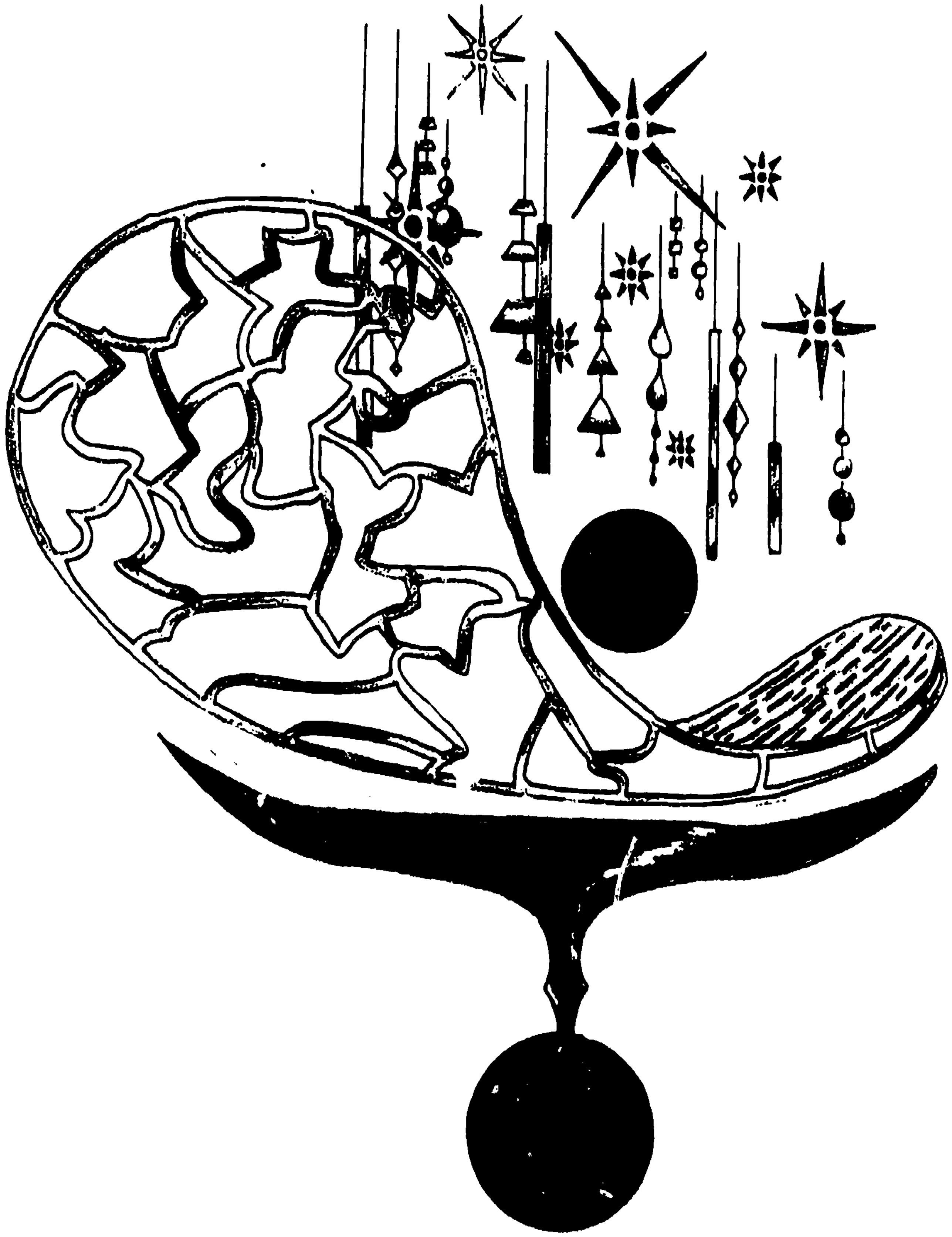
David, unlike the other inmates, seized the opportunity to focus on a number of different problems when he did his analog drawings. Generally, they centered around his self-image, family relationships, spiritual and ideal self-image, lack of self-control, and social interactions. We used many interpretive techniques in our interviews to determine the meanings of his symbols. These techniques were described in the previous chapter.

David's first colored-pencil, abstract, analog drawing of himself was intriguing (see Figure 5). Not only had he stayed up all night doing it, but he also wrote out the meanings of most of the symbols as well as the meaning of each color in the drawing (see Appendix C).

Working through the night was nothing unusual for David. "Ever since I was a child," he said, "I was hyperactive, and usually slept only a few hours a night." He was on medication, slept infrequently, was hyperactive, and he smoked. In spite of his illness he was physically and psychologically very demanding of himself, exhibiting intense mental concentration on his art and research.

When interviewed about the color pencil drawing, he said that he knew the meaning of every single element and color. As he interpreted his drawing further, it became apparent that he used language to be elusive. His descriptions were not concrete, but flowery and abstract. For instance, the title of the drawing was "Truth - Life as Symmetry and Asymmetry." I had to ask him many times what each of those words meant in concrete terms. Getting David to be more explicit in his descriptions of symbols was difficult. I asked him if he could get to finer levels of personal meaning which reflected his emotions and had concrete behavioral or personal references. I began to get an idea of how he used higher level abstract language to evade, impress, or dominate others without revealing or

Figure 5. David's First Abstract Analog of Himself: Truth.



committing much of himself in the process.

However, the ensuing struggle for clearer definition of his ideas, ideals or emotions helped him to understand himself better and the process began to bond us together. He said he was impressed with my persistence, and that I was his most interested listener. He had to describe his analog drawing many times before he gave a concrete example or spoke on a feeling level. This incident illustrates two aspects of this research First, there was the building of trust between student and teacher. When David felt I could be trusted, he began to reveal deeper meaning in his art by describing it in more concrete terms. Each time David gave another interpretation of his art, he was also watching my reaction to a more intimate revelation of himself.

The second aspect of this research illustrated by this incident is the actual guiding of the student through the layers of meaning that were represented in various symbols in the analog drawing. The teacher shows the student where there may be more meaning in overlooked symbols, in his metaphors, or in the placement of symbols in relationship to each other.

An example of David's pursuit of the meaning in a symbol follows. He said that he knew that each little hanging crystal in the drawing "was a major cusp in his life," which meant a "turning point of great meaning." Further investigation revealed that one crystal was a symbol for his "last wife and another was a symbol for his parents"; now he was getting concrete. I knew there could be deeper meanings still, but was satisfied with this level of interpretation for this first interview.

Each color David used also had a special meaning to him. Above the crystals of his parents and wife was a yellow crystal, which symbolized his overiding spirituality. Yellow was always his spiritual color. At the center of the drawing was his most important symbol the Yin-Yang circle: it was in his terms, "the seat of consciousness." For him the red (Yin) meant "hatred" and the blue (Yang) meant "compassion." He said the symbol showed he was capable of the full range of emotions. The see-through lattice work, which had no color, was the veneer of his personality, "only to show [to others] what's needed - neutral."

This was our first interview about analog drawing. We had not talked about psychological meaning in art symbols before this, so David surprised me with his Jungian description of the symbol at the bottom of his analog drawing. The dark circle symbolized in his words,

> "the collective racial sub-conscious stemming from its primal beginnings. It also ignites, empowers, and enables the whole life. Aspects are largely maternal, Freudian, existentialist, and Christian. A rather odd mix, but I'm a rather odd person."

Both in prison and in the service he had had many psychological tests and interviews which may have accounted for his familiarity with psychological language and theory.

We were both excited about the analog drawing project. He said that his work had "never been this colorful before, that in the past it would have been blue and grey." Each part of the drawing had every color in the spectrum beautifully balanced, concentrating on the play of primary colors. In Jungian terms of interpretation, his drawing indicated his own inner balance, strength and complexity. David was not just an intellectual; from the quality of his analog drawings and from his interpretations, I sensed that David was exceptional, notwithstanding his defensive coping mechanisms - dominance, control, and evasion. He felt he was a loner in prison. This first abstract analog drawing opened up avenues for more interpretation, and helped release his imagination.

There were other inmate art students who were interested in the research, but did not follow through when interviewed. They were not dependable and did not have the commitment to work through interviews investigating the meaning of their art work. Nor did they have the vocabulary to discuss their feelings, ideas, or emotions, especially those who were not proficient in English.

It was the struggle with the other students that motivated me to investigate the phenomenon of how one can invite students to become interested in solving problems through art. Posing the challenge to art students was the first critical step of teaching analog drawing; helping students identify and formulate problems or "see" them in their drawings. This will be discussed in the following chapter.

David was also busy as a tutor for Frontier College with other inmates who were trying to improve their basic literacy skills. He was respected for his abilities in art, but some found him difficult to work with because of his need to dominate the conversation and his insistence that his point of view was the right one. He was convinced that he was intellectually superior to almost everyone there. He admitted this, even though he knew his image of self-superiority caused him trouble on a social level. He did not seem to mind being a loner within the social milieu of the prison. Yochelson and Samenow (1976) observed that a loner "discount[s] others' opinions and experiences and sets himself up as an authority on almost any subject... to view himself as an equal in a transaction would be intolerable--in his opinion, no one is his equal" (p. 325-333).

Teachers' Views of David

At one point in the study I realized that I had been working just with David and observing his interactions with the other inmates in the school. Some other perspectives on his behavior were needed so as not to frame this work only in his and my points of view. Some of the teaching staff did not like the way he would interrupt class instructions or conversations. David thought his views were ultimately correct. Staff thought that he could be psychologically cruel to other inmates, and that he forced his beliefs on others. He was known to plagiarize in his writings and his art, had delusions of grandeur, was insensitive to slow learners, and always overemphasized vocabulary. One of his teachers said, "David wins arguments by making the opponent feel inferior by using words that are multisyllabic, by intellectual intimidation."

At first I thought that these attitudes of the staff towards David might jeopardize my work with him, but they never did. They said he could be a troublemaker and I was warned many times about his manipulative nature. Others said that he had a large ego, that he was not trustworthy, and that everything served as a means to his ends, to show "how great I am." These views of others did not deter me from working with David, they only made him more intriguing. If I could work with David, and we could understand each other better through analog drawing, then this had meaningful implications for identifying with other students of a similar nature in other educational settings through art.

David's Self-Perception

I asked David if he was aware of the other teachers' impressions of him. He said that he was quite aware of his external image in the institution. He interpreted staff displeasure as being partly their jealousy of his intellectual stature. Yochelson and Samenow (1976) write that, "Criminal pride is rigid in that it preserves a self-created image of a powerful, totally self-determining person. It is an unbending posture that is maintained toward the world, despite the unfavorable and even punitive attitudes of others" (p. 275).

I did not ask for inmate reactions to David other than those that were evident in the school. Other prisoners normally will not express their emotions nor describe their feelings about each other to a third party. As I witnessed many times, they would rather directly confront the person with whom they have problems. They were not intimate with David, but they all interacted with him frequently in many different ways. They gave each other room for self-expression. He was not an outcast though he considered himself a loner. His art was one way of interacting with the others, gaining respect, and keeping a superior position because of his talent. His extra work with me on this study was not done to impress the other inmates; they were not evidently impressed.

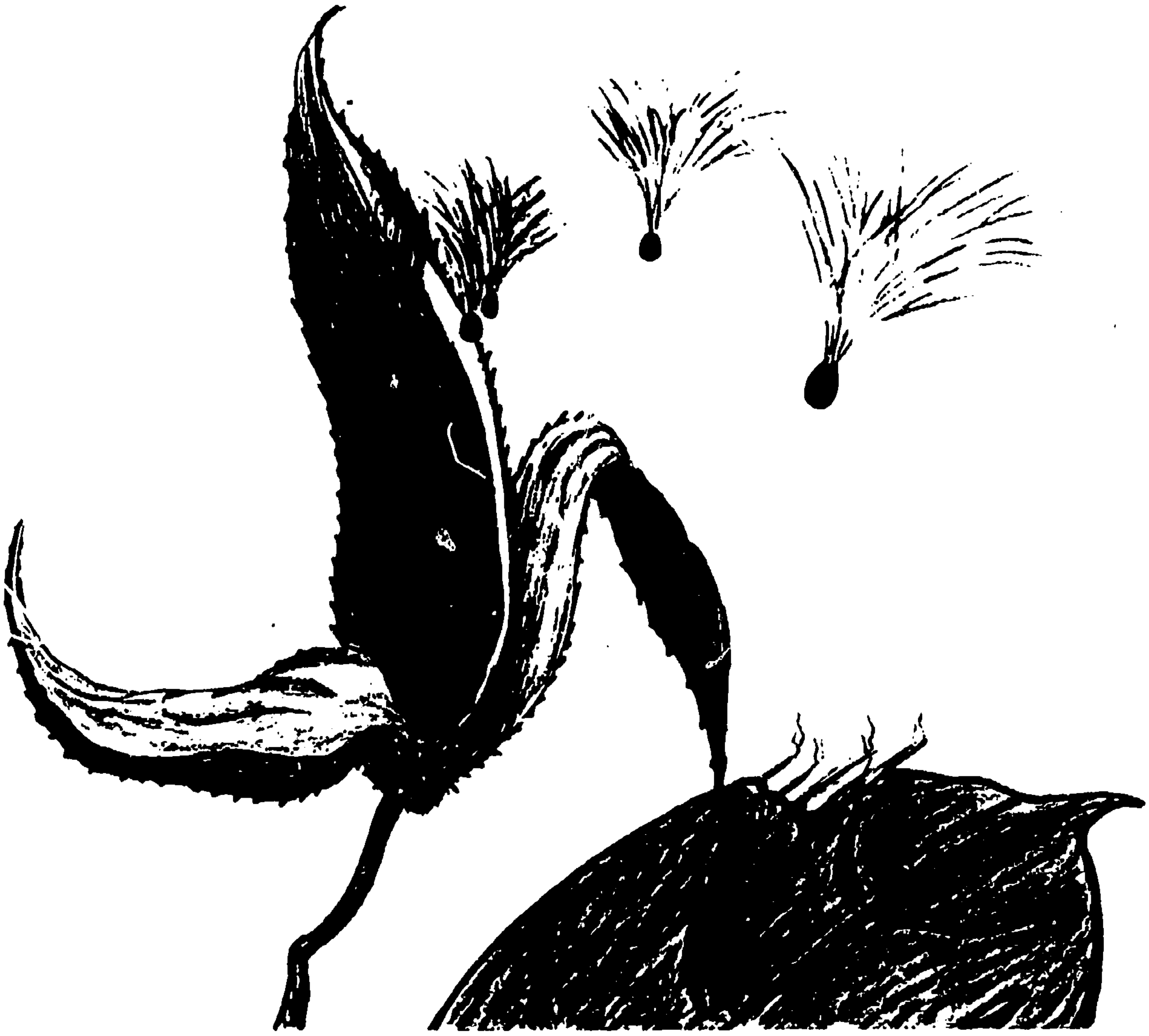
To explore David's self-perception further, I asked him to do the analog drawings that I had assigned to the rest of the class. His symbolism in the following drawings were to be in a representational mode of recognizable objects or things. I suggested he draw either his perfected self-image or his spiritual self-image, or a specific problem he wished to address. He made two drawings. His "problem" analog drawing, the Milkweed Pod, was related to an internal infection which was causing him considerable pain and discomfort (see Figure 6). The other drawing was of his spiritual self, which will be discussed later.

The representational drawing of the Milkweed Pod symbolized both David's painful disorder and his projected self-image. David put much meaning into his symbols at the time he drew them, but it was obvious after questioning him that he discovered more meaning as we talked. His interpretations of this drawing continued until our final interview six months later. He interpreted this drawing in the following way. The torn leaf was his injury. His pain stayed only on the physical plane. This pain disturbed his conciousness, but it did not disturb the colors; despite his body's infection, he felt he was okay. "Green was still nuturing, the plant [David] was still intact. Vital energies are lost, but the plant, the human part, is self healing or it dies."

The Milkweed Pod contains the seeds of David's self-consciousness, (parts of himself, ideas, thoughts, and their effects on others). "They are becoming airborne on the yellow [spirit] feather-like wings and are being carried by the wind to another reality, where my conciousness takes on a new form." His color interpretation was consistent with his earlier drawings. In a later interview he said that the floating seeds were "experiences in his life he wanted to share with others; a way to transmit and procreate his ideas."

I asked David to describe in Gestalt terms the pronouns "our, we and they", which he tended to use to obscure and

Figure 6. David's Representational Analog of Himself: Milkweed.



generalize his descriptions and explanations of his art. These pronouns usually diverted responsibility to someone else for his interpretations. I pointed out that these drawings were his symbols and were definitions of his own personality, behavior, and ideals. He explained his evasiveness as the mask that he felt he had to wear in prison.

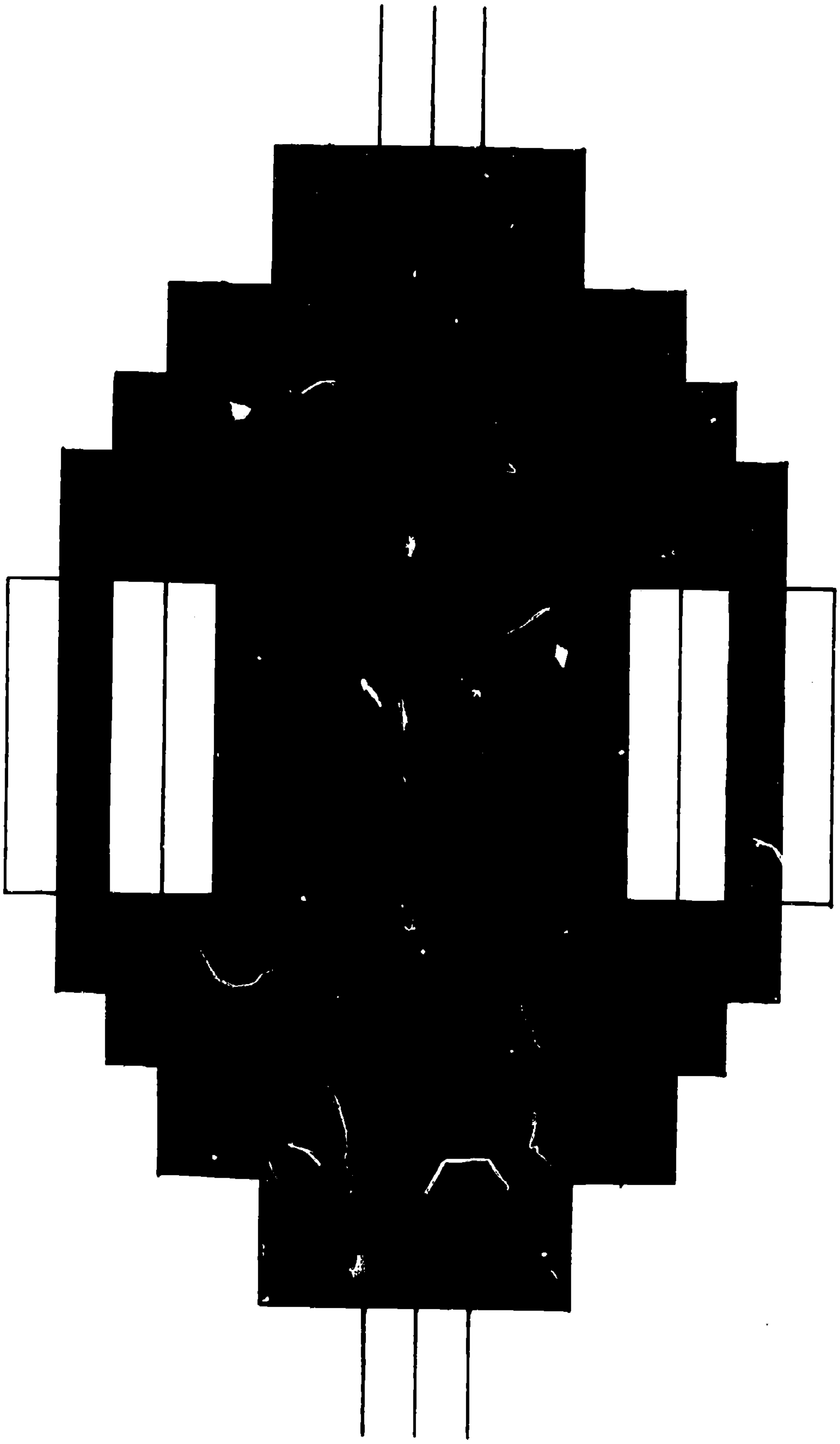
> "In prison you are neutral, brown. No show of feelings, no emotions. One does not show true emotion, ever. Spontaneity, except in love, is usually fatal, because you can't take it back. Any other relationship is calculated."

David said that there was no way at that time that he could "hypothesize his perfected self", so he could not do that analog. However, much later in the study, he did make an attempt at drawing a spiritual self-image which he said came close to describing himself.

David created another abstract analog color drawing of himself, a hexagonal cluster symbolizing his total self including his spiritual core (see Figure 7). There was a remarkable difference, in a short while, from the first scattered abstract composition of his self-image (see Figure 5), to this unified and powerful depiction of an integrated self. His color interpretations stayed consistent. He said,

> "My spirit, yellow, core was surrounded by personality consciousness, red and blue,

Figure 7. Second Abstract Analog of Himself: Hexagon Cluster.



> continually nurtured and protected by fertility, life force, and strength, green. Humour is orange. The violet signified deep emotions including death, birth, and trauma. The browns [now] reflect the core, spirit-soul in life, an emerging divinity consciousness in the personality. The whites at the outer edges are the potentials for infinite growth."

David was talking about his philosophy and value system. He said that he realized the above interpretations were broad, generalized statements and he tried to be more specific about his theology and values. He stated,

> "The progressing human has the ability to see in his mind and know the expanding consciousness of his ideals. We know what is right at ever increasing stages as we grow in our experiences. Yet our capacity to act on this knowledge, our ability to change and incorporate new behaviors grows at a linear rate. There is an ever increasing tension, [a] distance happening between our knowledge of ideals and our ability to achieve them, the human condition. The tension is created so that we are forced to call upon the spirit guide; this tension is only alleviated by relying on the divine fragment in ourselves more and more."

David's Computer Drawings

I wanted to see if there were any differences between analog drawings done with pen and pencil and those done with a computer drawing program. David eagerly moved into computer art exploration, learning the medium very quickly, within days. He produced a large number of drawings (see Figures 8-11), ranging from representational cartoons and landscapes to abstracts. He analyzed and interpreted these drawings, documenting the feelings he had towards himself at the time he did each drawing. There was a rapid progression in David's computer art work. At this time his behavior with me also changed. He was enjoying the attention I gave to him and to his philosophy. The analog of David as a melting iceberg (see Figure 8) was the most revealing of this set.

David described the iceberg drawing in Gestalt terms. Taking on the identity of the iceberg, he said,

> "The trinity, me, moving with other people to the light. The sun is the Son of God. The dark water is the absence of worship. The melting holes in the iceberg were the unlearning of old falsehoods (most demanding in this world, because of conditioning). Getting rid of ignorance. Sometimes, though, the flaws are my greatest benefit. It's a flaw to be childlike, but you need it to progress spiritually--strengthening faith in the Father. The iceberg is me, [my] cold, ignorant self aspiring to the sun--three quarters submerged. [My] unconscious follows the conscious'lead. You grasp your own unconscious

Figures 8-11. David's computer generated analog drawings.

Figure 8. Icebergs

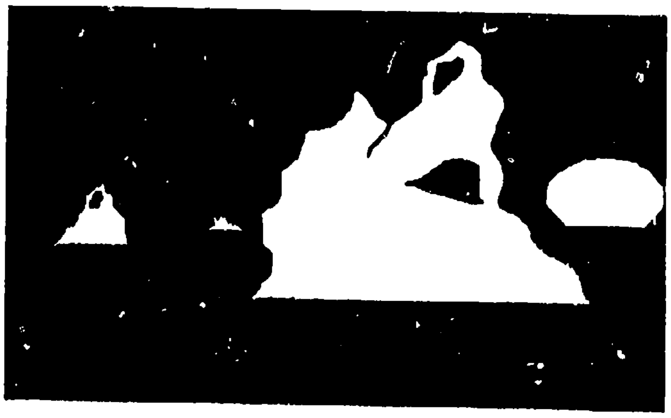


Figure 9. Space-scape

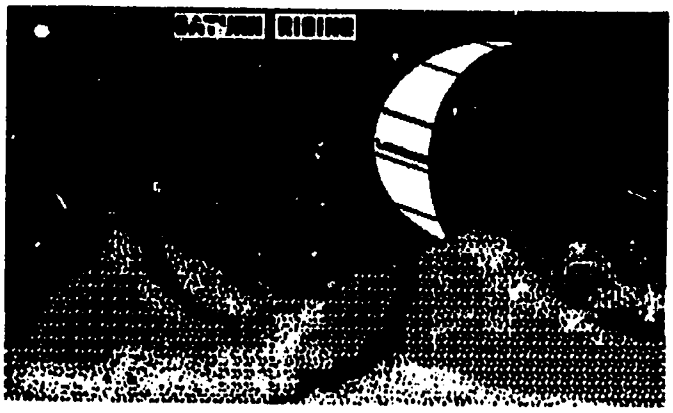


Figure 10. Yin-Yang

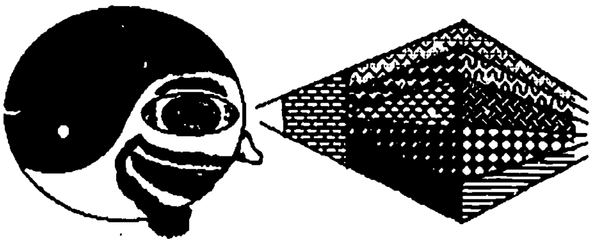
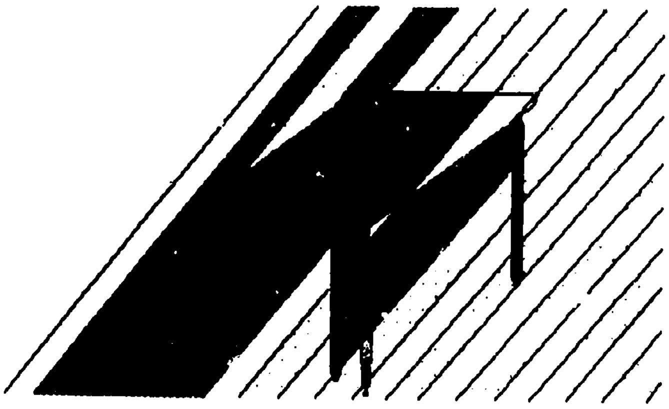


Figure 11. Pure abstract



subliminal messages if your conscious is oriented towards knowledge-seeking, sometimes called intuition."

In general, David felt that computer graphics was just another medium of expressing himself, and that there was no mystery or particular advantage in using the computer as the drawing instrument. He said, "The computer felt the same; I only had to adjust to the media. Creating is creating. It doesn't matter between brush or computer, I adjust to the medium." In a more positive sense he said, "Computers are an instantaneous game. Everything is right now! Pattern! Ideas come out fast, erase fast!" With regard to his spiritual nature, he created a lovely Macintosh metaphor, "Spirits work on humans at the Fat-Bits level." Fat-bits is the pixel magnification level of the drawing program. I tried to pursue the effects of computer graphics both on normal art production and on analog drawing, but David chose not to give it any more attention. He said, "For me it [computers] didn't matter."

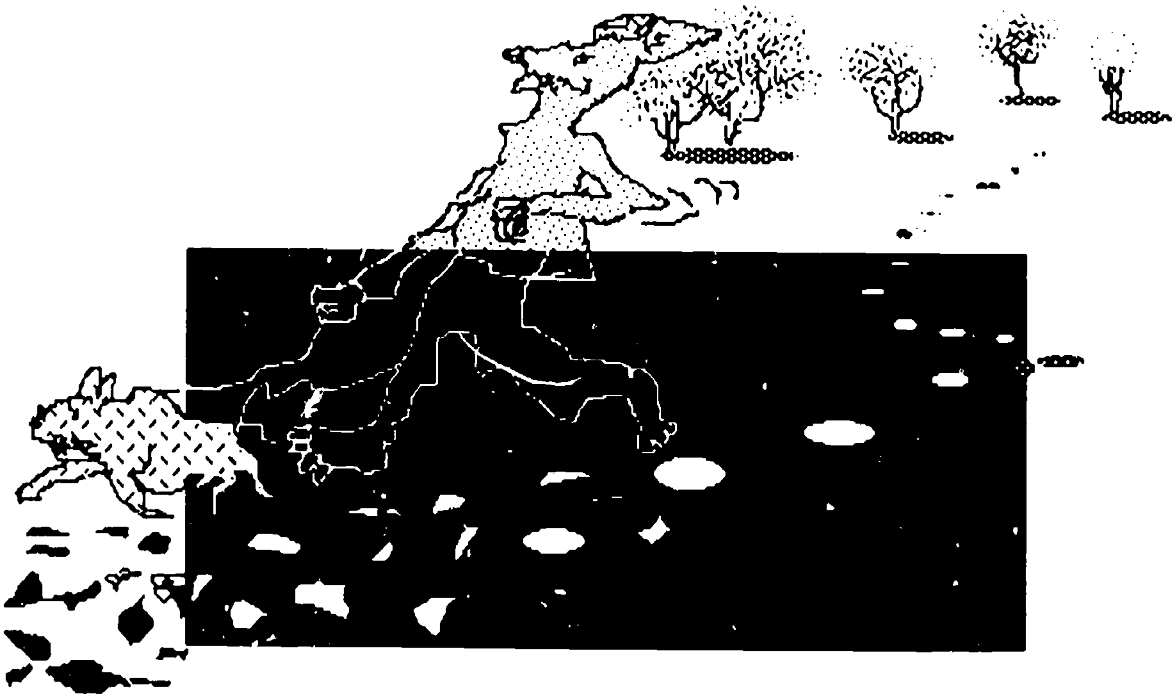
Computer Analog Drawing

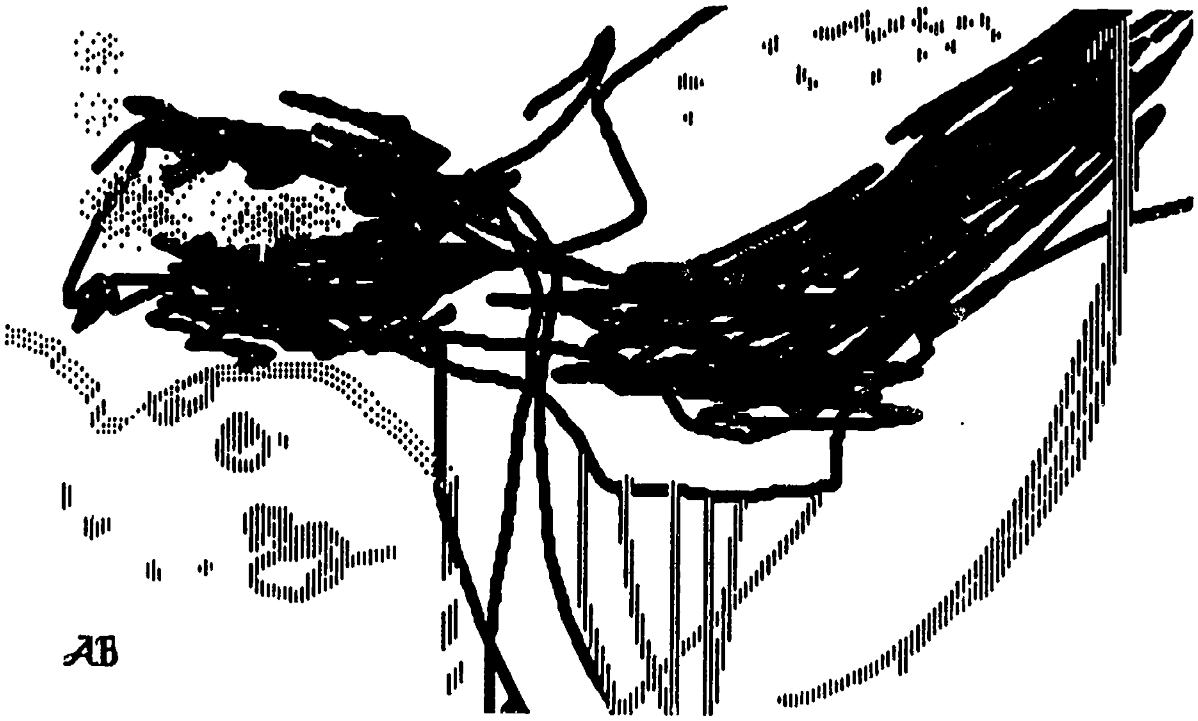
Unlike David, I saw a difference between computer art and hand drawn art, a difference which I noticed in my own analog drawings and in the work of other inmate art students. I too was making numerous analog drawings by computer and by pen or pencil, in both abstract and representational form. I was documenting my mental changes and emotional conditions in relationship to the prison, to the students, and to the research (see Figure 12). The MacPaint program was a medium that made drawing easy and provided immediate access to a multitude of art symbols. Drawing seemed easier with the computer when contrasted to the slow conventional manner of drawing by hand. The MacPaint program offered graphic symbol possibilities that seemed to stimulate my imagination. The immediate accessibility of rotated images, multiple images, mirror images, and reverse white on black images all fuelled my imagination, increasing my motivation to explore my own symbolic imagery.

I also observed the behavior and art of the other inmates at the computer. Computer drawing appeared to stimulate the creative thinking and creative seeing of some inmates, when the program was used in an open, playful, and exploratory manner. It seemed to allow their unconscious imagery to emerge (see Figure 13). The computer drawings of the first inmate art students who tried the program inspired many other inmates to try computer drawing.

There were, however, some problems with the computer graphics program. Some of the imate art students at times became so frustrated with the awkwardness and non-responsiveness of the mouse as a drawing instrument that they threw the mouse at the wall. However, most managed to get some control over the medium in a few days. Storing and printing their MacPaint drawings was a problem because of

Figure 12. Teacher-demonstrated computer analog drawings.


WALKIN DA DOG- OR BEAST LEADING DA BEAST



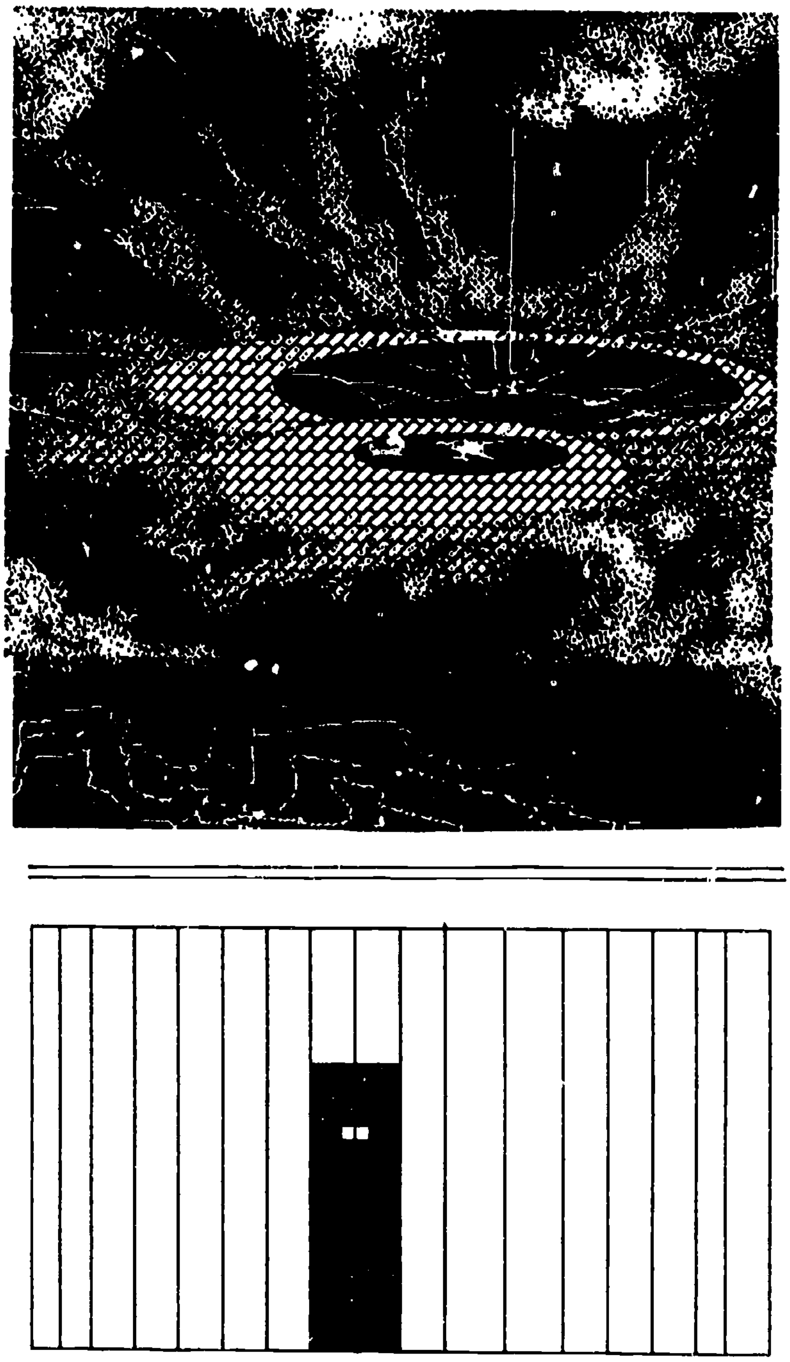
the small memory of the computer and the lack of a printer on site. It would have been much more effective if the printout was immediate. However, when they interpreted their computer drawings, they did so from the monitor screen. I had the drawings printed and distributed at a later date for further analysis.

I seldom witnessed one person at the computer at a time; there were usually two or three student artists sharing ideas. When using pencil or brush, the students would watch each other, but would not interact as they did at the computer. The computer graphics program gave them access to countless shapes and textures, lines and shades, which seemed to give them immediate confidence. An inmate art student said,

> "With the machine you don't have to worry about mistakes, you can clean them up fast and complete. There is more variety, more experimentation. Technology is intriguing, a game. There is much more peer work at computers. I will ask a friend for the answer and help. When I am working with a pencil, I will ask the instructor. Computers are a better way of learning. You and your buddies help you to beat the machine. Pencil is a solo trip. Technology brings out creativity, motivation is higher, you don't have to copy."

I think that much of the inmates' previous exposure to computers was in competitive games with each other or with

Figure 13. Students' computer analog drawing examples.



the above analog drawing symbolizes my feeling at
being incarcerated. The only structures I drew int
my drawing was the bars and a single cell the
prison. The single cell reprusenting my feelling
that the world is revolving around me even though
there may be 300 other inmates in the institution.
I have included only two symbols because it is my
belief that they affect my thoght and feeling which
would be different were they not constant factors
in my mind and judgement.

cuse that's all you think about. I don't think about
the future. eeryday you think about the day , d
ont
think about mmorals an d feelings jsut about ja
and everyday. not ab out tth,e future. that's
all youthink about a re those barsa and thata door.

the computer program itself. They were conditioned to speak of the computer in terms of a competitor, and they helped each other "beat the machine." A Native artist said that he "learned more from these guys, especially with computers." They had no patience with the machine if it broke down; they swore and frequently lost their tempers. However, most of the time, they were very creative and productive with it; the computer graphics program was always in use.

Comparisons with Other Students

The students in the class were from many cultures: Chinese, Jamaican, Afro-American, and Caucasian. Each of them had a different cultural bias towards art. Many examples of symbolic art from different cultures were there in the prison art class. The Chinese artist used his drawings to reflect the peacefulness of the moon over the mountains of his home in Hong Kong harbor. He was very distressed and unhappy in the institution, because he was in prison in a foreign country. Most of his drawings and paintings were of ocean scenes (see Figure 2, p.56). With some help, he made the greatest artistic progress of any of the students. His self-esteem rose because of his artistic progress, and because he became recognized as an artist by the other inmates. He had difficulty with the English language, and therefore did not succeed in the interpretation of analog drawings. He did, however, understand the significance of using art symbols to find a place of peace in his mind. He said his analog drawings shifted his thoughts to another place and he created another mood, helping him to ignore his prison environment.

The Native art students illustrated their cultural biases. While one refused to do any analog drawing throughout the course, he still gave me rich insights into his motivation for doing traditional native art. He clarified the meanings and sources for the traditional spiritual symbolism in native art. (I taught art on an Indian reserve in Western Canada and was not surprised to find some of the same symbolism in Ontario. Indian art has always been highly symbolic.) He had great difficulty in expressing meanings verbally. His native-art symbols seemed to fit a Jungian framework, both in their highly culturally-biased meaning and also in the Jungian definition of a collective-unconscious symbol, e.g. the mandala of the native circle of life which appears in many cultures.

Another talented Native artist in the class also became excited about analog drawing. He did a drawing from his imagination that was so different from his typical Eastern Canadian Native-style drawing that he became very enthusiastic and wanted to do more. He felt that analog drawing released him from the bondage of copying the traditional native styles of symbolism. He discovered in his first analog drawing that he had an unusual and individual style. It became evident that analog drawing affected each individual in a unique way. Many of them saw the potential for a very personal art form.

The Native artist freely spoke of the meaning of his drawing (see Figure 14). When questioned about the old man and candle image, he said that he saw himself as an old man, a wise elder. "That is the way I want to become, the way I want to see myself." When I asked him to do another analog drawing about the most important symbol in this first drawing, he chose the prison bars and the dragon (his spiritual force). He began to describe the bars,

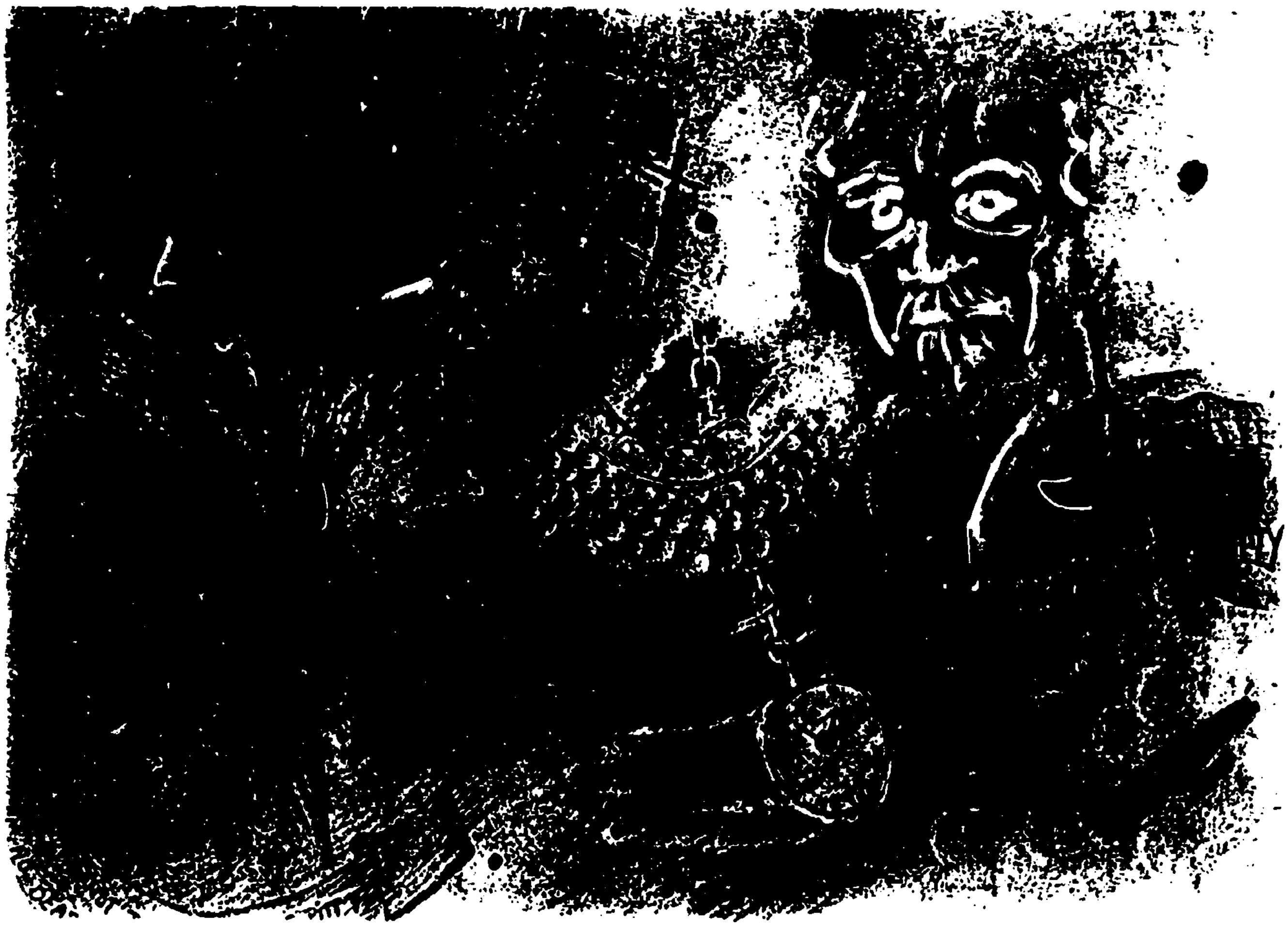
> "More often than not, we choose to create prisons within ourselves. They are the prisons and barriers that we all create for ourselves and the ones that we can't break. More often than not we create barriers, sometimes hundreds upon hundreds of cold dark places to hide our fears."

In a rich example of the use of metaphor illustrating the layers of meanings in one symbol, this native artist explored the idea of barriers further, writing:

> Having taken down one barrier, only to have another one built right away... then at times a shaft of light, spirit, (the illusory partial dragon appears)... showing itself at the best time of self-awareness... a time to pull down barriers, a time of self-discovery. The dragon is our spiritual force.

After his fourth drawing, the Native artist became very

Figure 14. Native artist's Cup-of-life and old man.



withdrawn and didn't want to do any more analog drawings, because he said that he "was not going to let me that far into his head." I could not convince him to do any more analog drawings. About computer drawing, he said,

> "It was no good! I don't like it! The machine is drawing and not you. It's not my art work. It's someone else's mind. You just push lines around. Someone else's memory... on the chip."

On the last day of class, however this same Native artist who refused earlier to work on the analog computer drawing assignment created one of the most intricate drawings done by computer, an abstract depiction of oval shapes in perspective with electric lines of energy rising through the smoke (see Figure 13). He had been watching the others all along and that day he felt he was ready to do computer art successfully. Unfortunately, he refused to give an interpretation of the drawing.

He had a passion for originality in his art. He continued to draw and paint, but refused to discuss his paintings and drawings. He usually gave his art away, or used it for barter. He was nearing parole and became very cautious. Even though his original interpretations and drawings were very exciting, his stubborness and introversion made him unacceptable as the main respondent for this case study. His mood would shift frequently and so would that of other students.

One student was very upset one day and very angry with everything, including his art work. He started to swear and rip up his art. He was trying to do a realistic painting, and I told him that realism "was a difficult way to paint and he was bound to get up-tight." I asked him if he could paint with his anger; do an abstract expression of his anger to release the frustration of trying to paint realistically. He thought a while and then began to work vigorously with one color, saying, "I like this color. I don't know why. It's emotion... no thought." He chose more colors, saying,

> "It's all these colors mixed up like me; I'm confused, lots of different emotions. It's easy, I don't have to be perfect, I can just do it, I like this."

He began to work on two paintings at once, and completed three in a short time, stating that he was going to hang one in his room. After he finished, he said he was exhausted. We briefly discussed the meaning he now saw in this new-found art form. He said he felt free to express his emotions through this kind of art, which had not been the case using the realistic approach. However, he still preferred the structure of realistic art. This illustrates how a teacher can support pure expression of emotions, concentrating only on the student's state of mind. The product is secondary to the liberation of tension through the use of full body movement, with less intellectual involvement in the drawing or painting.

In summary, the inmate art students learned how to interpret their art, in spite of their initial objections. This provided them with new insights into their art, themselves, and others with whom they shared the meanings of their symbols. They began to understand that their art was not simply what they drew or painted, but was related to their perceptions of the world. Though some were apprehensive about revealing their emotions, they all learned that their art could carry emotion. Each of them identified personal symbols or meaning in his art of which he was not initially aware. Each revealed personal information with feeling when describing his analog drawings. This had a bonding and trust building effect between the student and me. The student risked self-revelation and through this grew a deeper understanding and acceptance of each other.

The student artists discovered computer graphics and felt comfortable and creative with the program. Because of the team work on the computers, there was less individual study and more interaction amongst the art students. It was a little more difficult for them to do analog drawing initially on the computer until they mastered the mouse and the program. Those who persisted did accomplish the analog drawing assignments.

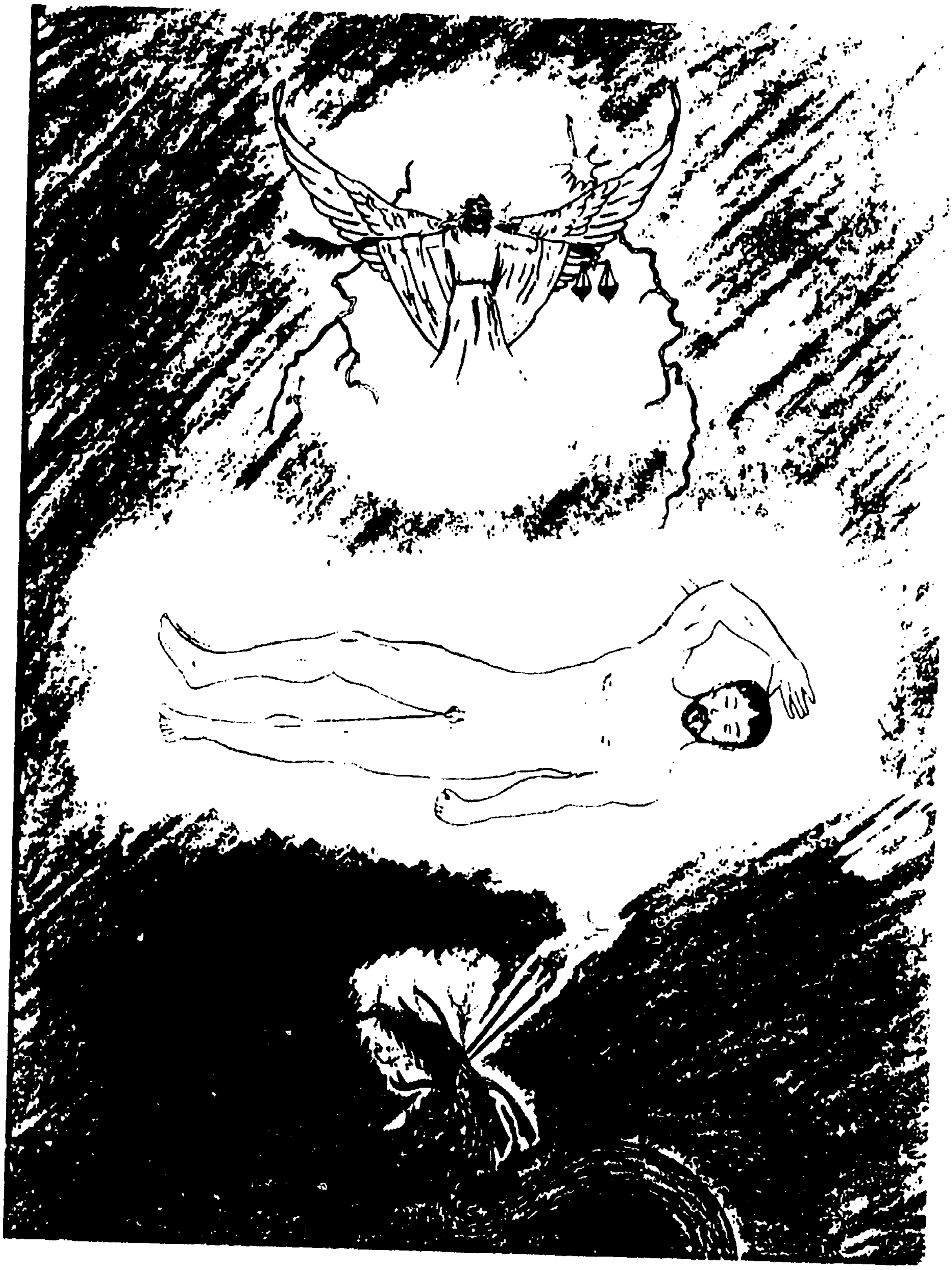
Visiting inmate artists would sometimes drop in and teach a technique in which they were expert. On those days, the room became less a classroom and more an art studio reflecting individual interests. The inmates enjoyed teaching each other computer drawing techniques. Szekely (1982) wrote that the prisoner could become an art teacher.

> Whenever possible, opportunities were provided for prisoners to teach other inmates, thereby building self-confidence, sharpening their own ideas, learning from the work of others, and exploring a possible interest in a teaching career in art (p. 38).

Allowing them to teach each other and me was another trust building technique, which made us more equal as artists. David showed me some techniques with acrylics, the chinese art student taught me subtle watercolor washes in sea scapes, the Native artists revealed to me more of the mysteries of Indian symbolism, and they all added to my knowledge of working with computer graphics through their experimentation. This exchange alleviated their fears of what I would do with their personal information, especially since I, their teacher, was revealing personal information to them through my analog drawing examples.

David's Last Drawing in Class

David had been working on a drawing which depicted himself after his death in his resurrected body. He had been working at it for some time, and he gave me the original the last day of class (see Figure 15). I was astonished when I saw it. It was his intentional, *Figure 12*. David's representational spiritual self image: his last class drawing.



symbolic, spiritual image of himself. I had no idea he could draw the human figure so well. He said that he didn't like drawing the human figure, and I had never seen evidence that he could. The figure was himself, naked, after death, eyes closed, his resurrected self vanquishing the evil dragon and rising towards the Son of God in the heavens. We both thought the drawing had a Michelangelo quality in its message. He explained the spiritual transformation that was taking place inside himself. He still doubted that he could control his anger, but his self portrait beautifully expressed his spiritual growth.

After the month-long art class was finished, the warden and principal of the prison school permitted David and me to confer while I wrote up the study and analyzed the data.

Confirmation (Cocoon) Phase of the Study

There were many occasions when we had to clarify some data, verify details, review the course to get David's view of the the whole process, deal with emerging issues, and verify my notes.

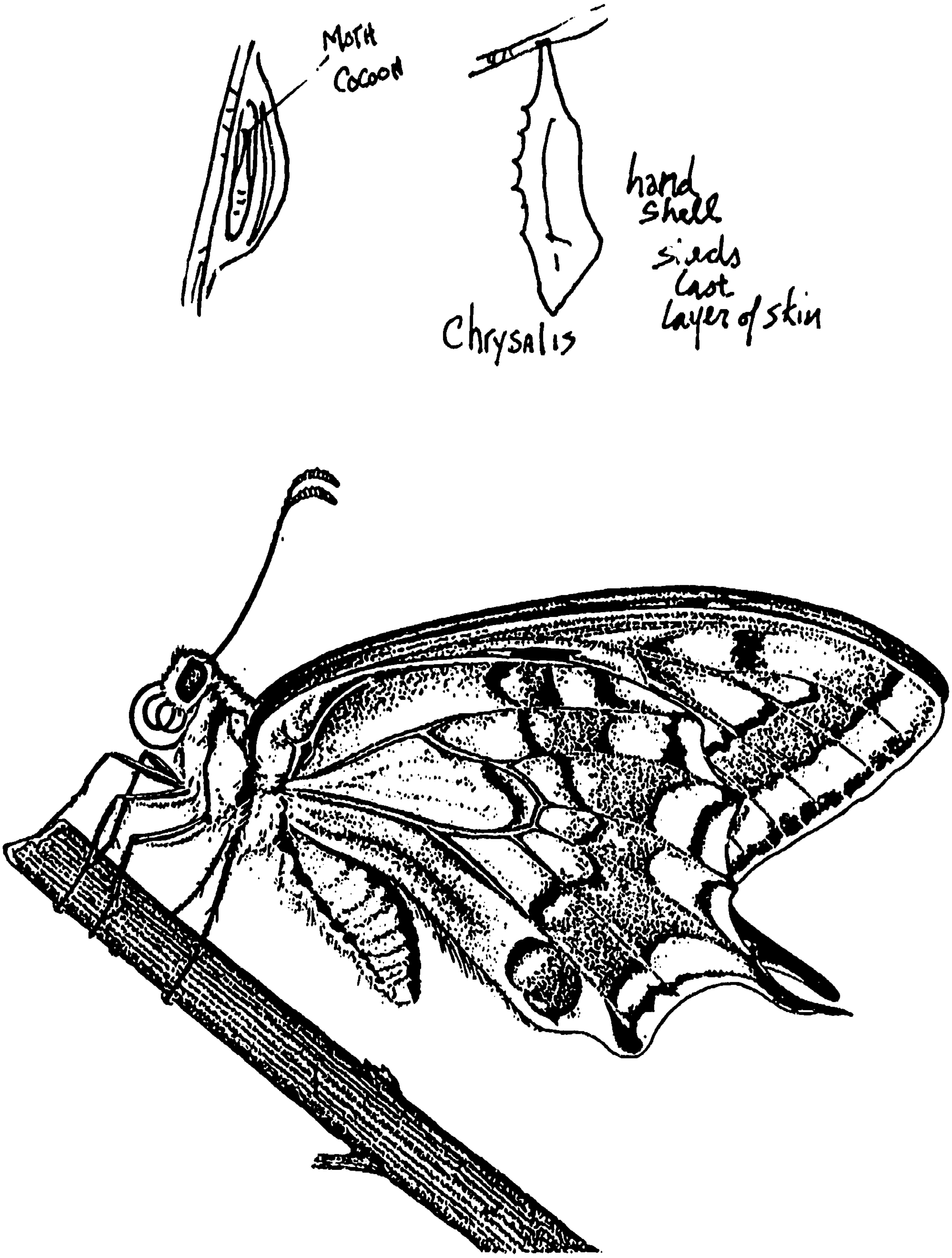
During this time David gave his descriptions of symbolism, gave a deeper account of how his early life with his family affected him, described the internal changes in his philosophy, and described the outward changes in his art. I followed up with questions about the transference of analog drawing into his new art. Did he perceive changes in his life, thoughts or art that might have been the result of the analog drawing exercises? Did he think that there were other influences that may have affected his perceived changes?

David and I began one of our later interviews with a focus on the changes in us since the summer's art course. We were engaged in analyzing what had happened in that art class, both to David and to the other inmate artists. David showed me his recent drawing of a butterfly. He then drew a cocoon wrapped around a tree branch, and quickly drew another hanging from a tree, graphically explaining to me the differences between a cocoon and a chrysalis (See Figure 16). He did not intend this sketch to be an analog drawing, but I asked him if it might be. In his conversations he repeated the terms "metamorphosis", "cocoon", "chrysalis", "semi-dormant stage", "rebirth". The situation begged for further inquiry. I asked him to reflect on the conversation and on how his art and terminology were indicating symbols of change and transformation.

He began by explaining what happened in the cocoon and chrysalis:

> "In both situations the caterpillar wrapped itself around with a protective covering and then began to tear itself down, molecule by molecule, until it was no more than a speck. If you broke it open, you would find a tiny little thing that looked like a caterpillar. At the point of

Figure 16. Facsimile of Cocoon and Chrysalis sketches: And Butterfly


MOTH
COCOON
Chrysalis
hand
Shell
sieds
last
layer of skin

> practically disappearing, the caterpillar decides with whatever it has left to begin to reconstruct itself, molecule by molecule until it becomes a beautiful butterfly."

David, with his amazing knowledge of insects, was beginning to describe the process of his own internal change. As he finished his drawings of the cocoon, he wrote and underlined the words Total Rebirth.

I asked David if anything had happened in the summer class to change his art work and his perception of himself. He replied that the abstract and representational analog drawings of his personal values gave him a different perception of his priorities. He stated,

> "Because of my crime I am re-valuating the cost of human life. You made me look at my priorities. I didn't realize what I really wanted to do. After I talked to you, I realized that it was my first love, insects! That's what I wanted to draw. I re-evaluated my priorities. I let myself see what and who I really was and what was important to me."

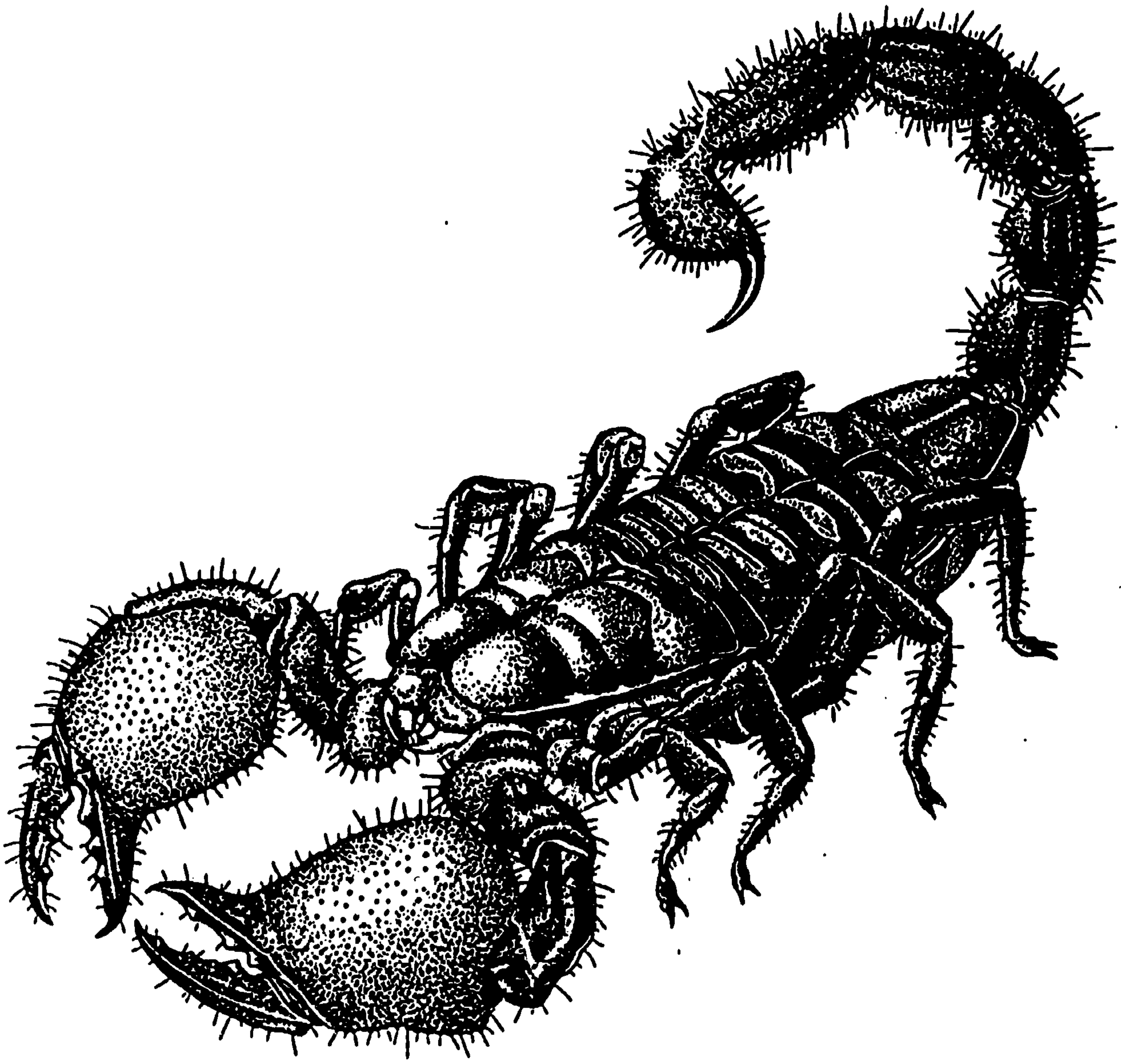
He said that the value he placed on his own art increased, and that it was time to show the world his individuality. Because of his previous insecurity and non-acceptance, he was afraid to show himself. Now he felt he could show his artistic side through his insect drawings. He said, "Now I'm secure in myself, my identity is in my insect art, I'm happy about the way I'm expressing myself."

Even though his first analog drawings did not contain images of insects, he continually brought to me either old drawings of insects or new ones that he was working on, trying out the different media in the art class. As he discovered more of his internal life by interpreting the analog drawings, he was concurrently producing finer and finer drawings of insects, as in the scorpion drawing, (see Figure 17).

David's love of drawing insects came from an experience early in his childhood and lasted through his college entomology research, which involved implanting organs in larvae. He said that ever since he could remember he had always loved watching insects, spiders, or caterpillars for hours and sometimes days. He even preferred their company to that of humans. He felt at times that "the insect was telepathic with me," confirming and deepening his empathy for the bug kingdom. The following is David's description of the meaning of his insect symbol as applied to his art.

> "I always draw the eyes first so that the insect can see itself being drawn. I take myself down to 'Creation' level and think like a bug. I am fixated on imagery of insects. I have a very visual, eidetic memory for the color, texture, and form of the insect kingdom. I don't know how much longer in my life that memory will last, so I want to get it all down now. I want to paint

Figure 17. The scorpion: advanced drawing style.



> realistically now and not abstract any more. My degree of realism is greater, even though there are abstract textures within the insect forms. I changed to pencil crayons and pens for dot drawings for more accurate detail. When I did the abstract drawings in color and translated the meanings of those colors, that showed me the kinds of tonal texture and color mixing I could do with that media. Color means more to me now; I never use one color any more, not even when using primaries."

The above quote illustrates some of the effect that analog drawing had on his artistic sense; he came to make strong decisions about his subject matter, media and color.

David's insect symbols have deep meaning in his life. Because he put so much emphasis on insects, I asked him if these realistic drawings held any deeper meanings for him. He said they did. In his explanation it became clear that, when he talked about insects, he also talked about his spiritual self; the two images were intertwined.

David related his insect drawings to his life. "Insects are symbolic of natural beauty. Nature is everything to me. Chrysalis is a symbol of change. They are always in flux, changing. That is the essence of our spirituality, isn't it?"

I asked David to be more specific about the meaning of the term "spirituality". He answered,

> "My spirituality is first and foremost. In my heart of hearts are the insects; they are the essence of creation; without them the world would be nothing. I don't put my faith in people, but in God's creation. I can put it [faith] in insects, because they do what they are told [by God]. They don't have free will. I always know what bugs are going to do. We are always growing always adapting. My spirituality was never in my artwork. It was my facade that was in my art, [my life]: scientific hard-core reality, reports on pest control, microscopic research, etc. Insects have always been there for me; humans weren't. Insects are loyal, people are not. Insect drawings define beauty--exquisite creation--they are so detailed, complex, and subtle. I feel like I am co-creating, pushing that little bit of God in me for all it's worth. Life is important now, because of my spirituality, which is a reflection of my human values coming out in my art."

In the final meetings, we reviewed our conversations about the course, analog drawing, investigating art symbolism, and the use of analog drawing for solving problems.

An analysis of the data from this study and a discussion of the various ways analog drawing can be taught in a prison art class follows in the next chapter. Methods of introducing students to problem solving through drawing, stategies for guiding students in the use of descriptive and metaphorical language, ways of developing a relationship of trust between teacher and pupil, and a look at the problems encountered in teaching analog drawing are discussed.

CHAPTER 5

DISCUSSION OF TEACHING ANALOG DRAWING

> When you have finished your drawing, hold it at arms length and look at it. You have stepped into the first stage of creative problem solving. You have stated the problem in the visual parallel language.
>
> Edwards (1986 p. 104)

In this section, the data gathered from observing and teaching the art course, along with the interpretations of the students analog drawings are analyzed in terms of Edwards' (1986) problem solving method. Her method uses drawing as a tool for formulating, identifying, and clarifying problems and for learning more about one's self by establishing a link with one's unconscious mind. The teaching and learning situation in a prison is much different from that of a conventional educational setting in a normal school, and this difference will be addressed. The physical and psychological environments of the prison sometimes inhibit the production of analog drawing. How was Edwards' method adjusted to fit the inmate culture? Were the art students in prison motivated to pursue self-realization through art? Were they taught how to investigate the meaning of their own symbolism in order to solve problems?

In this chapter the early stages of teaching analog drawing are investigated. Getting inmates to consider solving their personal problems through art is the first step in teaching analog drawing; developing what Edwards (1986) calls the first stage of creative problem solving, "First Insight" (p. 102). The student and teacher have to go through some preliminary steps before they can tackle the more complex task of artistic problem-solving. The teacher encourages the student to sense a need for more information, to desire to formulate a question, or to sense a missing link in a puzzling problem. This chapter describes how an art teacher motivated inmate art students to acknowledge problems, formulate them, clarify them, interpret them, analyze them, and finally use them in a problem-solving heuristic.

By using using some of Edwards' (1986) techniques and some introductory exercises designed by art therapists, drawings were generated that made the approach to analog drawing more appealing. The results of this study illustrate successful ways to encourage student creativity, how to overcome the fear of self-expression, how to teach the use of descriptive language when interpreting art and clarifying meaning, and how to introduced a heuristic for solving problems through drawing. Alternative ways of teaching analog drawing are suggested where the data showed a weakness in the methods that were used in this study.

The final part of this chapter reviews David's case in particular, his drawings, interviews, and interpretations of his art. Our relationship as teacher and student is also discussed. It is speculated that David went through some personal changes during the course of the research as a result of the kinds of images he drew, and his interpretations of those images. There was a definite turning point and climax in his analog art and these were signposts of changes in his attitudes towards himself and his art. The objective of this discussion will be to determine whether these changes came about with the help of information gathered through analog drawing as Edwards (1986) suggests.

Difficulties of Teaching Analog Drawing in Prisons

At the outset of the course I explained to the inmate art students that I was writing a thesis based on Edwards' (1986) artistic theory of using drawing to probe alternative viewpoints of a problem, and that I would appreciate their help. They would all have exercises to do in analog drawing in creating their own symbols. I discovered that confronting inmate students with the task of solving problems too early in the art class had its own problems: rejection and avoidance. Most of the inmates did not choose to draw a "problem"; that was too threatening for them. Some inmates tried problem-setting drawings out of curiosity. David, for example, did not approach analog drawing as a problem solving process to learn. At first he was just drawing what he thought were symbols of himself. Others did the assignments because they were part of the credited course and its successful completion would look good to the parole board. Another group rejected the assignment, ignored it, or refused to do it; one inmate said that he had had enough of that "f___ing head-shrink bull____." The Indian art student said he would not "let me any further into his head."

Most of the inmate art students, however, agreed to draw an image of themselves or their lives; an analog self-portrait. Edwards (1986) suggested this as one method of introducing students to the model. Some art therapists (Liebmann, 1986) also use similar warm-up and introductory games and exercises to help individuals or groups become more comfortable with analog drawing. From their first self-portraits, many personal art symbols were developed which were analyzed or explained at a later date. Inmates can learn how to interpret their drawings by talking about them with the teacher or writing about them in a journal and discussing them later. It was difficult to get the inmates to keep their drawings and to write out their interpretations. Personal written material in a maximum security penitentiary can be stolen and or misused. Much of inmates' written work is metaphoric or poetic, in which the meaning is cloaked. In a regular school setting, art students could discuss their symbols with other students in groups or pairs; inmates would not. With practice, eventually, it is possible for each student artist to use analog drawing alone and do his or her own written interpretation.

Symbols in an inmates' initial analog drawing were isolated and used to develop further analog drawings. These drawn symbols, as in David's case, were used for in-depth investigation of further unconscious meanings. It must always be left up to the student artist to choose how deeply he wishes to investigate meaning. When teaching analog drawing, all drawings should be kept and dated in sequence for later reference to the development and transformation of images. Sometimes the teacher may have to keep a facsimile of an art student's analog drawing for future reference.

Two psychological conditions present in the prison culture had an inhibiting effect on the production of imaginative analog drawing. First, many of the inmate art students would rather produce art that was readily accepted by the inmate population (e.g. copying tattoos), so that they could experience, immediate gratification, peer acceptance and success. Szekely (1982) wrote that,

> The primary need of many prisoner artists is to be accepted by their audience, that is, other class members and the rest of the prison population... searching out successful formulas and gimmicks instead of going after the introspection and experimentation that the teacher is trying to

foster. (p. 38)

In this study, however, it was found that there are cultural symbols inherent even in tattoo art that can be worked with in an analog drawing assignment. Students who use culturally produced symbols can still be asked to explain why they use those symbols. What is it in these images that attracts them, beyond the basic need for acceptance and immediate success. Tattoos of a skull, spider, snake, knife, nude, or heart can lead to revealing discussions about their meaning. The symbols that inmates tried to copy from magazines or collected from other artists could also be looked at as having the quality of an analog drawing; there is meaning in the symbols they are attracted to. By explaining their meaning of cultural symbols, the inmate would reveal something about themselves.

The second psychological factor inhibiting an inmate's production of imaginative art and also of developing his positive self-perception is the fact that he is in prison for punishment or rehabilitation. Inmates are regularly questioned by parole board and counselors about their acceptance of responsibility for their crime: their focus on their crime or on their confinement sometimes left little room for creative thought and it weighed heavily on the inmates' minds. One prisoner said about his analog drawing of his cell doors that, "All I think about are those cell doors; they affect all your judgments."(see figure 13)

David had times of deep self-doubt, even though he prided himself on his intellectual superiority, his artistic talent, his spiritual growth, and his attitude as a loner. He was demanding of himself, defensive of his individuality, passionate in his need for attention, and constantly occupied his mind with thoughts, research, or art. But there were times he questioned how I could see him as such a "good guy"--someone with lots of talent, doing things for others, and reflecting spiritual growth. "If I was such a good guy," he asked more than once, "then what am I doing in prison?"

An increase in self-steem or improvement in self image is difficult to assess in the prison setting, especially since many inmates have difficulty expressing their deeper emotions and feelings about themselves. It was difficult to build trust because the prison culture acts against forming trusting relationships. I had difficulty trusting them, because they were constantly stealing the art supplies. To build trust, I felt it was important to encourage the student artists in whatever they attempted in their art, and to give them feelings of success no matter what level of talent they achieved.

There were other reasons why the inmates found analog drawing difficult even though it had a powerful effect on the self-image of some students, as indicated by David's experience. Analog drawing had a negative impact on other inmates because it was too personal, and some who felt that the prison school was not the place to discuss personal problems. Others had highly independent and private personalities. They did not trust other inmates or penitentiary personnel; they felt they were being spied upon every day; and they thought that someone would use the information about their feelings and their past to do them harm. The Chinese and Jamaican inmates had difficulty finding the language to define and interpret their art. Some only wanted to do their own kind of art and wanted help with technique; for example the Chinese student who was trying to sell his paintings to earn money.

Early Stages of Analog Drawing Instruction

An art teacher can take some preliminary steps to familiarize students with self-revealing art before actual problem-solving with analog drawing is attempted. Edwards (1986) suggests introductory exercises, such as drawing lines to symbolize different emotions. This is a good method of giving the student the experience of seeing that line and form have emotional content. It can be done with no risk, since the student does not engage in personal problem solving right away. Inmates can achieve success at the task and feel gratification that their peers can "read" the emotion in their drawn lines.

The teacher has to build trust with the inmate artists before introducing analog drawing which can expose their personal lives. Trusting the teacher helps them to accept the idea of solving personal problems through art. Trust building is a difficult task in a prison and has to be dealt with first. Yochelson and Samenow (1976) state that "the criminal rarely trusts another person. To him, trusting in someone is a weakness." The criminal uses the word trust in a different way, meaning that "he believes that the other person will not betray him" (pp. 387-388). The criminal must remain in control of the situation and thinks that trusted people are in agreement with him and do what he wants them to do. Though they expect trust from others, they rarely exhibit trust. One way the teacher can begin the process is to model the task of analog drawing and express something of his or her personal life.

Quick, successful experiences in art help the inmate student relax his guard and begin to take risks, create new art and part with confidential information. Edwards (1986) calls this phase "Drawing on first insight... [artwork] that comes from the heart and therefore presents a beautiful truth which can later be comprehended in the realm of reason" (p. 102). Art in prison is not normally looked on as a method of problem solving, but as a method of achieving aesthetic pleasure, or recreation, or of gaining recognition and approval from one's peers. Trust was developed in the students in this study by first helping the inmates to solve their individual artistic problems. They began to respect my advice as an artist and teacher. They also began to understand that I had no hidden agenda.

Bloom (1979) suggests to teachers of adult artists that low risk-low failure tasks at first will build confidence. The teacher should "pay attention to the social aspects of art involvement... adults have a greater general need for structure... which helps the adult to project learning outcomes" (p. 179). Adults also have a natural tendency towards self-direction. Bloom thinks that becoming involved in the structure will help adult art students to compensate for their fear of failure in a social learning context. Consent from the student to do analog drawing should be elicited. Bloom suggests that the art teacher should promote enjoyment, open aesthetic awareness, and encourage idiosyncratic expression, maximizing confidence and minimizing dissonance in the art student. The teacher can actively participate in changing the art student's criteria for self-criticism of his or her art. Bloom suggests that the teacher of adult artists should assess the adult stage of art development and then intervene in a cooperative way with the student "establishing the point of departure... from the student's concept of art" (p. 192).

When introducing analog drawing, the teacher has to be careful not to give the student the messages that they may have serious problems that they are not aware of, or that they cannot draw because they do not draw from imagination. This can easily be conveyed if analog drawing is introduced too early in the curriculum, if the concept of problem solving through drawing is not explained or demonstrated, if types of problems are not defined, or if familiarity and trust is not established. Some of these difficulties were encountered in this prison art class.

Art therapists suggest that once the students complete a few analog drawings, it is important not to criticize the drawings but to accept whatever may be produced, even scribbles, and start working with those. Confusion and resentment can occur if the drawing process is not explained well, or if the consent of the student is not received before starting. Analog drawing can be made more familiar by showing examples from Edwards' (1986) book or slides of a famous artist's work, such as Paul Klee, who worked in a childlike fantasy style.

Between the teacher and the student, a number of issues arise that become guideposts to learning analog drawing. How much of the problem is being drawn intentionally and how much understanding is discovered when interpreting the drawing? The student can be made aware that both ways of dealing with a problem are possible. When and where do the problem(s) emerge? The first analog drawing is not always the one in which the real issues which illuminate the problem are revealed; it could happen at any time, in any drawing or interpretation. Who should search for the problem(s) represented in the drawings--the teacher or the student or both? The art student will continue to be trusting if he or she feels that the task is done in partnership; that help is readily available. If there are a number of problems, how should they be ordered? Some problems that are identified may be results of more important issues than those discussed in the interpretation of drawings. Through further exploration of meaning or descriptive metaphor, a hierarchy of important issues can be created, as David did when he listed his different self-images.

Another issue of concern at the outset of analog drawing is that of explaining the kind of language one can use to interpret and define an analog drawing. There is first a stage of definition in metaphor. Then there are further stages uncovering more concrete and explicit meaning from the original metaphor, which Edwards (1986) refers to as a "tag or title" (p. 105). Edwards says that, "This metaphoric, analogic thinking is embedded in the drawing process and is also deeply involved in the creative process" (p. 36). Edwards suggests that the artist should "hold the two statements--the visual and the verbal--in mind at once as a dual representation of the same thing" (p. 105). She also says that one need not write extensively, because words can "barely begin to represent the infinitely more complex drawing" (p. 105). I have substantial evidence that writing is more important than Edwards admits.

Use of Language When Interpreting Drawings

I am convinced from this case study that clear descriptive writing by the student is important. David and other students named their drawings, and sometimes wrote pages explaining their drawings. Writing seemed to be very helpful to them. Art therapy research indicates that the adult, unlike the forthright child, hides meanings in metaphor and in abstract concepts. This tendency is especially true for the prisoner. It is important to understand and use language effectively, and to encourage the student artist, whether adult or child, to become more aware of the way he or she uses language to describe something of personal importance. An example from this case study is the following. Much of the time in this study was spent clarifying David's interpretations. Drawing was a catalyst to develop the language he used to define the problem. It seemed that it was with the wording, in the use of language, that David began to see himself in a new light. Drawing may have been a signpost to him from his unconscious, but to bring this information to the light of consciousness and to deal with it productively, he had to use precise language. Many times David and I would go over and over the same drawings and metaphors to elicit more information and more concrete and meaningful interpretations. This helped him to understand himself better and to understand himself in relationship to the problem he was dealing with.

Teachers need to be aware of an initial stage of testing by the student, when discussing the meaning of symbols in their drawings. The art student is looking for acceptance, both in the drawing and in the language he or she uses to define the symbol. This defensive testing strategy, using language to cloak a self-revealing interpretation of a drawing, is not necessarily a conscious or an intentional maneuver of the art student. Because both the meaning of a symbol and the descriptive language used reveal some of the personality of the artist, acceptance of either the visual or verbal symbol signals to the artist that he or she is being accepted. Being a teacher of analog drawing requires one to become a sympathetic and supportive listener. One should not give in to the temptation of giving advice to the artist, or of interpreting for the artist. Rather, the teacher can encourage more precise definition of the problem, uncovering the information buried in the artist's metaphors or interpretations.

The following illustrates another issue of language use in this research. Sometimes the teacher can misinterpret the metaphoric language of the artist. The Native artist said that he was the old man in the drawing, right after he said that his cup of life was spilling out and his time was running out. I asked him if he identified with the aging old man and whether he felt as if he was old and dying. He said, "No." What he identified with in the old man symbol was that of being a sage, an Indian elder, who had wisdom from long experience. He said that he wanted, "to share [his] life experiences with the young people of his race." My initial interpretation of his statements was wrong. Peoples' minds do not always work in a linear, logical fashion, especially when using metaphor. What seems logical in one culture may not be in another.

Clarifying the Problem: Saturation Stage

An important heuristic of solving problems is the saturation stage or the clarification of the problem. Edwards (1986) describes her strategy as one of skillful seeing of a drawing (see Appendix A), in which she suggests interpreting the drawing using artistic criteria, the "heuristics of seeing" (p. 127). For example, one interprets the drawing in terms of relationships (proportions), edges, light and shadow, and Gestalt. Edwards suggests that teaching and learning these perceptual skills will enable the individual to "use visual perceptual heuristics as strategies for problem solving" (p. 130). These will complement the language and analytical processes. She also emphasizes the Gestalt of the drawing, seeing it in its wholeness. Learning how to see by learning drawing is as important to Edwards as learning to read. David said, in his later interviews, that he now looked for meanings in an artist's work, rather than looking at just the art. David now looks at drawings in a different way; he learned how to see differently.

Another method Edwards (1986) suggests for clarifying a problem through saturation is a brainstorm drawing exercise. The artist first looks at his original problem drawing and then produces 15 drawings in 15 minutes, letting the images flow rapidly from one drawing to the next without thought. Then the artist selects the drawings that are most attractive to him and works with those drawings and symbols. David sometimes did this on his own initiative during the course.

Similarities to Children's Art

When the inmates first started to produce their art it was obvious that many of them had not gone any further than the kind of art they produced in their adolescence. Even the subject matter revealed an early stage of development. Like Kramer (1975) suggested, the teacher has to accept the childlike ways of art of adults; to acknowledge their art; and to allow the adult to grow and change at his own pace. To her the goal of creative art teaching is to bring about the synthesis of emotional freedom and structured expression. Trying to get the inmates to produce analog drawings was much like trying to "induce a resistant child of the modern school to develop a picture from a color blot or a scribble... [and one] is often confronted with a wall of incomprehension, a solid unwillingness to make any step in the direction of a personal statement" (p. 37). At times, with an adult, this type of art may be looked at as a form of regression, which is tolerated only if the scribbles are used as part of reintegration of the personality with "stimulation and help towards maturation" given by the teacher (p. 36).

The teacher has to look down the ladder of emotional development to see where the student artist is at and start from there. Analog drawing is very much like Lowenfeld's (1982) the "naming of scribbling stage" of artistic development in a child. Early primary grade teachers use this to develop kinesthetic sensitivity and imaginative thinking. Just as the child exaggerates elements in or parts of the drawing, indicating things with which he has become emotionally involved--so will the adult art student. It is the symbol that is drawn in a much more vibrant color, with more intense line, with darker value, or with more detail that signals important unconscious material.

The self-criticism of inmates was at a very high level similar to that of Lowenfeld's (1982) Psuedo-naturalistic stage of development (twelve years). Much of their art was tattoo art or art copied from artists they liked--almost none of their art was from their imaginations. Most of their self-criticism was based on whether they could copy accurately what others had drawn; they were not concerned with exploring their own creative and imaginative abilities.

Some, like the Jamaican student had a fear of not being creative even though he felt he was a good artist in his early school years. After doing some analog drawings, he was [illegible]ing high grades in the class.

When the inmates created analog drawings, they enjoyed describing their art in metaphor, (much like Gardner's (1982) description of children's use of symbolism). This use of metaphor and poetry seemed to be released by analog drawing. On the other hand, others did not understand what I meant by metaphor and were very literal in their descriptions and interpretations.

Teaching a Problem Solving Heuristic

When one has collected information about a problem, what does one do with it? The student must also be taught a problem solving method or heuristic, in which to place the new information. That is why I think Edwards (1986) gives a definition of the creative process. Analog drawing is not the method, not the answer; it is only a part of a more complex process of solving problems. Yet, it is a very new and important way of adding more information to one's system of problem-solving.

Edwards (1986) defines the stages of the creative cycle as First Insight, Saturation, Incubation, the Ah-ha, and Verification (pp. 42-47). These were explained in Chapter 2. In my experience teaching this method, analog drawing was apparent as part of the creative process in the first two and the last stages. The Incubation and the Ah-ha stage appeared to be mostly unconscious processing of the information. The incubation stage in most problem-solving methods involves actually going away from and ignoring the problem, letting it surface later in the conscious mind in a new form. In this study, if an inmate had no definition or interpretation for a drawing or part of the drawing, then we simply put it aside for a while. At other times, students came of their free will to discuss meanings that arose out of the interviews or upon further reflection. David was the most prolific and outspoken of the group. A few others used the drawings to describe things which they remembered about their childhood experiences in school or with art. The time in between the finished class and the interviews was the incubation period for David's art development. This incubation stage is a vital link in the creative process.

One learns to trust the unconscious parts of the mind to develop the problem further and, one hopes, to put together a solution. For example, I do not think David was aware that he was using the metaphor of the cocoon to describe his self-transformation until I brought it to his attention. It was then that he became more aware of how the insect drawings he loved were really signaling something about himself and his spiritual nature. In this case the teacher helped the student to see the symbol in a new way. The teacher can help bring a meaning to the conscious awareness of the student. It is partnership at its best.

As one becomes more familiar with this method of analog drawing, one can work alone and look for alternative definitions of symbols. However, from art therapy practice and common sense, one has a much better chance of getting an alternative perspective on things if one works with a partner or in a collaborative group. Although this study focuses on individuals using analog drawing, it has also been used to help solve group problems (The Group, 1981; Gatt-Fly, 1983).

As part of a problem-solving heuristic Edwards suggests that one should have an aesthetic goal in analog drawing, that of a beautiful truth, one of "wholeness, harmony and radiance" (p. 102). At times, one cannot differentiate the aesthetic from the practical in analog drawing; the aesthetic experience can heighten the perception of the problem and illuminate it. David sometimes did this with his beautiful insect drawings, which he interpreted as his spiritual symbols. David's work sometimes had an aesthetic quality. It satisfied his need to excel in the arts, and to be recognized by his peers and by myself for the quality of his art. As his art was accepted, his self-confidence as an artist grew and he, in turn, produced more aesthetically pleasing drawings of insects.

David, an Exceptional Story

With David's cooperation, we took the drawings to greater depths of interpretation, testing the potential of analog drawing for solving problems, and probing the structure of the process. His abstract and representational drawings identified and clarified problems, described his personal needs, and represented his short and long term goals, which corresponded to his identified needs. In our interviews, David and I discussed at length the variety of meanings in many of his symbols, identifying the ones that were most important to him. After I challenged him on his use of evasive language, he became more honest and direct. We had formed a partnership at this point of artistic discovery, trusting each other more as we understood the personal meaning of his symbols. We became intrigued with each new discovery of meaning. He explored his symbolic references to his childhood, his dreams, his fears, self-doubts, and his deepest spiritual hope.

His doubts revealed the presence of problems that we could examine with more analog drawings. The drawings became catalysts for discussing finer nuances of his personality, his attitudes, beliefs, aspirations, interests, feelings, worries, and values. He first of all doubted his ability to control his emotions and anger when the time came for his release. In the prison, he knew he had to have self-control for survival. He put great demands upon himself for perfection in art and service to other inmates to strengthen his self-control and discipline. He said he kept his mind occupied by keeping busy, so his anger would have no room for expression. He wanted to develop an iron self-discipline of the mind. These self-concepts occupied his thoughts far into the night, while he was on constant vigil for his own weaknesses. He said he had no fear of the other prisoners; he only feared himself, his own uncontrolled emotions. He never let his mind rest. We explored this situation, looking to define the problematic area of his personality.

David spent some time delineating his different self-images. He did this through analog drawings, discussions and interpretations. There seemed to be no single, dominant, self-image, so I asked David to draw up a hierarchy of his self-images for clarification. This hierarchy contained his spirit self, controlled hyperactive self, manic depressive self, non-controlled self, and his "red-line" (angry) self. David could have stopped at any point of his self-exploration through art, but he courageously went on, trusting in our partnership.

The turning point in his self-perception came in his first drawing of the human figure, his resurrected spiritual self, conquering the evil dragon and ascending to Christ (see Figure 15, p. 102). It was David's first drawing of the human figure, and it was his resurrected body after death. This was a profound statement about his spiritual beliefs. He said about this drawing,

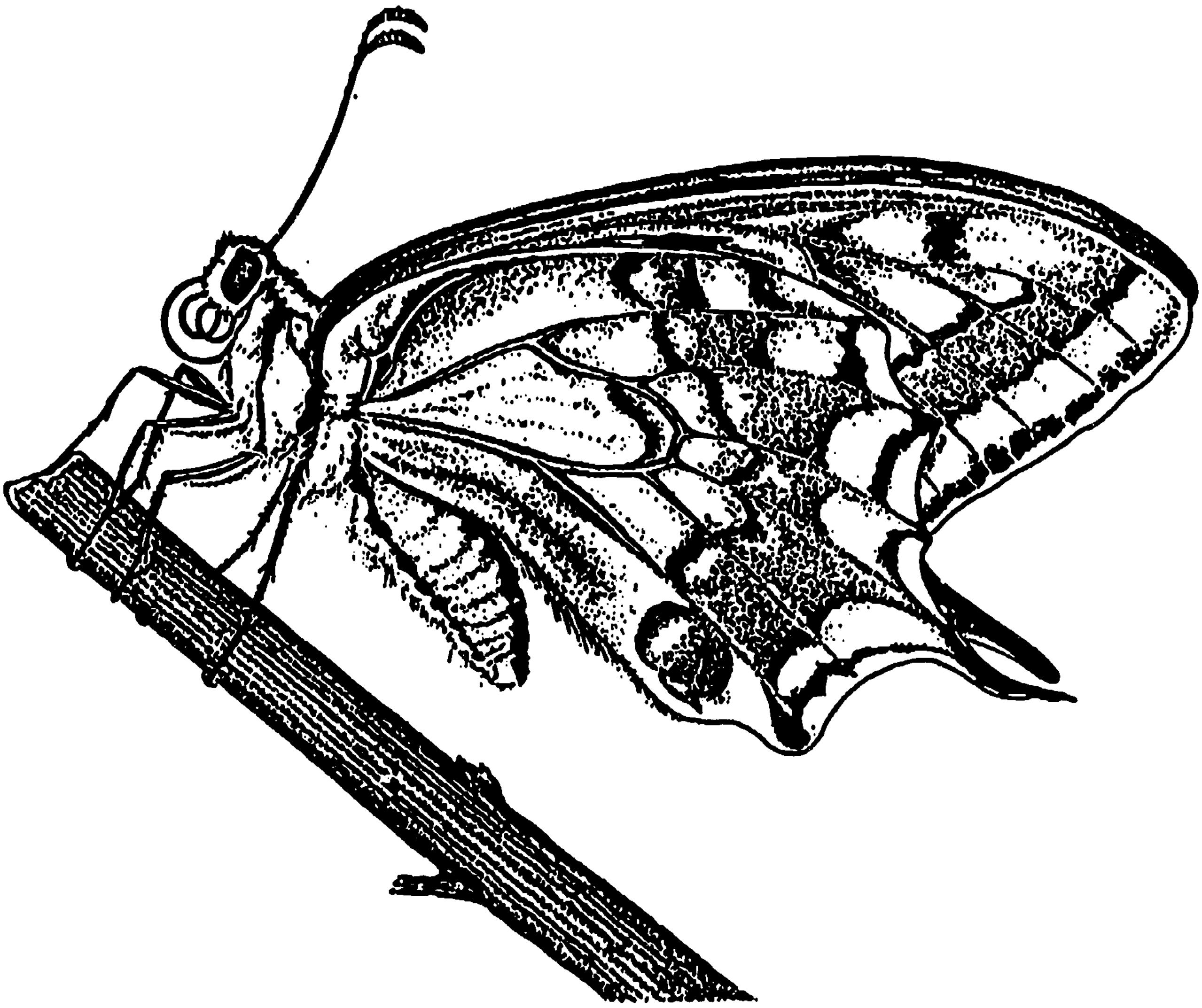
> I felt very good about this picture, because I was finally able to make a statement about myself. I finally got ahold of my destiny. Come hell or high water, I know where I am going. my personality will live - will continue.

This analog drawing was not his first spiritual awakening, but it did seem to re-ignite his spiritual energies. He recalled at this point the exact date of his spiritual awakening, October 23, 1986, while watching an evangelical minister and a young girl witness to Christ.

The climax of David's drawings, his point of transformation, was his cocoon and chrysalis drawing. David said that the cocoon drawing (see Figure 16, p. 105) showed a transformation from his self-image in the Milkweed Pod (see Figure 6, p. 83) that was rooted (in prison) in one place, sending out seeds of himself to others, to a more active and dynamic self, the butterfly (See Figure 17). The butterfly was his liberated, spiritual self, moving freely, pollinating others with the wisdom of his experience. The cocoon and chrysalis symbol signaled his transformation to the butterfly image. After that drawing, he became immersed in creating professional renderings of insects. The insects symbolized his spiritual rebirth and joy.

David said that what he enjoyed most was sharing with them, the intricate beauty of God's creation through his talent of drawing insects. David often said that insects

Figure 17. David's butterfly: his liberated spirit.



were some of God's most perfect creations:

> "One always knew what they were going to do. Insects did what they were programmed [by the creator] to do without fail. Without them life on earth would not be able to exist. They kept the balance of nature."

Their faithfulness and intricate beauty were magnetic to David. They seemed to reflect something of David's character: his military background, his demanding self-perfection, self-discipline, neatness, and absolute faith in God's plan.

From my experience with David and with the rest of the class, I was convinced that analog drawing was teachable, not only in the prison setting, but in other art education settings as well. What remained in the research was follow-up and validation. Did David continue to use analog drawing after he learned how to use it in problem-solving? Did he transfer anything from analog drawing to his other art? Looking back, how did David view the class and the whole process of analog drawing?

In the final interviews, six months later, David said he had not used analog drawing, but on further introspection of the beautiful insect drawings he was then producing, he understood that even these had deeper meaning to him. It was then that he produced the cocoon drawings, when explaining a very fine ink drawing of a butterfly. He did not consciously use analog drawing to solve problems directly. However, his assuredness and self-confidence signaled that problem-solving was happening at perhaps an unconscious level. He was using his new artwork of the insect world as a healing force in his life: it became his constant solution to the problem of confinement.

David seemed liberated through his total commitment to his art. He really preferred drawing to painting. Through drawing with color pencils, color took on a new meaning and his palette grew (see Appendix C). He established a set of priorities in subject matter--insects. He said he now looked for deeper meaning in his own art and in that of other artists.

David's Views of Analog Drawing and the Class

I realized at one point in the research that I was constructing all my questions and organizing the data to reflect my theories of analog drawing. In the later interviews I wanted to hear more about David's point of view of the class.

David explained that his agenda included getting attention through his art, communicating ideas, dominating intellectually, dealing with his spiritual growth and expressing the beauty he saw in the insect world. He continued to hold himself on a pedestal, which continued to affect his social relationships. "In pure knowledge I stand alone, because of my superior knowledge." He was still hyperactive and said that, if he didn't keep moving, he would lose control over his anger and emotions. His hyper activity (foot vibrations and busy schedule) released energy that he felt would otherwise be self-destructive.

David surprised me one day with his family album. Despite his recall of negative childhood memories, his view of his family had softened and he was anticipating living near or on the family property. He had had recent family visits and his parents were being very supportive. When he was released, he wanted to pursue an art career.

David said that the abstract and representational analog drawings of his personal values changed his priorities. He said he was re-evaluating the value of human life.

> "You made me look at my priorities. You asked me to illustrate in an abstract way my ultimate "me" inside. I didn't realize what I really wanted to do. After I talked to you, I realized that it was my first love, insects! That's what I wanted to draw. I want to paint realistically now and not abstract any more. My degree of realism is greater, even though there are abstract textures within the insect forms. I changed to pencil crayons and pens for dot drawings for more accurate detail. When I did the abstract drawings in color and translated the meanings of those colors, that showed me the kinds of tonal texture and color mixing I could do with that media. Color means more to me now; I never use one color

> any more, not even when using primaries."

At our last interview David said,

> "I responded to your need for information and my need to express myself. Analog drawing was a catalyst for self expression. We all get caught up in our roles and confused by them... through my art I like to organize, to bring order out of chaos."

As evidence of transfer, he said that he had not used analog art since the class, but that he always looked now at a piece of art beyond its surface. He looked for deeper meaning in the artist's symbols. David also viewed his own art after it was finished with an eye towards the meaning of his insects. He made a very interesting statement about meanings in artistic symbols: "The artist has a set of meanings that he brings to the art; the art itself has its own meaning, the viewers bring to the art their own meanings, and these all generate a set of meanings that is larger than all of them combined."

David's Journey

As observer and teacher of David, I supported his art work by encouragement, by telling him genuinely how much I enjoyed his art. If I had been manipulative, he would have known it. By listening to him, I was fulfilling his greatest need: to be heard, understood, and supported in his self-image of intellectual superiority over others. During the interviews, when I saw a pattern developing, I pointed it out to him. In our partnership, David learned to trust me and to have confidence in his own competence as an artist. He developed a faith in himself as he encountered hidden meaning in his art and he revealed his unconscious motivations, values, and ideals.

David began to explore his new-found faith in Christianity while he dealt with the growing internal battle with his dark side. He kept his mind fully occupied so that he would not let his impulsive self become dominant. It may have been that he sensed that this was the same part of him that put him into the institution with a life sentence. A pattern emerged from the drawings and discussions: he was splitting himself into two selves of equal power, his dark side fighting with his spiritual side. Listing his various self-images in a hierarchical order helped him shift his self-perception slightly, so that he could see himself in his analog drawing as the conqueror of evil, albeit in death. In this analog drawing, his higher self appeared naked, his soul body, filled with spiritual power, "attracted to the Son and the Spirit, not bounded by the beast's influence". He felt he was guided by the light, vanquishing his own internal demons, and moving towards spiritual strength and security (see Figure 15, p. 102). He was flooded with spiritual metaphors when explaining this drawing, saying he felt he had been "blessed" meaning he had "broken through to the open". He felt he could allow "Him to work through me", that he had asked for this blessing...

that if you can't love yourself, you can't love others sufficiently".

David trusted me as he went on his journey of self-discovery. He knew that I accepted his growing personal relationship with God as real and exciting. He trusted that I would be supportive, no matter where his drawings led him in the exploration of his personality. We knew that he would have to be in control of the itinerary. As a partner in his adventure, I only showed him how to interpret his art. Art was the source of his renewal, the craft in which he traveled the way of self-discovery. His discovery was not of the outside world, but of his inner world and how it related to his external reality. David came to see his art as an instrument through which he could become what he envisioned himself to be, the teacher, the minister, and the pollinating butterfly.

The Influence of David and the Prison on the Teacher

My initial insecurity of working in a maximum security prison never left me throughout the whole study. I was intimidated by the inmates because of their strong personalities, their demand for constant attention--insisting on their way of doing things, and the seriousness of some of their crimes. I also had great empathy for their strict incarceration. Occasionally I would hear of beatings or murders or sexual abuse that would impair my normal teaching behavior. Against this backdrop of tension, there was great humor, unlike any I had ever experienced. It was their natural escape-valve for the frustration of being in prison and this kept things entertaining, compensating for my feelings of tension.

I was constantly frustrated by having the art supplies stolen, no matter what I did to control the situation. They were expert thieves and made a game out of "lifting" the art supplies, laughing with a sense of accomplishment at my amazement at their dexterity. Students who were not in the art program would roam the classroom and disturb the art students, sometimes making comments about their art. There was no privacy and the school administration allowed this kind of freedom to alleviate stress from other situations that occurred elsewhere in the prison. Students from class would be constantly called out by the more intimidating prisoners, or those who were organizers of inmate activities, or by prison administration, visitors, or medical practitioners. My intimidation by other prisoners continued to the end, because those outside the art class knew I objected to their presence in the art class, and they felt the school space was theirs, (as was the art supplies).

I could see in this prison experience that the work of art therapists and that of Edwards (1986) had great potential for application. Expressive art therapy exemplified by the emotional involvement in creating analog drawings helped liberate the inmate's creative imagination.

Recreationally, the drawing exercises helped them to transcend their present confinement and gave them some personal pleasure and self-confidence as growing artists. In some cases the integrative function of art as therapy, helped them to realize their self-identity in a clearer way, to consider an artistic method of looking at their problems, and to view themselves as unique creative individuals.

Through all the distractions, I focused on David, and appreciated his cooperation more than ever. Even though we had initial difficulties in understanding each other, there was a growing friendship that kept us working together. We were both synchronized into the exploration of analog drawing and the possibility of opening up one's communication with the unconscious mind. This also led us into the exploration of the superconscious mind of ideals and values, and the spiritual realm of thought. David's new found enthusiasm for spiritual growth and work in the prison environment immediately translated in an awareness for me of what the disciples Paul and Peter might have felt when they were ministering in their incarceration.

As he revealed his mind to me in reflection and discussion, our partnership demanded that I do the same. He understood me better as I modeled the work I wanted him to do and as we investigated the psychological processes that were active when our analog art was made. I hoped that our example of working together would eventually illicit the cooperation of other art student, and I think it did in many cases. In the end, both David and I knew that we had become friends and experienced a knowledge and understanding of each other that was very deep and meaningful.

CHAPTER 6

IMPLICATIONS FOR ART EDUCATION

> More important is the fact that a tremendous amount of thinking is never translated into behavior... Anyone who desires to effect basic change in a criminal must be totally familiar with [his thinking patterns]... for it is these thinking patterns to which correctives must be applied.
>
> Yochelson and Samenow (1976, p. 252)

It is difficult today to find complete art programs and qualified art instructors in Canadian penitentiaries. Programs are fragmented, incomplete, and many tend towards crafts production. Yet, much of the inmate population participates in some form of art production. Schoonover (1986) writes of art programs that, "too many arts and crafts instructors in prisons have little or no training in the arts or in teaching strategies, and when trained arts instructors go into the system, they are often painfully naive as to the ways of prisons" (p. 35). She suggests persuading corrections education officials that hiring such qualified teachers can result in useful and meaningful art production and arts programs. This thesis describes a one month summer program which incorporated a strategy for teaching art at the imaginative-psychological level. More can be done in the arts in the prisons. This orientation for teaching adult art programs may stimulate corrections education officials towards developing full fleged art programs and offering internships in these programs to prospective art teachers. Hopefully, the information in this thesis will also transfer to normal adult art education teachers, so that they will feel comfortable with these strategies and motivated to try teaching analog drawing in their art classes.

The Role of the Art Teacher in Analog Drawing

Teaching analog drawing takes a commitment by the art teacher to help and understand the student artist at a personal level. It is a highly self-revealing form of art and there needs to be a great deal of trust developed between the teacher and the student. Art is way for teachers to interact with students on an intimate level. Confronting the student artist by demanding problem identification or emotional exploitation must not be part of the drawing instruction. Analog drawing is a method of helping students to express themselves emotionally. The teacher pays attention to the process and the product in a special way, by becoming aware of the emotional involvement in the act of drawing.

Large classes may inhibit the depth of the exploration of analog drawing, but even the success of a few students makes the effort worthwhile. Teaching analog drawing, motivating creative thinking, and integrating these into a problem-solving heuristic are important artistic goals. Aesthetic development can interact strongly with analog drawing. Opening channels to the inner mind and releasing the creative flow through expressive art become realizable curriculum objectives.

From this research a general picture of the art student and art teacher can be portrayed. The role of the reflective art student is not one of passive art production, but one of emotional and deep involvement. It is not necessary for the teacher to be a Jungian art therapist and decipher the meaning of an art student's work. The teacher does not have to analyze and interpret the students' art, but becomes instead a good listener and encourages students to risk further exploration of meaning in their art. Teachers should accept the student artist's initial interpretations, but not necessarily be satisfied with them. The student artist can be made to see that one drawn symbol can have many meanings.

The teacher can be a supportive and sympathetic partner, asking the art student to clarify the interpretation or description, to be more concrete, and sometimes challenging the student to pursue the meaning of a symbol with further analog drawings. The teacher and student will become aware of intentional meaning, put into the drawing at the time of creation, and of the meaning discovered through later discussion and reflection. The student can be asked to identify the reasons why he or she uses a particular symbol, or to reflect on why his or her culture uses a particular symbol. Sometimes the teacher will invite the student to take on the identity of the symbol, to talk for it. This Gestalt method helps the student artists to understand what their art is trying to tell them about themselves; more precisely, what are students trying to tell themselves through their art? Too often we project that the purpose of art is to tell our story to others and overlook its message to ourselves.

Computer Use in Analog Drawings

The subject of this study did not care to pursue any dialogue about computer use in art, even though he had some previous computer graphic experience. He felt it was just another medium or tool for artistic expression. His previous experience with computer graphics was not typical; most art students have very little, if any. It was the inmates, who had never tried computer graphics before, who found that the drawing program, MacPaint, greatly enhanced their ability to play with line, shading, form, and images. Computer graphics made drawing very easy, gave them artistic self-confidence, and contributed to peer and group learning. Once the inmate students had some experience on the MacPaint program, they requested a more sophisticated graphics program. The implication for computer use in art classes is to supply students with time to explore the graphic capabilities of various computer drawing programs. Schools could prepare students for art industries that are already doing much of their art production and problem-solving with computer graphics programs.

Student-Student Communication

As students identify their active value systems inherent in their analog art and relate them to teachers, they may also reveal this to their peers. They may come to understand the variety of values held by their peers. An integration of the artistic personality can take place from clarifying their own value systems. Sharing their new self-awareness with each other in groups may help students to understand their peers better, and bring about changes in tolerance of other art styles, increase patience with one's artistic development, and lead to greater understanding of oneself in relationship to a creative group.

Analog drawing is an art form that is related to what is happening in one's immediate life, and therefore can be intrinsically highly motivating. Art students could be encouraged to communicate with each other through their art. It would be interesting to study an interactive problem-solving group of art students, all focused on using analog drawing as one of the main components of gathering information. In my experience, a group of university Master's students used this method to identify individual and group problems and to initiate the formation of an effective graduate student society.

Inmate students have been shown how to sublimate their anger and other emotions into expressive art. Their outbursts or anger usually alienated them from the rest of the students and created tension in the classroom. They expressed enjoyment and pleasure about this artistic process of diverting their otherwise destructive energies into their art and recieving adulation instead of alienation from their peers. They also were captivated by their own abstract expressive art.

Implications for Curriculum

Art teachers can take a fresh look at the type of art being produced in the classroom and ask the students to participate in the exploration of personal symbols and to investigate contemporary cultural symbols. How have symbols been used historically by artists and by other cultures? Examples for investigation may include the use of symbols for economic, militaristic, nationalistic, patriotic, liesure, or spiritual purposes. The teacher helps students to become aware of the meanings of symbols at many levels, so that everyday art begins to have symbolic meaning. The effect of cultural symbols on the human psyche becomes part of the investigation. As art students become aware of the meanings in their own symbols, hopefully they will become more sensitive to the use of symbols by other artists and by their own culture.

The application of analog drawing for solving problems is an important addition to art curriculum in prison schools. By using computers to generate some of the analog drawings, art programs can be linked to broader research among other institutions. One inmate, who was familiar with computers, suggested establishing a data base of inmates'drawings. Images and symbols produced by prison artists could be stored in computer memory along with their interpretations and explanations. Both personal interpretations and Jungian (1964) collective (universal) meanings could be used in comparison and diagnosis. There are potential applications for this information in psychology, art therapy and art education. In regular schools similar work on "visual languaging" has already been started by Professor Rhyne (1980) and her students, in which they explored art symbols created by computer and by hand.

Concluding Remarks

Research in art therapy and my experience teaching analog drawing to art students of all ages indicate that analog drawing is an effective way for art students to explore their value systems and self-image. Analog drawing helps the teacher to engage the student in deep and meaningful conversation because the student's art is a reflection of what is important in his or her life. In the prison setting, analog drawing is a way of opening the student's imagination, and of relating art to the inmate's life and immediate needs.

In a prison setting there are obstacles to overcome which inhibit the inmate artist from acknowledging and dealing with his problems. The first obstacle is to overcome the prisoner's natural mistrust. The art teacher can help develop trust by sharing his or her own analog drawings.

Turning a negative self-image into a positive self-image is another obstacle to overcome in the prisoner. By accepting the student's analog drawings and their interpretations, the teacher can help the art student build a positive self-image. Helping to develop trust and postive self-image are important steps which lead to risk-taking by the art student. He or she will be more willing to do analog drawing, and discover the hidden messages in their unconscious storehouse of images. Preliminary games and exercises help familiarize the student artist with psychologically self-revealing art. These success producing exercises can ease fears about the process of analog drawing; they can also begin to reduce inhibiting dissonance, self-criticism and the fear of failure. Analog drawing has the potential to be a healing force in the personality, to liberate the imagination, and to break down barriers to creativity by releasing the artist from the frustrations of representational art. The adult art student can begin to establish a self-image as a creative individual.

Metaphorical description of symbols, and emotional description of experience prompted by the interpretation of emotionally produced art, are powerful forces in integrating the personality. Students find that the symbol-creating part of the mind can be used to help solve problems, rearrange information, and give them new perspectives into a variety of situations that are meaningful and puzzling to them. Edwards (1986) thinks that the use of the "whole brain" (combining artistic and verbal powers) in a creative attitude towards solving life's mysteries is one of the most important discoveries of this century.

My observation of David's changes in the summer class and afterwards in our later interviews confirmed my belief that analog drawing, in both abstract and realistic form, helped David to understand himself profoundly. He was able to construct meaning from his drawn symbols to understand himself in relationship to his world. His analog drawings revealed the intricate roles he played and how these roles affected his relationships with others. He drew images which represented his internally perceived self-image and his external facade, (his public image) and we worked together to describe and interpret them clearly. Each symbol held a part of the puzzle of the meaning of his life.

Helping David find a way to interpret his art and articulate the meaning of his symbols was an important step in teaching him analog drawing. A trusting relationship allowed him to risk revealing himself. Having his feelings genuinely accepted when describing the meaning of his art helped establish our communicative relationship. He began to risk more of himself upon further interpretations of his art. Symbols in his analog drawings then became vehicles for the revelation of deep, intimate layers of meaning of his life. I think this is one of the highest accomplishments of an artist, the intimate and sometimes beautiful revelation of the artist through his or her symbolic interpretation of life.

Analog drawing played a significant part in helping David change his self-perception, the drawings also helped set his spiritual, mental, and physical priorities by giving him a concrete artistic projection of his inner world. He studied these images of his unconcious mind thorougly, and investigated the meaning of the metaphors he used to describe the symbols. Analog drawing eventually led him to an internally perceived self-transformation. The drawing exercises helped David to see his problems in a new light, which affected his choice of art media, his self-perception, and his final choice and commitment to artistic subject matter.

How much can be generalized from David's example? This was primarily the case study of one individual. One cannot verify everything David said. His statements are his interpretations which were highly affected by his environment and his psychological state at the time of the study. The philosophical, psychological, and spiritual information is all very subjective, and open to question. Other inmates in the study also exhibited some of the same positive reactions to analog drawing as David did, once they understood the intent of analog drawing and practiced the method. If there had been more time to work with these students in a less restrictive environment, they may have been willing to risk more self revelation through their art.

In some cases, inmates rejected analog drawing completely. I feel that the choice of the art student to say "no" to analog drawing should be respected by art teachers for two reasons. First, it indicates a respect for the student's choice and for his or her right to keep the inner mind private. Second, by allowing the student to make the choice, his or her postive committment to learn analog drawing is much stronger and this also creates an initial sense of trust. Not all art students can be expected to make the committment to reveal their inner lives through their art. Not all inmate art students will be able to make personal transformations or benefit as David did from such art projects. But, then, there are always exceptions, those inmates who do learn and can change in the prison systems.

This study of an unusual population in a restrictive environment, indicates that Edwards' (1986) theories and methods of analog drawing may also be effective, applicable, and teachable in normal educational settings. Future studies, both in prisons and in other art education settings, with different age groups, would help us to understand the visual language of differing age and socio-economic groups. Such studies would add to our understanding of the relationship of language development to artistic development. The values of different age groups could be compared by documenting variations in the artistic representations of their ideals. Of particular interest would be the study of analog drawings of senior adult art students. Educators and help professionals could better comprehend the needs and values of the elderly, and in turn could help seniors understand their transformations throughout their lives. Teaching strategies associated with this type of research could introduce students of all ages to an artistic method which might give them insight into addressing some of life's constant problems. Such research would guide art teachers in helping students: to express themselves visually and verbally, to integrate their inner and communal selves, and to bring their unconscious needs into their conscious awareness, all through their own creative imagery.

Helping the student create a superior self-image is a worthy educational objective.

> The purpose of all education should be to foster and further the supreme purpose of life, the development of a majestic and well-balance

> personality (Urantia Book, p. 2086).

I believe that with time and patience, an art teacher can help art students begin to develop such a positive self-image with the aid of analog drawing.

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APPENDIX A

ADDITION OF ANALOG DRAWING ASSIGNMENTS TO NORMAL ART CURRICULUM

ABSTRACT ANALOG DRAWINGS:

A. Preliminary Drawings using large pastel crayons:

1. Abstract drawings of emotions such as Joy, Anger, and Peacefulness, are to be attempted by the student to familiarize them with the language of drawing. They may draw their present emotional state. No interpretations are needed. Save these drawings. They can be compared to drawings done by other students.
2. Do a group drawing of any kind of symbols. No personal interpretations, discuss reactions to drawing.
3. Have each student do a self portrait drawing. No interpretations. Keep for later reference.

B. One abstract analog drawing to be done with pencil and paper.

1. Draw in an abstract fashion, while concentrating on a problem you wish to solve. Let your lines and forms be guided intuitively.
2. A written or oral explanation of the drawing and the symbols it contains will be required after each completed drawing.

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3. Teacher will model this process and show samples of analog drawings from other art classes.

C. One analog drawing done with the MacPaint computer drawing program.

1. Draw with the computer mouse in **abstract** fashion, while concentrating on a problem you wish to solve.
2. A written or oral explanation of the drawing and the symbols it contains is required after completing the drawing.
3. Teacher will model this procedure on the computer.

REPRESENTATIONAL ANALOG DRAWINGS

D. One analog drawing done by hand with pencil and paper.

1. Draw in a **representational** fashion, while concentrating on depicting a problem to be solved. The symbols are to be recognizable forms, for example, a tree, house, or person.
2. A written explanation of the drawing and the symbols it contains is required after completion.
3. Teacher will model this process.

E. Do one analog drawing done with the MacPaint computer drawing program.

1. Draw in a representational fashion (house, tree or

person), while concentrating on a problem to solve.

2. A written or oral explanation of this drawing and its symbols to be completed after the drawing is done.
3. Teacher models this type of analog drawing.

APPENDIX B

EDWARDS (1986) ARTISTIC CRITERIA FOR INTERPRETING ANALOG DRAWING

When interpreting their drawings ask the students to,

a. Perceive edges and endings, beginnings, boundaries and separations.

b. Perceive negative spaces around, behind, and within forms or objects.

c. Perceive relationships and proportions of the parts to each other and to the whole. Are there any distortions?

d. Perceive movement and direction.

e. Perceive intensity of kinetic language.

f. Perceive light and shadow, visible and invisible in the shadow (mood).

g. Perceive the gestalt of the drawing, the unique wholeness.

h. What perceptions do the reverse and upside-down down-image elicit?

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APPENDIX C

DAVID'S EXPLANATION OF THE MEANINGS OF HIS COLORS

BROWN: To me is a familiar color. We see it in everybody. I think that is how I analyze a person--from the amount of brown they show. It is the *veneer* that is generated as conditioning sets into our lives. It is grainy, earthy-- a bucket for our *personality*. It is not a power, but rather a state. It can be manipulated, but only as far as its possible for change. Brown is our "*face*". It is rough in texture.

ORANGE: is a "*funny*" color to me. It is lively. Because of a primary mix, it can best be expressed by its combined attributes; *inspiration* and *workable*. It is life in the making-- discovering and using. Humor could be its most direct side. It bounces and relieves to the sight. It does not calm but introduces *curiosity*. It is pretty, *flirtatious*, and skiddish--cannot be pinned down. It is a being state, very emotional. it is a wiggly form.

BLACK: to me black has a *purpose*. It sets limits, borders and boundaries. It can be called "corruption" because it *hinders*, it contrasts. It puts basic values on everything else when set next to them. Black *creeps* slowly, it overpowers. It is very useful when used properly. Black shows me destiny--*mortal limitations*--severe. It is sharp.

PURPLE: It moves me, also very emotional. It is a system that moves. It is, in primary mix, the equal representation of our inner potential and kinetic values. Wine and mauve are sexy purple variations. It is a very "deep" color. Purple can be played with, it calls attention to itself. Its texture is smooth and undulating.

WHITE: It is virginal. It is the broken inner branch or the fleece of a sheep or soft like snow. Not a color, the tone is emotional in that it evokes a response by its "absence" or strength. White to me is a placid nervy tone. Like black, it sets limits, but is also the total expanse of new, open space, waiting to be used--creative.

YELLOW: It is my representation for divinity; for the unbounded spirit that ultimately has its roots in the "God consciousness" or "Creator personality". It carries anything--be it material, emotional , or metaphysical. It is the center or source of inspiration and directs all, but controls nothing. It is the vessel for, if used properly, the whole sphere of human personal psyche revelation. Yellow can be a journey, transportive, the mover. It can reflect the best or worst of us. To me, it is the higher existence--something to be attained throughout, all colors as yellow. It is neutral--no emotion at all. Can be any shape but no texture.

EMOTIONS AND STATES

RED: is the will side of the seat of consciousness. It is the power, force, the bulldozer of our being. To me it represents everything "base"--from the *workable* beginning. With out red we would be jelly. Instrumental when regarded solely, a part of us overall. It reflects the motive force of our being and exists solely to remind us of that fact. It is the ready enacting emotion--"*kinetic*". Severe emotional set. It is *pointy*.

TURQUOISE BLUE: It is the power or *innate* side of our being. It is the matriculator, the articifer. It exists to pacify the other half of us--the red. Blue is always, and never dies. It too has a "base", but from the beginning it was there to be--only to be. It has no motivation--in fact it is the absence of motivation. To me blue is the ever ready, constant, never changing, ever present, the pure "*potential*" within us all. Emotional. It is *round*.

GREEN: It is my source of fertility. It is the stem that supplies us with ourselves. It is the *shield* for our psyches, our souls, our very core. Without green we would die, but too much green can kill, can lead to a disastrous malady with abuse. Yet green is an essence, or a need. It survives to *feed, nurture, protect*. Green is, because of the primary mix, potent-neutral. It is there to *survive*. It is *whole*.

VITA

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