

Introduction to

# *Art Therapy*

Sources & Resources



ROUTLEDGE  


JUDITH A. RUBIN

---

Introduction to

*Art Therapy*



---

Introduction to

*Art Therapy*

Sources & Resources

JUDITH A. RUBIN

*"It Is Only in Being Creative  
That the Individual  
Discovers the Self."*

D. W. WINNICOTT

 **Routledge**  
Taylor & Francis Group  
New York London

---

Routledge  
Taylor & Francis Group  
270 Madison Avenue  
New York, NY 10016

Routledge  
Taylor & Francis Group  
27 Church Road  
Hove, East Sussex BN3 2FA

© 2010 by Taylor and Francis Group, LLC  
Routledge is an imprint of Taylor & Francis Group, an Informa business

Printed in the United States of America on acid-free paper  
10 9 8 7 6 5 4 3 2 1

International Standard Book Number: 978-0-415-96093-9 (Hardback)

For permission to photocopy or use material electronically from this work, please access [www.copyright.com](http://www.copyright.com) (<http://www.copyright.com/>) or contact the Copyright Clearance Center, Inc. (CCC), 222 Rosewood Drive, Danvers, MA 01923, 978-750-8400. CCC is a not-for-profit organization that provides licenses and registration for a variety of users. For organizations that have been granted a photocopy license by the CCC, a separate system of payment has been arranged.

**Trademark Notice:** Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

---

**Library of Congress Cataloging-in-Publication Data**

---

Rubin, Judith Aron.

Introduction to art therapy : sources & resources / by Judith A. Rubin.  
p. ; cm.

Rev. ed. of: *Art therapy* / Judith Aron Rubin. c1999.

Includes bibliographical references and index.

ISBN 978-0-415-96093-9 (hardback : alk. paper)

1. Art therapy. I. Rubin, Judith Aron. Art therapy. II. Title.

[DNLN: 1. Art Therapy. WM 450.5.A8 R896i 2009]

RC489.A7R834 2009

616.89'1656--dc22

2009010661

---

Visit the Taylor & Francis Web site at  
<http://www.taylorandfrancis.com>

and the Routledge Web site at  
<http://www.routledge.com>

---

## Contents

Preface	xiii
Acknowledgments	xxi
A Few Words About Style	xxiii
Introduction to the Revised Edition	xxv
1 Previews	1
The Many Faces of Art Therapy	1
Preview of Coming Attractions	1
Short Stories—Vignettes	1
How Art Helped Me at Times of Trauma	3
Art Helps a Psychotic Boy Return to Reality: RANDY (12)	5
Art Contains Aggression at Home: JENNY (5), NONA (4), and JON (4 and 14) (DVD 1.9)	6
Stories from the Art Therapy Studio (DVD 1.10)	7
Art & Drama Therapy Help a Girl Say Goodbye: LORI (5)	9
Art Therapy Unblocks Grieving for a Little Boy: JEFF (6)	11
Art Therapy Releases a Worried Boy's Energy: ALAN (4 and 11)	11
Art Therapy Allows an Anxious Boy to Feel Secure: JACK (12)	12
Art Therapy Helps a Talented Teenager: BETTY JANE (14)	14
Art & Drama Therapy Liberate a Depressed Adolescent: JIM (17)	14
Art Therapy with a Depressed Woman: MRS. LORD (27)	16
Art Draws out Despair in Marital Therapy: MR. & MRS. T.	19
Art and Writing Help in Adjusting to a Painful Reality: MARJORIE (45)	21
Preview of Coming Chapters	24
2 What Is Art Therapy?	25
Art + Therapy = ?	25
Art Therapy: What It <i>Is</i> and What It <i>Is Not</i> (DVD 2.1)	26
Art Therapy and Art Education (DVD 2.2)	28
Invisible Differences	28
Participants “Know” the Difference	29
Art Therapy and Art for People with Disabilities (DVD 2.3)	31

Educational and Recreational Settings	31
Medical and Rehabilitation Settings	33
Medical Art Therapy and Arts Medicine (DVD 2.4)	34
Room for All: Teamwork (DVD 2.5)	35
Art Therapy and Child Therapy (DVD 2.6)	37
Play Therapy and Child Art Therapy	37
Pediatric Art Therapy and Child Life Programs	38
Art Therapy and Art Counseling	38
Other Clinicians Who Use Art (DVD 2.7)	39
Art Therapy and Occupational, Recreation, and Activity Therapy	39
Art Therapy and Others Using Art in Psychotherapy	40
Art Therapy and Expressive Therapies (DVD 2.9)	42
Expressive Arts Therapy Ends Nightmares: CARLA (8)	42
Mixing Modalities in Treatment	43
Sharing and Collaborating	44
Training Issues	45
Choosing a Multimodal Approach	46
Concluding Thoughts	47
Art + Therapy = Art Therapy	47
Endnotes	48
3 History	49
The Sources of Art Therapy	49
Natural Beauty is Soothing	49
Creating Comes Naturally	50
Art for Healing Is Ancient and Universal	50
Art Therapy: An Idea Whose Time Had Come	51
Psychiatric Interest in Patient Art	51
Interdisciplinary Exchange	52
Creativity and Madness	53
Art Brut and Outsider Art	53
Art in Diagnosis and Therapy	53
Therapeutic Art Education	54
Artists in Hospitals	56
Art Therapy Is Born	57
Naumburg and Kramer	57
Other Art Therapy Pioneers in the United States	61
Art Therapy in Other Countries (DVD 3.13)	64
Concluding Thoughts	68
Endnote	68
4 The Basics	69
The Art Part	69
Knowing Materials	69
Knowing the Creative Process	72
Knowing Artistic Products	73
The Therapy Part	74
Knowing Development	74
Knowing Psychodynamics	74

Knowing Pathology and Potential	75
Knowing Treatment Planning	75
Knowing the Therapeutic Dyad (DVD 4.2)	75
Knowing the Process of Change in Therapy	76
Necessary Conditions: The Framework	76
A Supportive Setting	76
Physical Conditions	77
Psychological Conditions	77
Doing Art Therapy: The Interface	78
Setting the Stage	78
Evoking and Facilitating Expression	78
Looking at and Learning from the Art Process	78
Working Artistically	79
Basic Principles	80
Selecting Art Therapy	80
Assessment in Planning and Evaluation	81
Evaluating Art Therapy	81
Qualitative Evidence	82
Quantitative Evidence	83
Art Therapy Research	83
The Art Product in Evaluation	84
The Art Process in Evaluation	84
Why Art Therapy?	85
Art Involves the Whole Person	85
Much of Our Thinking Is Visual	85
Memories May Be Preverbal or Forbidden	86
Negative Ideas and Feelings Are More Easily Expressed in Art	86
Art Helps to Face What's Inside: LAURIE (38)	87
Art Offers Unique Possibilities for Expression	87
The Art Product Is a Helpful Presence	88
Art Is Flexible and Versatile	89
Art Normalizes Psychotherapy	89
The Creative Process Is a Learning Experience	90
Art Is a Natural "High" That Also Heals	90
Why Art?	92
Back to Basics	92
Endnote	93
5 Approaches	95
Multiple Paths: Multiple Perspectives	95
Psychodynamic Approaches to Art Therapy	96
Freudian Psychoanalysis	96
Free Association in Art Imagery: LINDA (8)	97
Jungian Analytic Therapy	98
Humanistic Approaches to Art Therapy	100
Person-Centered Approach	100
Adlerian	100
Gestalt	101



Ericksonian	102
Phenomenological	102
Existential	102
Psycho-Educational Approaches to Art Therapy (DVD 5.3)	103
Behavioral	103
Cognitive	104
Developmental	107
Adaptive	107
Systemic Approaches to Art Therapy	107
Family Art Therapy	109
Images Illuminate Important Issues—John and His Mother After Father’s Death	110
Group Art Therapy	111
Individual Growth in a Group: DON (9)	112
Art/Image-Based Approaches to Art Therapy (DVD 5.5)	113
Spiritual Approaches to Art Therapy	113
Integrative Approaches to Art Therapy	115
Theory, Technique, and Art Therapy	116
Art Therapists as Theorists	116
The Unspoken Perspective	117
Selective Eclecticism	117
Is Theory Really Necessary?	117
Endnotes	118
6 Assessment	119
Art and Diagnosis	119
Projective Techniques	119
Responding to Visual Stimuli	120
Preference Tests	120
Copying and Completion	121
The Scribble Drawing	121
Projective Drawings	122
Standardization in Drawing Tasks	125
Art and Psychopathology	125
Studies of Artistic Development	127
Art Therapists as Diagnosticians	128
Art Therapists and Projective Drawings	128
Draw-a-Person and Self-Portrait in Assessment: JIMMY (5)	128
Rating Scales by Art Therapists	129
Rating Scales for Art Products	129
Rating Scales for Art Behaviors	130
Assessing Change After Seven Weeks of Group Art Therapy	132
Art Therapy Assessments	134
Overview	134
Unstructured Approaches	134
Art Assessment Reveals Depth of Pathology: EVELYN (16)	135
A Scribble Drawing Helps a Sullen Adolescent: MELANIE (15)	135
Structured Approaches: Themes	135

Art Assessment Batteries: Individuals	136
Art Assessments for Specific Purposes	137
Assessing Sexual Abuse Through Art	138
Assessing Spiritual Development Through Art	138
Art Assessment Batteries: Families	139
Art Assessment Batteries: Couples	139
Selection/Creation Art Assessment Batteries	139
Silver Drawing Test of Cognition & Emotion	139
Magazine Photo Collage	140
Face Stimulus Assessment	141
Concluding Thoughts	141
Endnotes	142
7 Technique(s)	145
Introduction	145
Evolution of Art Therapy Technique	146
Evoking Expression (DVD 7.1)	146
Warming Up	146
Pictorial Stimuli	147
Visual Starters	147
Using the Nondominant Hemisphere	147
Stimulating Materials and Methods	148
Regressive Media Help in Dealing with Shame: GLORIA (29)	148
Mental Imagery	148
A Series of Images	149
Facilitating Expression (DVD 7.2)	150
Motivational Techniques	150
Artistic Interventions	150
Drawing Workbooks and Guides	153
Deciding What to Do and Why	154
Specific Tasks Help a Family to “See” Problems	157
Variations on the Visual Arts	158
Sandplay	158
Hypnosis and Guided Imagery	158
Phototherapy, Videotherapy, and Computers	159
Art and Film Therapy Help a Young Man Grow Up: ISAAC (DVD 7.9)	161
Multimodal Expressive Arts Therapy	163
Concluding Thoughts	164
Endnotes	166
8 People We Serve	167
Art Therapy Is Especially Good For ...	167
Those Who Have No Words	167
Those Who Are Resistant	169
Art Therapy With an Elective Mute: ELLEN (11)	169
Art Therapy Is for All Ages	171
Children	172
Art and Sandplay Help a Grieving Toddler: BILLY (2)	172

Art and Play Therapy for an Anxious Little Girl: AMY (3) (DVD 8.10)	174
Adolescents	174
Art Therapy for a Painfully Shy Adolescent: LUCY (13)	176
The Story of Sam: A Schizoid Teenager (18)	176
Adults	179
Art in Diagnosis and Therapy with a Young Adult: SALLY (22)	180
Unresolved Grief Finally Faced: OLIVER (36)	181
Art Therapy for Artists	183
The Elderly	184
It's Never Too Late: HANNAH (64)	186
Endnotes	189
9 Problems We Address	191
Living With Mental Illness	191
Introduction	191
A Story of Bravery and Creative Coping: KAREN	191
Children with Psychotic Disorders	194
A Youngster with Childhood Schizophrenia: DOROTHY (10)	194
A Girl Who Spoke by Shutting Me Out: KITTY (4)	197
A Teenager With Asperger's Syndrome Uses Puppets: EMILY (16)	199
Living With Disabilities	199
A Therapeutic Art Program Helps a Partially Sighted Girl: JANE (11)	200
Expressive Arts Therapy Helps a Blind Boy: LARRY (8)	201
History of Art Therapy for Those With Disabilities (DVD 9.8)	202
The Family of the Disabled Individual	206
Problems Especially Helped by Art Therapy (DVD 9.9)	206
Eating Disorders	207
Art Therapy for an Adolescent with Anorexia: LILA (17)	207
Substance Abuse	207
Art Therapy Helps a Recovering Addict: AMELIA (25)	209
Survivors of Sexual Abuse	209
Dissociative Identity Disorder (Multiple Personality Disorder)	210
From Depression to Dissociation: The Story of ELAINE (40)	210
Is Art Therapy Dangerous for Some People?	215
Concluding Thoughts	216
Endnote	216
10 Places We Practice	217
Introduction	217
Medical Art Therapy	218
Art in Medical Assessment	218
Art Therapy for Psychosomatic Conditions	220
A Child With Encopresis: JERRY (11)	221
Art Therapy in Trauma and Rehabilitation	222
Art Therapy for Healing	224
Art Therapy for Terminal Illness	225
Fighting Cancer With Art and Imagery: SUE (37)	226

Art Therapy for Bereavement (DVD 10.5)	227
A Child Requests Art Therapy After His Mother Kills Herself: CHRISTOPHER (7)	228
Art as Therapy in Times of Crisis	229
War and Combat	229
Natural Disaster and Violence	231
Community Tensions	231
People and Families in Crisis	232
Art Therapy for Posttraumatic Stress Disorder (PTSD): JACKIE (7)	232
Displaced Persons	233
Economically Disadvantaged Individuals	233
Art Therapy in Correctional Institutions	234
Art as Therapy for Wellness	235
Art as Therapy in Everyday Life	235
Art as Therapy for Children and Families	235
Art as Therapy in a Preschool: SAMMY (4)	235
Art as Therapy for Normal Adults	238
Concluding Thoughts	238
Endnotes	239
11 Professional Issues	241
Evolution of Art Therapy Education	241
Becoming an Art Therapist	241
Learning by Doing	241
Learning by Teaching and Consulting	242
Art Reveals Capacities of a Deaf-Mute Girl: CLAIRE (10)	242
Learning by Sharing with Others	243
Learning in Personal Psychotherapy and Supervision	243
Apprenticeships, Courses, and Training Programs	245
Supervision	246
Self-Awareness	246
Images of Supervision	247
Promoting Creativity in the Art Therapist	247
Becoming an Art Therapist: Professional Identity Formation	248
Evolution of Standards	249
Standards for Registration	249
Standards for Board Certification	250
Standards for Educational Programs	250
Evolution of Continuing Education	250
Learning Through Further Education	250
Obtaining Relevant Credentials	251
Ethics in Art Therapy	251
Standards of Practice and Ethical Conduct	251
Ethics and the Art Created in Art Therapy	252
Ethics and Client/Therapist Differences	253
Disability Issues	253

Phenomenological Research on a Tactile Aesthetic	254
Multicultural Issues	255
Evolution of Political Action and Networks	258
Public and Professional Awareness	259
Concluding Thoughts	260
Endnotes	261
12 What Next?	263
Finding Out More About Art Therapy	263
Growing Art Therapy Literature	264
Art Therapy as a Career	266
Reality Check: Jobs and Salaries	266
Credentialing in Other Areas	267
New Employment and Funding Sources	267
The Future of Art Therapy	270
Art Therapist Predictions: Past and Present	270
Art Therapy Has Much to Share	271
Art Therapy in the Age of Virtual Reality	273
Artist or Therapist?	274
Need for Art in Times of Change	274
Art + Therapy = Art for Life	275
Endnotes	275
Resources	277
References	281
Introduction to Art Therapy: Sources & Resources	297
Index	317

---

## Preface

*Art as a helper in times of trouble, as a means of understanding the conditions of human existence and of facing the frightening aspects of those conditions, as the creation of a meaningful order offering a refuge from the unmanageable confusion of outer reality—these most welcome aids are grasped by people in distress and used by the healers who come to their assistance.*

**Rudolf Arnheim**

### Map of the Territory

This second edition of a book written a decade ago reflects my wish to bring its contents up to date in a field that continues to grow at an amazingly rapid rate. This growth is reflected most dramatically in two areas that were beginning to be apparent when the first edition was finished in 1997, but are increasingly evident a decade later.

The first is an exponential increase in the literature, reflected in the number of books cited in the References, almost twice those noted only ten years ago. Increasingly specialized, they are often edited or written by multiple authors, indicating an awareness of the complexity of the particular knowledge and skills required to conduct art therapy with different sorts of individuals in diverse settings. This is true whether the content to be mastered is the nature of particular disorders, the cultures within which practitioners work, or the latest developments in attachment theory, neurobiological development, and ways of reconceptualizing therapeutic paradigms (Jones, 2005; Riley, 1999, 2001). The literature also reflects a growing level of sophistication about both psychology and art (Maclagan, 2001), and a thoughtfulness not always apparent in the past. It has become more profound, at the same time more poetic, and, paradoxically, more pragmatic.

The second is an awareness and acceptance of the idea of art therapy in mental and physical health care, as well as in the culture at large. As with psychoanalysis, whose concepts have permeated our society, there is often considerable misunderstanding. While the pervasiveness of the notion that art can be healing is a testament to the success of the profession embodying this idea, it has also created confusion because of the different kinds of people who offer therapeutic arts activities.

For this reason, Chapter 2, which deals with the definition of art therapy, may be even more pertinent in the 21st century than it was in the 20th. Since art therapy is indeed an idea whose time has come, the history of the discipline in Chapter 3 is not only timely, but also essential for a comprehensive understanding of the profession. The spread of art therapy around the globe is an impressive phenomenon, which will no doubt continue in this era of instant and easy communication.

Ten years ago I was persuaded to write the first edition of this book because I agreed with my editor that there was a need for an introductory text that would provide a fair and accurate overview of the field. In the decade since then, two books have been published which led me to wonder whether this text was still needed. However, after looking carefully at each, I believe that the two recent books are complementary, but not identical to the mission of this one.

It is probably no accident that both are entitled the *Handbook of Art Therapy*, and because they hope to introduce readers to many ways of working and thinking, both cover some of the same territory as this text. One (Malchiodi, 2003) is an edited collection of chapters by different specialists about particular subjects. The other (Case & Dalley, 2006) understandably reflects the way in which art therapy has developed in the United Kingdom, which is similar to, but different from, how it has evolved in the United States (Gilroy & McNeilly, 2000).

After serious consideration, I concluded that an overview of the field by a single author is still a good idea, especially because of art therapy's continued growth and development during the past decade. My goal remains the same: to make this text broadly inclusive and reflective of the rich past and present of this new discipline. My aim has been to review and to distill the story of this still-evolving profession. Looking at the past as well as the present has been greatly encouraging, since art therapy continues to grow, not only in size and scope, but in sophistication as well.

It is my wish that, despite its necessary brevity, this book will be sufficiently informative that the reader will want to explore the discipline in more detail, going to some of the more specialized literature noted in the chapters and listed in the References. My plan is to broadly outline the history and current shape of the field, and my hope is to do so in a way that is both fair and accurate.

This book is something like an *aerial map* of the territory, to be further explored at ground level by the interested traveler. As with a map, the reader may explore specific areas (chapters) in whatever order is most appealing, since they are essentially independent of one another.

Getting to know a person or a profession takes time. It is always risky to generalize from insufficient data. A little knowledge, in art therapy as elsewhere, can be a dangerous thing. And a little knowledge *about* art therapy is just that, only one aspect of a multifaceted discipline, with almost as many possible permutations as there are practitioners. No single instance represents the whole, yet each is part of a richly varied panorama. Hopefully, the overview provided in this book will give the reader an orientation with which to further explore this fascinating field.

### **Perspectives: Personal and Historical**

In addition to providing an overview, I have attempted to give the reader a feeling for the drama of art therapy's evolution, as well as an introduction to some of the key players. Since I have participated in the development of the profession in a variety of ways, I shall include some personal experiences, when and if it seems that they illustrate the story of art therapy.

On the DVD (0.1) you can watch “My Life in Art Therapy,” in which I briefly outline my own experiences, some of which are described further in later chapters.

I believe strongly that the shape of the present can best be understood in the context of the past. Whatever kind of knowledge you want to acquire, knowing what came before is extremely useful. In psychotherapy itself, clinicians differ greatly about the need to deal with the past in the treatment. But all agree that some kind of *history* is vital to developing a sense of the problem and of possible solutions. Even cognitive-behavioral therapists, whose focus is on the here-and-now, need to obtain what they call a *baseline* before initiating the process of therapy. For this reason, many chapters include early work as well as current thinking and practice.

This volume can offer the reader breadth, but it cannot provide depth. Missing is the intimacy and immediacy of what actually goes on in art therapy, especially over time. The brief clinical vignettes included here offer but a glimpse of the drama of the treatment situation. Even the longer stories in this book are mere summaries of a richer and more nuanced process. There are, however, more substantial case studies in the literature, which the reader can explore to get a sense of the unpredictable narrative of a creative therapeutic adventure. These will be referred to within the chapters.

### Words and Pictures

In addition to the story of each individual, family, or group in art therapy, there is the powerful nonverbal drama of the moment-to-moment encounters among patient(s), therapist, and art materials. I believe that the dance that ensues is best illustrated through the medium of film. I had planned to create a videotape to accompany the first edition. Because a change of publishers led to the abandonment of that plan, I ended up creating a film overview of the field of art therapy, which is independent of this volume but is a useful supplement. A recent review in an art therapy journal said of the film, “It really tells you everything you need to know about art therapy.”\*

*Art Therapy Has Many Faces* (Rubin, 2008a) is a visual introduction to the field, and has been remarkably successful for an educational film. At the time of this writing it had sold over 2,500 copies with no advertising or promotion, simply by word of mouth, and a version with Chinese-language subtitles is being distributed by the Taiwan Institute of Psychotherapy. This suggests that it has met a need, which cannot be met by words alone. For that reason, it is recommended that the reader obtain a copy of the film from Expressive Media, Inc. and use it as a supplement to this text ([www.expressivemedia.org](http://www.expressivemedia.org)).

As the Art Lady on the public television program *Mister Rogers' Neighborhood* during its first three years, I was introduced very early to the power of the media. After that experience, and with Fred Rogers' encouragement, I made three teaching films (Irwin & Rubin, 2008; Rubin, 2008c, 2008d) and was instrumental as a board member of the American Art Therapy Association in recording four pioneers in *Art Therapy: Beginnings* (American Art Therapy Association [AATA], 1975).

This is because it has always seemed to me that only in vivo could the therapeutic power of art be effectively communicated. The very elements that make art therapy so effective are difficult—if not impossible—to fully convey in words, even with pictures of the creative process and the artwork created.

---

\* Burt, H. Video review. *Canadian Art Therapy Association Journal*, 20(2), 2007: 54.



Expressive Media, Inc. (EMI, [www.expressivemedia.org](http://www.expressivemedia.org)), a nonprofit organization founded by my drama therapy colleague and me in 1985, now distributes not only *Art Therapy Has Many Faces*, but also remastered versions of our early films with special added features on each DVD (Irwin & Rubin, 2008; Rubin, 2008a, 2008b). In addition, EMI distributes a remastered version with related features of *Beyond Words: Art Therapy for Older Adults*, a film originally sponsored by the American Art Therapy Association to inform legislators about the healing power of art (Rubin, 2008b).

In the years since the first edition was published, the world has seen many changes in communication patterns, thanks to the computer and the Internet. People are learning more and more through electronic avenues. I am pleased that Routledge agreed to include a DVD in this second edition, which will allow the reader to see many more of the images referred to in the book. Compressed video files have also been included on the DVD to be played on a computer. These, though brief, serve to illustrate the text more dynamically than any still photograph can ever do.

Because it is essential that the reader be able to locate specific images and video clips while using the book, the *Contents of the DVD* is available as a text file on the disc, to be printed out for easy reference. These specific images are also referred to in the text itself in **bold type**.

### Expressing and Reflecting

In a way, the complementarity of film and images with the text of this book parallels the nature of art therapy itself. The combination of genuine expressive art activity (**Figure 1**) with some kind of thoughtful reflection on that process (**Figure 2**) is really the essence of this field. In fact, it is what distinguishes it most clearly from related disciplines.

In almost all approaches to art therapy, there is an image-making time and a reflection time. The proportions may vary, and the thoughtful component may be silent, and can involve movement, music, drama, and poetry, as well as written or spoken verbal



**Figure 1** A woman involved in creating.



**Figure 2** The same woman looking and reflecting.



**Figure 3** A blind boy involved in finger painting.

commentary. Art therapy, however, always includes involved doing (**Figure 3**) plus relaxed reflection (**Figure 4**), with or without words.

This combination, like psychotherapy plus medication for depression, is more powerful than either one alone. Creating art can indeed be therapeutic, and verbal therapy can be very effective. But there is something about the two together that is really spectacular. Of



**Figure 4** The same boy talking about the experience.

course, there are times in art therapy when expressing or reflecting is the focus of a particular session or period of time, but the discipline by definition includes both elements. As with most alloys and hybrids, the synergistic mix is sturdier than the individual elements alone.

### Seeing and Doing

Although a film or an image can offer useful illustration, there is nothing like observing an actual session for finding out what art therapy is all about. Even better than watching is participating. This kind of active personal engagement in learning may also occur in a workshop experience or in treatment—as an individual, as a member of a group, or as part of a family. Nothing conveys the power of art therapy as much as doing it, even if it is no more than a brief involvement.

Some of the recent books in the field include suggested art activities and exercises to extend the experience of reading about art therapy. Although it would be possible to add that component, I am more comfortable recommending that the reader attend a workshop given by someone who can create a safe environment to hold what emerges.

### Art Therapy: A Rapidly Growing Hybrid

I am convinced, in fact, that it is the synergistic potency of the combination of art with therapy that accounts for the rapid growth of this still-young field. This is especially remarkable, because recent years have seen economic belt tightening in all kinds of institutions that educate and employ art therapists in the United States. Although the rate of growth has fluctuated, the field has been steadily expanding. New training programs and job opportunities have continued to develop, most often through the creative efforts of individual art therapists and others who believe in its potential. The professional association in this country has grown since its founding in 1969 from a membership of 100 to 5000. And, as noted earlier,

there has been a worldwide expansion of the field of art therapy, with pioneers and new programs appearing around the globe.

Although I imagine that the majority of readers are likely to be students of art therapy, I hope that others will read this book as well. For if more administrators, colleagues, and concerned citizens were aware of the power of art in therapy, I feel certain they would want to promote it. Perhaps even a brief introduction to this rich and wonderful discipline will stimulate the development of opportunities for more people in more places to have access to the healing power of art.

**Judith Aron Rubin**



---

## Acknowledgments

Many have helped in the work on this book; I can express my gratitude to only a few. I was astonished to find that approximately 200 books on art therapy and related areas had been published in the decade since I wrote the first edition. I am grateful to my publisher, Routledge, for making its books on art therapy available to me. My special appreciation to Jessica Kingsley for her generosity in allowing me to obtain her many recent publications in the field at a price that a retired professional can afford, and my thanks to Charles C. Thomas for a discount on its recent books.

There are many individuals to whom I am grateful for their work on the photographs that illustrated the first edition of this book, some of which are on these pages, while others are now found on the DVD. Most of the illustrations are from my own files and were shot by Norman Rabinovitz and Sheila Ramsey of Children's Hospital or by the Media Services of Western Psychiatric Institute & Clinic. In addition, some of the photographs, such as the picture of Edith Kramer with Eleanor Roosevelt by Herschel Stroyer, and the one of Bruce Moon by George Pugh, were taken by freelance artists. Several images were taken by the late Jacob Malezi, a few were photographed by Richard Hurst, and some were donated by Lynn Johnson.

Pictures of the pioneers were generously provided by art therapists from their own records or the archives of others. My thanks to: Gladys Agell, Frances Anderson, Robert Ault, Sandra Graves, David Henley, Don Jones, Cliff Joseph, Edith Kramer, Mildred Lachman-Chapin, Myra Levick, Bruce Moon, Aina Nucho, Arthur Robbins, Mary Cane Robinson, Rawley Silver, Patricia St. John, Harriet Wadson, Christine Wang, and Diane Waller of Goldsmith's College in London.

Thanks to the Van Pelt Memorial Library of the University of Pennsylvania for photographs from the Margaret Naumburg Archives, and to Tom and Kate Frank for pictures of Ms. Naumburg, who was Dr. Frank's mother. Thanks also to the Archives of the Pennsylvania State University, and to John Michael, Alice Schwartz, and Ed Mattil for pictures of Viktor Lowenfeld. Thanks as well to Nancy Knapp of Emporia State University and the AATA Archives, for photographs of Florence Cane and Mary Huntoon. Thanks to Monika Smith of the Zierer Archives at the College of New Rochelle for pictures of Edith Zierer. Because of the DVD, it has been possible to include images of many more colleagues in this edition. They are too numerous to list here, but all are identified in the Contents of the DVD.

As for the written part, I thank Natalie Gilman, my first editor on this project, for talking me into it, my colleague Laurie Wilson, who helped me to outline the first edition, and to Ellie Irwin and Laurel Herman for helping me to refine its language and organization. I am indebted to the reviewers who critiqued the first edition, and whose comments were most helpful in revising the text. I want to especially thank Randy Vick, faculty member and former Chair of the Master of Arts in Art Therapy program at the School of the Art Institute of Chicago, whose detailed suggestions made this revision considerably easier.

My appreciation also goes to those who reviewed the first draft of this manuscript for their suggestions. I am deeply grateful for the help of the many art therapists and others in allied fields I wrote or called with questions and requests, who are too numerous to name, but who were uniformly gracious and responsive. I am also indebted to my Editors at Routledge, George Zimmar and Fred Coppersmith, who have been extraordinarily patient with my tardiness in getting this manuscript to press. Their understanding and graciousness with the delay has been appreciated.

Of course, I could never have written this book at all without my very best teachers—the patients, students, supervisees, consultees, and colleagues—from whom I have learned over the past 45 years. My gratitude for what they have taught me goes beyond words.

---

## A Few Words About Style

Before getting into the text, I should like to explain some stylistic decisions . . . Since the vast majority of art therapists are women, I have chosen to use the female pronoun when talking about the therapist. Although patients are of both genders, I have arbitrarily chosen to use the masculine pronoun when referring to them in a general fashion. I hope this decision will not mislead or offend the reader, since it seems to make for a smoother flow in the text. While I have tried to be “politically correct” in terminology, I apologize in advance to anyone who feels offended by my preference for language that is familiar to me.



- [Hiding from the Light for free](#)
- [download online English Civil War Artillery 1642-51 \(New Vanguard, Volume 108\) pdf, azw \(kindle\), epub](#)
- [download online The Wilderness Paddler's Handbook](#)
- [Against Proclus On the Eternity of the World 12-18 \(Ancient Commentators on Aristotle\) pdf](#)
- [download online New England \(DK Eyewitness Travel Guide\)](#)
- [Human Footprints: Fossilised Locomotion? pdf, azw \(kindle\), epub](#)
  
- <http://wind-in-herleshausen.de/?freebooks/The-End-of-Illness.pdf>
- <http://flog.co.id/library/CivilWarLand-in-Bad-Divine--Stories-and-a-Novella.pdf>
- <http://www.wybohaas.com/freebooks/Remainder.pdf>
- <http://berttrotman.com/library/Cross--Functional-Teams--Working-with-Allies--Enemies--and-Other-Strangers--Jossey-Bass-Business---Management->
- <http://dadhoc.com/lib/Por-amor-a-la-fisica---For-The-Love-of-Physics.pdf>
- <http://growingsomeroots.com/ebooks/Vegetarian-Entrees-That-Won-t-Leave-You-Hungry.pdf>