

---

## Using Clients' Artistic Expressions as Metaphor in Counselling: A Pilot Study

---

Beverly J. Ulak

Anne L. Cummings

*University of Western Ontario*

---

### Abstract

Six clients were asked to draw pictorial representations of their problematic situations and then discuss them by identifying with the elements of their drawings as parts of themselves. Using The Experiencing Scale (Klein, Mathieu-Coughlan, & Kiesler, 1986), pre-art intervention dialogue and post-art intervention dialogue were assessed for level of experiencing. Level of experiencing increased as clients discussed their pictures,  $t = 12.6, p < .01$ . Qualitative observations of client behaviour during this section of the counselling sessions also supported a change to a higher level of experiencing.

### Résumé

On a demandé à six clients de représenter leurs problèmes par des dessins. On leur a ensuite demandé d'en discuter en identifiant les différents éléments de leurs dessins comme des parties d'eux-mêmes. On s'est servi de "The Experiencing Scale" (l'Echelle de l'expérience ressentie) de Klein, Mathieu-Coughlan et Kiesler (1986) pour mesurer le degré d'expérience ressentie lors du dialogue de l'intervention pré-art et post-art. Au fur et à mesure que les clients discutaient de leurs dessins, le degré d'expérience ressentie augmentait,  $t = 12.6, p < .01$ . Les observations qualitatives du comportement du client pendant cette partie des séances consultatives confirment également l'accroissement du degré d'expérience.

Using art interventions with clients has been found to provide a facilitative medium for the expression of feelings and conflicts (Feinstein, 1985; Schneider, Ostroff, & Legow, 1990; Speltz, 1990). The power of the visual image lies in its capacity to capture and preserve both ideation and its associated emotion. Art, in this context, has the potential for becoming a medium for both self-examination and verbal discourse between counsellor and client.

Rubin (1984) argues that a client's personal imagery is evoked and given concrete form by artistic expressions. The forms that are created are assumed to mirror or embody elements of the client's experience. When given the opportunity to explore their artistic expressions, clients may be able to see themselves more objectively, while maintaining emotional involvement with the process. Furthermore, clients may discover through the artistic experience the alternatives which will assist them to create change in themselves and their lives (Rhyne, 1984).

It is possible to view artistic expression in counselling as a metaphor for the conflicts, emotions, or situations being represented by the visual image produced by the client. The word, metaphor, comes from the Greek word, *metapherein*. *Meta* means change, and *pherein* means to

bear or carry. Metaphors, then, involve a process of change that occurs when attributes ordinarily designating one entity (topic) are transferred to another entity (vehicle) by comparison (Kopp, 1995). In this way, both art and language metaphors encourage people to look beyond the literal and to access deeper levels of meaning.

Feinstein (1982) notes, however, two differences between linguistic and visual metaphors. First, linguistic metaphors are verbal while visual metaphors are nonverbal, which makes understanding and verbalizing the images more difficult. Second, in linguistic metaphors, both the topic and vehicle are given: for example, "my anger (topic) is a hot flame" (vehicle). With visual metaphor, the vehicle is given (e.g., a drawing of a hot flame), while the topic is often not present. To supply metaphoric understanding, the topic must be discovered, often by asking the drawer to talk about the qualities of the drawing. Thus, whether an art expression is considered to be metaphoric depends on the intent of the creator (client) as well as the interpretive process that occurs between counsellor and client after the completion of the drawing.

Within a counselling context, Goncalves and Craine (1990) believe that metaphor usage is helpful to clients because it accesses tacit or unconscious levels of cognitive representation. In other words, metaphors can help clients outflank the left brain because they disguise ideas (Barker, 1996). Similarly, Adler (1993) suggests that metaphors provide a nonthreatening means for clients to externalize feelings or knowledge that are difficult to articulate.

The facilitative effects of metaphor usage in counselling are well established. Romig and Gruenke (1991) found that resistant inmates responded favourably to imagery-rich language which reduced defenses, while increasing focusing and experiencing in their counselling. In a different vein, Martin, Cummings, and Hallberg (1992) found that clients rated sessions during which they recalled counsellors' use of intentional metaphors as significantly more helpful than sessions during which counsellors did not use metaphors. From a theoretical perspective, Hoskins and Leseho (1996) recommend the possible use of six different metaphors of the self to aid in client exploration.

While much research has investigated the use of verbal metaphor in counselling (e.g., Angus & Rennie, 1989; King, 1989; McMullen & Conway, 1994; Muran & DiGuiseppe, 1990), very little research has investigated the use of artistic expression as metaphor in counselling. In one study, Feinstein (1985) encouraged clients to choose an art object and then use it metaphorically by pretending to be the object. The clients then received standard verbal counselling. The participating counsellors reported that the art experience helped clients to move through some impasses and reveal new problem areas.

The use of interventions such as metaphors in counselling often stimulate feeling states or emotional experiencing. For this reason, the present study also explored experiencing. The term, experiencing, is defined by Gendlin (1962) as a pre-verbal, pre-conceptual, bodily sense of being in interaction with the environment; a "gut-level" sense of the felt meaning of things. The dynamic, continuous experiencing process also includes sensations, impressions, somatic events, feelings, reflective awareness, and cognitive meanings that compose one's phenomenological field.

Several authors assert the beneficial aspects of experiencing. Mahrer (1985) believes that when there is an increase in the breadth and depth of experiencing, there is more likely to be changes in an individual's behaviour and feelings. Similarly, Bohart and Wugalter (1991) state that attaining insight or experiencing feelings can lead to clients experiencing a reorganization in their understandings of the self and the world. However, they contend that experiencing is more than just getting in touch with feelings or gaining insight. Rather, it is a more holistic, bodily, felt integration of feeling and knowing.

The most frequently used measure of experiencing is the Experiencing Scale (Klein, Mathieu-Coughlan, & Kiesler, 1986) which is intended to capture the essential quality of a client's involvement in counselling. For Klein et al. (1986), the concept of experiencing refers to the extent to which client inner referents become the felt data of their attention. The scale is hierarchically organized to measure client statements ranging from impersonal referents, to external referents, to describing feelings, and finally, to internal referents.

Research with the Experiencing Scale has shown that higher levels of experiencing have been significantly correlated with self-revelation, elaboration, problem solving, and other cognitive variables (Klein et al., 1986). Paivio (1989) found a significant relationship between client levels of experiencing and Levels of Client Perceptual Processing (Toukmanian, 1986), a measure of client dialogue with hierarchical categories ranging from undifferentiated to integrated. Finally, Silberschatz, Fretter, and Curtis (1986) reported that counsellor interpretations that were compatible with client goals and inner obstacles to those goals resulted in higher levels of immediate client experiencing.

It seems likely that using art interventions with clients have the potential for stimulating increased experiencing in counselling; yet, no studies to date have investigated the impact of artistic expression as metaphor on client experiencing levels. The present study was designed to determine whether the use of artistic expression in counselling was related to increased client experiencing as measured by the Experiencing Scale (Klein et al., 1986). The content of the dialogue of six clients from six

sessions using artistic expression (a drawing of a problematic situation) was analyzed both quantitatively and qualitatively for changes in experiencing levels before and after an art intervention (a structured experience including counsellor instructions, a time for drawing, followed by detailed exploration of the meaning of the drawing for the client).

## METHOD

### *Participants*

One male and five female university students in the first author's caseload at a university counselling centre volunteered to be part of the research study by experimenting with an art intervention in one of their counselling sessions. The age range was 19 to 31 years with a mean age of 25 years.

The counsellor was a 34-year old female Master's student intern at the counselling centre who had previous training and two years of experience in the use of art interventions in counselling. Her counselling approach was primarily experiential and person-centred.

### *Instrument*

*Experiencing Scale* (EXP; Klein et al., 1986). This scale is used to assess session dialogue for one of seven mutually-exclusive, hierarchical categories of low to high experiencing behaviour: (a) Level 1: impersonal referents that have nothing to do with the speaker; (b) Level 2: externalized referents (e.g., "My dad would not appreciate that"); (c) Level 3: narrative description of feelings with limited perspective (e.g., "I dreamed that I made friends with someone who did not find fault with me"); (d) Level 4: personal, internal perspective of feelings about self (e.g., "I hated my mom for what she did to me, but I also loved her"); (e) Level 5: purposeful exploration of feelings and experiencing that includes questioning of self (e.g., "Who am I? I'm afraid to test myself because bad things might happen"); (f) Level 6: focusing with a step toward resolution (e.g., "I can still feel that draining energy when I am with him, but now I know where it comes from"); and (g) Level 7: ability to move from one inner referent to another, linking and integrating each immediately felt nuance as it occurs in the moment (e.g., "As I sit here, I can feel my jitters coming. I can feel how I am responding with fear and under the fear is anger. I feel like exploding").

The EXP is designed to be used with units of dialogue that are 2-8 minutes in length, preferably during the middle of counselling sessions from transcriptions of those sessions. In the present study, only client dialogue was of interest and was scored. Two dialogue segments of 5-8 minutes were scored for each client: a pre-art intervention segment

immediately preceding the art intervention and a post-art intervention segment immediately following the intervention when clients were discussing their drawings metaphorically. Every client response was rated from 1 to 7 with 1 representing a low degree of experiencing. These ratings were averaged separately for the pre- and post-art intervention segments to obtain two scores for each client: a control segment of pre-art intervention dialogue score and a segment of post-art intervention dialogue score.

Raters were two counselling Master's students, aged 32 and 34, with two years counselling experience who received training in applying EXP ratings to transcripts of interviews not used in the current study. Interrater reliability for the EXP has been assessed by Paivio (1989), using correlation coefficients (range,  $r = .51-.97$ , mean,  $r = .75$ ). Klein et al. (1986) reports high reliabilities ranging from .61 to .87. Because this scale is categorical, the current study used Cohen's (1960) coefficient of interjudge agreement which was .98.

In addition to the EXP scores, the content of the client dialogue before and after the art intervention was analyzed for changes in themes, insights, stated feelings, and length of client dialogue. At the end of the counselling session, the counsellor also recorded any changes in body language, voice tone, and rapidity of speech before and after the art intervention.

### *Procedure*

Eight clients in the first author's caseload were asked if they would like to participate in a research project on artistic expression in counselling. Six clients agreed to participate and two clients declined. These six clients received an average of 10 counselling sessions (range of 7-12 sessions). The art intervention was used in only one session with each client. This session occurred toward the end of their counselling after approximately two-thirds of their sessions had been completed. The counsellor began the art intervention about 15-20 minutes into a 50-minute session by giving the following instructions:

"Rather than expressing your situation, thoughts, and feelings in words, I would like you to express what you imagine your feelings or situation to be in image form in a drawing. I am not concerned with your artistic ability, and I encourage you to use colour, lines, and shapes in any manner to describe your situation. The figures you draw may represent actual figures or may be abstract. After you are finished, I will help you to explore your drawing without interpreting it for you. I am giving you a sheet of paper (18 x 24) and some coloured markers to complete this task. You will have about ten minutes to do your drawing. Do you have any questions?"

During the drawing period, the counsellor did not engage the clients in any verbal discourse. Consistent with an experiential, person-centred framework, clients were encouraged to be the interpreter of their own drawings with the counsellor facilitating that process. After the drawing was completed, it was discussed using standard Gestalt techniques (Feinstein, 1985; Rhyne, 1984) of asking clients to discuss parts of their pictures in the here-and-now as parts of themselves. The clients were given a description of how to speak in the here-and-now. For example, if a box was part of a client's drawing, the client was helped to express something similar to the following: "I am an empty box. I feel very empty at this moment." As clients spoke, the counsellor reminded them to use the first person while they explored the different images in their drawing. The counsellor used similar lead questions for each client: e.g., "What stands out most for you in the drawing?" "How does it make you feel?" "What does it feel like to be this part of the drawing?" "How does this fit with yourself or how you feel at the moment?"

Other than the above lead questions, counsellor responses were primarily reflections. During the pre-art intervention segments, counsellor responses were primarily refocusing and reflections of client content and feelings. An attempt was made to offer all clients a consistent pattern of counsellor behaviour. However, there were individual differences in sessions with each client exploring different images. All sessions were audiotaped and the two segments of dialogue before and after the art intervention were transcribed for assessment by the raters. In addition to assessing the client responses for experiencing level, they were also analyzed qualitatively by the raters for number of topics, frequency of metaphor use, and number of sentences. The audiotapes were assessed for tone of voice and pace of speech. Differences in assessments by the raters were resolved by consensus discussion.

### Results

To determine whether there was a significant change in level of experiencing after the art intervention, a t-test was performed with the pre and post EXP mean scores for each client,  $t = 4.5$ ,  $p < .01$ . Generally, clients changed significantly from a mean level 3.1,  $SD = .54$  (narrative description of feelings with limited perspective) before the intervention to a mean level 4.5,  $SD = .54$  (personal, internal perspective of feelings about the self) after the intervention. The individual scores for the six clients are presented in Table 1.

To gain a better understanding of what this change meant in therapeutic terms, qualitative observations were examined. During the pre-art intervention period, the following similarities were observed among the six clients: (a) clients described recent events and interactions with others from an intellectual or superficial perspective with minimal self-

TABLE 1  
*Klein Experiencing Scale Means for Six Clients  
 on their Pre- and Post-Art Intervention Dialogue*

<i>Clients</i>	<i>Pre-Art Intervention</i>	<i>Post-Art Intervention</i>
	<i>Mean</i>	<i>Mean</i>
Tom	2.4	4.2
Mary	3.0	4.0
Karen	3.4	4.5
Cathy	3.5	5.2
Irene	3.7	4.1
Christine	2.5	5.2

reference and often introduced more than one topic; (b) clients spoke rapidly with a louder voice tone than in the post-art intervention segment; (c) clients made minimal use of metaphor; (d) client responses were 20 or more sentences long; and (e) clients did not reach or exceed level 4 of the EXP scale.

During the post-art intervention segment, the following similarities among the six clients were observed: (a) clients remained focused on examining the theme they had depicted from a personal point of view and made use of internal referents to describe their situations and experiences; (b) client voice tone became softer and pacing of delivery was slower; (c) clients made greater use of metaphor; and (d) client responses were 10 sentences long or less; and (e) all clients exceeded level 4 of the EXP scale with five clients having mode and peak scores of 5 or above. These five clients all began the process of self-questioning and searching for alternatives. The two clients who scored above level 5 as an average experiencing level both had previous tendencies to engage in dream exploration and to use metaphoric language in their sessions.

In addition, there was a noticeable "felt shift" (Klein et al., 1986) as the clients moved from external to internal referents in discussing their situations during the post-art intervention period. External referents tended to stop the moment that clients began to identify metaphorically with the images in their drawings. Interestingly, the increased self-focus tended to stimulate the clients into generating alternatives for thinking and behaving.

To illustrate these changes, one of the client experiences will be described as an example of a client's increased level of experiencing. Tom initially sought counselling to deal with academic difficulties of procrastination and test anxiety. However, as counselling progressed, other areas of stress emerged: an argumentative relationship with his partner and a fear of becoming like his father, described as an unmotivated alcoholic.

During the first part of the intervention interview, Tom described from an intellectual perspective the external details of two theme areas using minimal self-reference (level 3 of EXP Scale): (a) annoyance at his partner for interfering with his schoolwork by arguing with him; (b) a movie he had recently seen with a relationship between a boy and his father that reminded him of his own shallow relationship with his father. At this point in the session, the counsellor asked Tom to draw an image of his present situation.

Tom's drawing consisted of a series of brick enclosures. Within two separate enclosures, he depicted his father and partner. His mother sat perched on top of the separating walls facing Tom who stood isolated on the other side. From this perspective, Tom could not see his father or partner, nor could they see each other. A dotted line extended to the bottom of the paper, where his son was, far removed from the other characters.

At the beginning of the discussion period, Tom was asked to identify which element stood out the most for him. He selected the brick walls and stated that they symbolized communication barriers between himself and family members. He identified his discomfort as being associated with isolation and an unfulfilled need for clear, concise communication with significant others. He described being able to communicate with his mother, but not fully, hence her position on top of the wall. The position of Tom's son in the picture stimulated a realization of Tom's loneliness and that what he really wanted was for his son to be standing beside him in daily life.

As he discussed his drawing, Tom was better able to express his feelings, including fear and anger, a characteristic of level 4 EXP Scale. He began to address his options and examined which behaviours and attitudes he could personally change. For example, he wondered whether fuller expression of his feelings with his partner might be more effective than blaming or arguing. He was also able to gain perspective on his family as a dysfunctional unit in which he did not have to be responsible as a mediator for the entire unit. The groping and questioning nature of this dialogue was characteristic of level 5 expression. Other changes in Tom included an increase in metaphoric description of his feelings with him using the words, "teetering, scattered, unstable, barriers, and detached." He also spoke more slowly with a soft voice, slouched posture, and flushed facial coloration.

In summary, the results indicated that the clients in this study increased their experiential focusing and demonstrated a higher level of experiencing after producing self-generated art expressions and discussing them metaphorically. The intervention may have contributed to them slowing down their verbal discourse and processing so that new associations and connections could be made.



## DISCUSSION

Using an art intervention appeared to evoke emotions and feelings in these six clients. At the same time, there was an increase in client articulation of feeling states when clients were assisted to identify metaphorically with selected elements of their drawings. However, whether this increase was due to the art intervention cannot be determined in the absence of a control group. For example, a similar increase in experiencing levels could easily occur if counsellors use the post-art intervention Gestalt techniques that were employed in this study to help their clients process dreams or images by becoming the different aspects of the dream. For this reason, the following discussion will focus more on the descriptive aspects of the findings of this pilot study as indicating directions for future research.

As theorized by some authors (Adler, 1993; Feinstein, 1982; Rhyne, 1984; Rubin, 1984; Speltz, 1990), after the art intervention, these six clients seemed to view themselves more objectively without the defensiveness that might occur through counsellor confrontation. Rather than using external referents or blaming others for their discomforts (as they tended to do before the art intervention), they appeared to see similarities between themselves and their problematic significant others. By identifying with a parental figure in their drawings, three of the clients evidenced empathy for that parent in their responses.

For three clients, the experience revealed similarities and dissimilarities with parents in a non-threatening manner. This type of non-defensive self-exploration is theorized to occur when art interventions are used in counselling (Speltz, 1990) because the images created by clients mirror or embody elements of the clients' personal experience allowing them to see themselves more objectively. This observation is consistent with Feinstein's (1982) assertion that clients who are resistant to change may relate more easily to an art experience than to verbal exchange during counselling.

Another interesting observation was the marked decrease in client response lengths during the post-art intervention period. This observation is consistent with Feinstein's (1982) belief that larger chunks of experiential information can be conveyed without verbosity when images are used as stimuli. During the pre-art intervention period, client responses were more verbose, but revealed little experiential information.

The addition of tangible, concrete imagery to prompt metaphoric exploration may have provided two additional benefits to clients. Continuous reference to the imagery seemed to assist clients in maintaining involvement with the metaphoric expression. In the case of all clients, and in particular, Tom, rapid subject change did not occur during the post-art period because the tangible image of their drawings appeared to help them self-focus and stay on topic. Feinstein (1982) explains this

phenomenon by stating that images are not subject to memory deterioration and that fleeting experiential information can be bracketed and presented for re-contemplation when artistic expression is used.

Secondly, research and theory (Goncalves & Craine, 1990) have suggested that the use of metaphor can assist clients in becoming aware of tacit or unconscious material. Clients in the present study expressed surprise when certain material was evoked through the art intervention. For example, Tom was surprised to discover similarities between himself and his father and to realize his loneliness.

While the results of this study suggest potential benefits for an art intervention with these six university students, we are not recommending that imagery become the central focus of counselling. Rather, art interventions can be a helpful adjunct to verbal modes of counselling. The use of art interventions may be particularly helpful with clients who have difficulty achieving the levels of introspection and focusing that are necessary for attaining insight, and with clients who have trouble breaking through their resistance or defensiveness to reach new self-understandings.

As with all counselling interventions, it is important that the counsellor and client have achieved a relationship with good rapport before an art intervention is introduced. In the current study, all of the clients had received four or more sessions before the art intervention was suggested. Although the present study only examined the use of an art intervention within individual counselling, Schneider et al. (1990) recommend the intervention for group counselling. However, future research is needed to provide support for its use in this context.

One potential difficulty in using an art intervention is that some clients may respond to the invitation to draw by saying that they are not artistic. A helpful counsellor response can include that the experience is not about artistic ability, but rather is an opportunity to self-explore using a different medium than words. Certainly, art interventions will not be appropriate for all clients and client refusal to engage in the experience needs to be respected.

While this study provided interesting information about artistic expression and experiencing levels in counselling, it had a number of limitations. The sample was a small number of self-selected clients. The primary researcher and counsellor were the same person, creating a potential for observer bias.

Even though an effort was made to provide each client with a consistent pattern of counsellor responses, there were individual differences in counselling sessions and clients which may have influenced the results. The intervention was also introduced at an advanced stage of counselling with all clients receiving it toward the end of their counselling. Because the counselling relationship was well established with high rapport, it is

possible that these clients responded more positively to the intervention than some clients would, in an attempt to please the counsellor.

Only one measure was used to assess the quality of client discourse and no control group was employed. Future research would benefit from using a control group that did not receive an art intervention and comparing their levels of experiencing at different stages of counselling. It would also be helpful to track the experiencing levels of individual clients over several sessions both with and without experiential interventions, rather than sampling only one session.

In conclusion, these six university clients appeared to be able to focus on their issues and experience the accompanying feelings when an art intervention was used. While the observations from this small sample can only be viewed as a pilot study, it is hoped that clinicians will consider the potential benefits of using art interventions with their clients.

### References

- Adler, M. (1993). Metaphors for healing self-harm behaviors. In C. Brown & K. Jasper (Eds.), *Consuming passions: Feminist approaches to weight preoccupation and eating disorders* (pp. 274-87). Toronto: Second Story Press.
- Angus, L. E., & Rennie, D. L. (1989). Envisioning the representational world: The client's experience of metaphoric expression in psychotherapy. *Psychotherapy*, 26(3), 372-80.
- Barker, P. (1996). *Psychotherapeutic metaphors: A guide to theory and practice*. New York: Brunner/Mazel.
- Bohart, A. C., & Wugalter, S. (1991). Change in experiential knowing as a common dimension in psychotherapy. *Journal of Integrative and Eclectic Psychotherapy*, 10, 14-37.
- Cohen, J. (1960). A coefficient of agreement for nominal scales. *Educational and Psychological Measurements*, 20, 37-46.
- Feinstein, H. (1982). Meaning and visual metaphor. *Studies in Art Education*, 23(2), 45-55.
- Feinstein, H. (1985). The metaphoric interpretation of art for therapeutic purposes. *The Arts in Psychotherapy*, 12, 157-63.
- Gendlin, E. T. (1962). *Experiencing and the creation of meaning*. New York: The Free Press of Glencoe.
- Goncalves, O. F., & Craine, M. H. (1990). The use of metaphors in cognitive therapy. *Journal of Cognitive Psychotherapy: An International Quarterly*, 4, 135-49.
- Hoskins, M., & Leseho, J. (1996). Changing metaphors of the self: Implications for counseling. *Journal of Counseling and Development*, 74, 243-52.
- King, J. R. (1989). Behavioral implications of mental world making. *Journal of Creative Behavior*, 23, 1-14.
- Klein, M., Mathieu-Coughlan, P., & Kiesler, D. J. (1986). The experiencing scale. In L. S. Greenberg & W. M. Pinsof (Eds.), *The psychotherapeutic process: A research handbook* (pp. 21-106). New York: Guilford Press.
- Kopp, R. R. (1995). *Metaphor therapy: Using client-generated metaphors in psychotherapy*. New York: Brunner/Mazel.
- Mahrer, A. R. (1985). *Experiential psychotherapy: Basic Practices*. New York: Brunner/Mazel.
- Martin, J., Cummings, A. L., & Hallberg, E. T. (1992). Therapists' intentional use of metaphor: Memorability, clinical impact, and possible epistemic/motivational functions. *Journal of Clinical and Consulting Psychology*, 60, 143-45.
- McMullen, L. M., & Conway, J. B. (1994). Dominance and nurturance in the figurative expressions of psychotherapy clients. *Psychotherapy Research*, 4, 41-55.

- Muran, J. C., & DiGiuseppe, R. A. (1990). Towards a cognitive formulation of metaphor use in psychotherapy. *Clinical Psychology Review, 10*, 69-85.
- Paivio, S. C. (1989). *Action-act sequences in important therapeutic events: A case study of experiential psychotherapy*. Master's thesis. The University of Western Ontario, London, Ontario, Canada.
- Rhyme, J. (1984). *The Gestalt art experience: Creative process and expressive therapy*. Chicago: Magnolia Street.
- Romig, C. S., & Gruenke, C. (1991). The use of metaphor to overcome inmate resistance to mental health counseling. *Journal of Counseling and Development, 69*, 414-18.
- Rubin, A. R. (1984). *The art of art therapy*. New York: Brunner/Mazel.
- Schneider, S. S., Ostroff, S., & Legow, N. (1990). Enhancement of body-image: A structured art therapy group with adolescents. *Art Therapy, Fall*, 134-38.
- Silberschatz, G., Fretter, P. B., & Curtis, J. T. (1986). How do interpretations influence the process of psychotherapy. *Journal of Consulting and Clinical Psychology, 54*, 646-52.
- Speltz, A. M. (1990). Treating adolescent satanism in art therapy. *The Arts in Psychotherapy, 17*, 1147-55.
- Toukmanian, S. (1986). A measure of client perceptual processing. In L. S. Greenberg & W. M. Pinsof (Eds.), *The psychotherapy process: A research handbook* (pp. 107-30). New York: Guilford Press.

### *About the Authors*

Beverly J. Ulak is currently a Ph.D. student at the University of Toronto and is continuing her research on art interventions in counselling.

Anne L. Cummings is an Associate Professor of counselling at The University of Western Ontario and conducts research in counselling process and women's issues in counselling.

Address correspondence to: Anne L. Cummings, Counselling Psychology Research Group, Faculty of Education, The University of Western Ontario, London, Ontario, Canada N6G 1G7.

A version of this article was presented in August 1993 at the 101st Annual Convention of the American Psychological Association in Toronto, Ontario, Canada. This article is based on a Master's thesis by Beverly J. Ulak and supervised by Anne L. Cummings.