

An Exploratory Study of Therapists' Experience of
and Response to the Creative Artist Client
in Psychodynamic Psychotherapy



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AN EXPLORATORY STUDY OF THERAPISTS' EXPERIENCE OF
AND RESPONSE TO THE CREATIVE ARTIST CLIENT
IN PSYCHODYNAMIC PSYCHOTHERAPY

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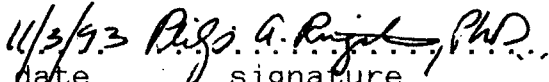
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ABSTRACT

The research was an exploratory study of the therapist's experience of psychodynamic psychotherapy with creative artist clients. It was conceived by the researcher as the result of her own experience with creative artist clients in which she felt there were unusual or distinctive countertransference phenomena, including "triangular" dynamic configurations involving the client, the creative client's creative endeavor, and the therapist.

The research design called for ten informants, self-selected from the ranks of experienced, psychodynamically-oriented clinical social workers, to be interviewed in depth. The data was derived from these interviews and from the screening questionnaires originally mailed to potential informants.

The data gathered contained rich phenomenological

material reflecting a lively countertransferential realm. Analysis suggested that the introduction of the creative endeavor into the therapy was influencing the therapeutic field in distinctive and idiosyncratic ways in the form of therapist countertransference, acting-out of impulses on the part of therapists, and indecision and doubt on therapists' parts about how to proceed in the face of the introduction of the creative endeavor.

The study suggested that distinct and perhaps unique phenomena, seemingly stemming from the existence and presence of the creative endeavor in the therapeutic field, were characteristically occurring in these psychotherapies with creative artist clients. Such phenomena, it appeared, were stemming from the complex psychodynamic significance and meanings the creative endeavor had for the client, and, consequently and interactively, for the therapist. Further, it was thought that unexpected, unconsciously-evoked phenomena were prevalent due to the relative absence of substantial exploration of the interactional and intersubjective issues between therapist and client in so far as they involved the creative endeavor.

The results of the study suggest that further clinical and theoretical exploration is called for in order to better understand and conduct psychotherapy with this particular

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CHAPTER I

INTRODUCTION

Statement of the Problem

Probably because of Sigmund Freud's classical education and wide-ranging cultural interests, psychoanalysis has from the beginning been involved with human creativity. Psychoanalysis has been widely applied to the understanding of artistic expression, and artists themselves have both sought out and greatly feared psychoanalysis as a potential threat to their creativity. Although there have been many conjunctions between creative artistic work and psychoanalysis since its beginnings, little has been written about the actual process of psychodynamic work with creative artists.

Background and Purpose of The Study

The purpose of this clinical research is to explore the therapist's experience and response within the therapeutic field when creative artists are in psychodynamic treatment. My own clinical experience, informal discussion with colleagues, and pilot interviews suggested that psychodynamic psychotherapy with creative artist clients might be distinctive in that there is, in addition to the customary complex of elements and relation-

ships in the psychotherapy, the additional element of the client's creative endeavor. Because the creative endeavor has great meaning and significance for the creative artist client, what follows clinically is that the creative endeavor may be, and often is, introduced into the therapeutic field. If and when this occurs, the psychodynamic field of the therapy is affected and altered in ways that may make psychotherapy with creative artist clients in some way unique. These alterations and the resulting impact on the therapy and the therapist were the subject of this study.

If the creative endeavor enters the psychodynamic field there will be the potential for any or all of the following to emerge in the therapeutic field: 1. a relationship of the client to the therapist (including transference) and therapist to the client (including countertransference), 2. a relationship of the client to his/her creative endeavor 3. a relationship of the therapist to the creative endeavor (perhaps an aspect of countertransference) and 4. a relationship of the therapist to the client's relationship with his creative endeavor. Just as the therapist experiences herself at times involved in a human triangle or triad which may include herself, the client, and an important person in the client's present or past life, in the case of the creative artist in therapy, this triangle may include as an element, a (non-human) component, that is, the client's creative endeavor.

Within this complex of relationships and inter-relationships, the therapist is a participant-observer whose experience and responses are the source of data for this research. The therapist's experience and response was explored by way of in-depth interviews with therapist informants. The research study explored the variety and range of therapist experience and response to the creative artist client and his creative endeavor in psychodynamic psychotherapy.

My interest in this subject stemmed from my clinical experience with creative artist clients in psychodynamic psychotherapy. With such clients, I had noted in myself a variety of experiences and responses. I felt myself at times responding both to the client and to the client's relationship to the creative endeavor, and as if I had some function or role in respect to the relationship between the client and his or her creative endeavor. At times, I struggled with what to do clinically when the creative endeavor entered the therapeutic field as well as with how to think about this phenomenon theoretically. I began to wonder, therefore, about the experience of other clinicians with regard to their work with creative clients and the clinical and theoretical implications of this experience.

My pilot interviews with therapists tended to confirm that such complex configurations do exist in psychotherapy with creative artist clients. I hoped that

the ways in which the therapist informants would describe the nature of those configurations within the psychotherapeutic field, including their choice of metaphor, would yield data the analysis of which would have both theoretical interest and clinical application.

Psychoanalytic theorists and therapists have had a long involvement with creative artists and the creative process, at least from the time Freud wrote in The Interpretation of Dreams (1900) about Hamlet and Oedipus Rex. As it has evolved, psychoanalytic theory was applied to the personalities, creations, and creative processes of artists. Creative artists themselves, especially when psychoanalysis was new, struggled, on the one hand, with the desire to get involved with psychoanalysis in order to explore newly-opened territories of the human psyche and, on the other hand, with the fear that creativity was related to psychopathology and therefore to be psychologically "cured" might be to lose the creative spark.

Theory in the psychoanalytic tradition has ranged widely, suggesting that for the creative artist, the creative endeavor represented everything from the "sublimation" of sexual (or narcissistic) energies to the search for, at least in a metaphorical sense, an "object relation" or "selfobject" relationship (function). Meanwhile, "traditional" questions such as whether object relationships among creative artists are different from those of other people and whether the creative en-

deavor may "replace" human relationships in the lives of creative artists remain. Theory, speculation, and research have addressed the question of whether artists were "crazy" and, if they were, in what diagnostic category. Art in the romantic tradition had been seen as an emanation from the artist's madness, yet the ego psychologists posited that artists needed to be, in fact, more-than-ordinarily strong psychologically in order for their egos to manage the extraordinary pressures from their creative energies.

For the most part, psychoanalysts have not attempted to describe the creative process itself, but rather have tried to explain and understand the psychological phenomena motivating, surrounding and/or requisite to the creative process. Arieti (1976), who does attempt the explication of creativity itself, said of Freud: "... (H)e was interested in motivation in creativity, not with the essence of the process...." Arieti quotes from Freud's autobiographical study: " 'Psychoanalysis ... can do nothing towards elucidating the nature of the artistic gift, nor can it explain the means by which the artist works (his) artistic techniques' " (Arieti, 1976, p. 23). Rickles, in his article on the "Creative State of Mind" (1989), suggests that in order to understand creative clients we "separate creativity from the state of mind within which creating is taking place. By taking this approach, we can examine the various psychological modulators of the state of

mind which facilitates creativity without being troubled by the problem of understanding creativity itself" (Rickles, 1989, p.3).

This study did not attempt a definition or understanding of creativity itself. The study specifically explored the clinical process of psychodynamic psychotherapy with creative artists, specifically those aspects of the therapist's experience related the therapist's being in the therapeutic field with the client and his creative endeavor. The aim of the study was exploratory and sought to shed light on the the clinical phenomenon of psychodynamic psychotherapy with creative artists.

Theoretical Context for the Study

The theories of psychoanalytic self psychology and of the British object relations school is primarily human object-centered, including when it is applied to the phenomenon of human creativity. According to these theories, the psychological factors relevant to creative people and their creative processes concern the actual or internalized dyadic relationships of creative artists to human "objects", to the vicissitudes of the separation/individuation process, and to the building of the "self". Thus, the primary thrust of these theories is that the psychological well-being of the creative artist and his creative endeavor is a reflection of and depends

upon the state of his (internalized) human object relationships. In this theory, there does not seem to be any acknowledgment of the therapist's experience of or response to the client's creative endeavor itself or to any relationship between the creative client and his/her creative endeavor. Thus, contemporary, human object-centered theory appears in general to provide little place within the dynamic field for the creative endeavor. Thus, in these theories, the creative endeavor is importantly influenced by the dynamic field, yet appears to lie outside it.

Searles, however, in The Nonhuman Environment (1960), suggested that human beings can and do have "relationships" with objects and processes in the non-human environment which are not necessarily like or even analogous to those they have with human objects. Further, by conceptualizing a "selfobject function," self psychology theory has provided an opportunity to address and explain the apparent consolidating effect that working creatively often appears to have upon creative people. There is, therefore, theory to bolster the common sense awareness that people do in fact have relationships to non-human objects and the clinical notion that such relationships might affect the both the individual psyche and the dynamic psychotherapy field.

The general theoretical framework and orientation for this exploratory research is psychoanalytic self psychology, as Kohut termed the theory. Under the general aegis of self psychology there is an array of theory on which to base an exploration of the experience of and response to the interrelationships present in psychotherapy with creative artist clients. The advantages of self psychology theory for the purpose of this exploration lie in the following: (1) in its conceptualization of the consolidating and coalescing "function" of relationships, suggesting the "use" of an experience of relatedness, and (2) in its conceptualization of "the sense of efficacy" and mastery as both self-motivating and self-consolidating.

Kohut's (1971, 1977) theory was decidedly human object-relations-centered. His development of the concept of the selfobject postulated that a person, the subject, sought and, when successful in establishing relatedness to another, experienced optimal selfobject functions such that the self grew in early development and consolidated in later life, as for example in psychotherapy. More recently, Wolf (1988), Lichtenberg (1989) and others have given significant credit and focus to the experience of "efficacy" as one of the bases for human motivation and the building of the self, thereby suggesting that selfobject experience could be derived from relatedness to non-human objects. As Apramian (1991) expresses it in her dissertation

regarding the selfobject functions of rock music for adolescents: "While it is hopeful and prerequisite that humans provide a good portion of the selfobject functions and attuned responsiveness, objects and nonhuman experiences also provide selfobject functions and empathic responsiveness throughout life" (Apramian, 1991, p.14).

With the development of early infant research, the theoretical idea that object relationship inevitably comes first in development (Mahler, Winnicott) has been called into question. Infants clearly require care, but in light of the infancy research data, we are increasingly reminded of the strength of the intrinsic (phylogenetically-determined) human potential which includes not only an impetus toward making human connection but also, in this view, an impetus towards efficacy, including that expressed in human creativity (cf. play in infancy). Thus, if the work of Daniel Stern and others is included within the theoretical realm of self psychology, there is adequate importance given to the subjective state of the "self" as separate from the "object" as well as to the "self" as essentially involved with the "object" to provide a context in which to explore the therapist's experience and response within the dynamic field of psychotherapy with creative artist clients.

The theorists of "internalized object relations", especially following Winnicott, have explored the balance between the experiences of relatedness and aloneness for

human beings and have made this balance the centerpiece of their theory. Still, for the object relations theorists, the caretaker-child relationship always comes first, e.g. Winnicott's "There is no such thing as a baby". As applied to the creative artist client, the theory suggests that in order to be creative, the human being must once have been optimally "held" and later be able to feel "held" internally. But the common experience that many gifted and productive creative artists are emotionally troubled and, to varying degrees, seem not to have been adequately "held", suggests to the contrary that optimal internal object-relatedness and the ability to be artistically creative may be fundamentally distinct.

This research, insofar as it may be generalizable, may cast additional light on the issue of the balance between these two realms. The purpose of this study, however, is not to attempt to support or disprove existing theories concerning psychotherapy with creative artist clients. It is, rather, to better understand, through exploratory research, the phenomenon of psychodynamic psychotherapy with creative artist clients.

Definition of Concepts

For this research, "creative artist clients" was defined as those who either a) make a living by a creative artistic endeavor and/or b) although engaged in other

employment, regard - or come to regard during the therapy - the creative endeavor as their central life activity. "Creative endeavor" was operationally defined as engagement in original and inventive work in fictional or poetic writing, graphic arts, choreography, or musical composition.

The data of the study emerged from and through the therapist informants' point of view. The expression "subjectivity" is used in its widest, non-technical sense, that is, drawing on the non-positivistic concept that all individual points of view are by definition "subjective" as opposed to objective. The "subjective" exhibits or is affected by personal bias, emotional background, or the like. In this context, for example, the therapist's subjectivity would include their theoretical orientation in that it may be expected to influence how the therapist informant conceptualizes and then communicates his or her experience. "Intersubjectivity" refers to the phenomena of the interplay of more than one subjectivity, for example, the client's and the therapist's in the context of psychodynamic psychotherapy.

An attempt was made to word the questions in the Interview Guide in as "cross-theoretical" or "a-theoretical" manner as possible, and informants were encouraged to employ their own metaphors (whether theory-specific or not). From the outset, the assumption was made that the variations in language used by the therapist

informants would be reflective of significant differences in the therapists' experience of and response to their work with creative artist clients.

In the conception of the study, the researcher felt that the word "relationship" would be useful by virtue of the latitude available in the term. I anticipated the widest range of definition for the term "relationship" and anticipated that the word might be employed to cover the relationship of a person to both a human and non-human entity. Although the nature and distinctions between various kinds of relationships involved in these psychotherapies constituted the very subject of the study, the use of the word virtually dropped off during the course of the data-gathering as it proved an awkward term for most informants.

The term "countertransference" is used in its "classical" and "totalistic" senses (cf. Kernberg, 1975), as well as in the contemporary "intersubjective" sense (Stolorow et al, 1987). The researcher was interested in exploring "the total emotional reaction of the psychoanalyst to the patient in the treatment situation...(in which) "the analyst's conscious and unconscious reactions to the patient in the treatment situation are reactions to the patient's reality as well as to his transference, and also to the analyst's own reality needs as well as to his neurotic needs " (Kernberg, 1975, p. 49). Insofar as the informants were asked outright about their

countertransference, their consciousness of the processes is implied in their responses. In the analysis of the data, however, the researcher, in the discussion section speculates about countertransferential phenomena outside of the informants' awareness, thus employing "classical" and "totalistic" concepts, under which contemporary "intersubjective" concepts of countertransference may be subsumed.

The term "abstinence" is used here to mean a holding back on the therapist's part of their impulses to take action in regard to the CAC and/or the CAC's work - such impulses presumably deriving either from the therapist's own make-up or in response to overt or unconsciously-communicated desires on the client's part. This usage is close to the dictionary definition which is "voluntary forbearance, esp. from indulgence of appetite or from eating certain foods..."(Webster's New Collegiate Dictionary). However, the usage here in reference to the therapist is obviously different from its traditional psychoanalytic usage initiated by Freud (1915) {"Observations on Transference-love" Standard Edition, 12: 157-171} who wrote of the "rule of abstinence" in which the therapist held the patient in a state of abstinence for the purposes of psychoanalysis because it was thought to be the optimal emotional climate and state for the patient to be in - that

of instinctual deprivation (non-gratification) - for the development of the classical transference neurosis (Greenson, 1967, p.275-276).

Description of the Project

The project, then, consists of an exploratory research study concerning the nature of therapists' experience of and response to their creative artist clients and their clients' creative endeavor in the context of psychodynamic psychotherapy. The source for the research data was the therapists' reporting of his/ her own experience and response as participant-observer in the field of the psychotherapy. By attempting to take account of as full a range and depth as possible of the therapists' experience - including the countertransferential, the subjective and the intersubjective - I hoped a meaningful picture of the experience of therapists with creative artist clients in psychoanalytic psychotherapy would emerge.

Central Research Question

The research was designed to explore the following question : What is the nature of the therapist's experience of and response to the interrelationships of client, creative endeavor, and the therapist herself in psychoanalytic psychotherapy with creative artist clients?

Significance of the Study

This exploration of the experience and response of the therapist in the context of psychoanalytic work with creative artist clients was undertaken with the hope of providing therapists with some new perspectives and ways of thinking about therapeutic work with creative clients and to suggest areas for further study.

There has been a good deal written from a psychoanalytic perspective in terms of attempts to relieve artistic blocks, to elicit symbolic meanings from clients' creative artistic work, and to characterize in metaphoric terms, the "nature" of the creative endeavor. Artistic-creative activity has been used therapeutically in art therapy. But, there has been little in the psychoanalytic literature that addresses the experience of and response of therapists to the introduction of the creative endeavor into the therapeutic field in either theoretical or clinical terms. It was hoped that the findings of such a study

might be of particular interest to clinical social workers whose dynamically-oriented practice has traditionally borrowed principles of theory and practice from mainstream psychoanalysis. As a consequence of this borrowing, dynamically-oriented clinical social work has been significantly influenced by the object-relations focus of psychoanalytic theory and practice of the last several decades. Yet, clinical social work identifies certain areas of independence from other disciplines, even when its practitioners are trained similarly or even "identically". These areas include clinical and theoretical attention to realms beyond the purely transferenceal, for example, to family group dynamics, present-day realities, socioeconomic factors, and "problems of living."

It was anticipated that this research into psychotherapy with creative artist clients would yield data about both the object-relational matrix and realms of relationship to non-human objects - for example, in this case, involving creative endeavor and might therefore be generalizable to understandings of the place of work and other non-human object-oriented activity and interests in human life.

CHAPTER II

REVIEW OF THE LITERATURE

Freud (1927) wrote: "Before the problem of the creative artist analysis must, alas, lay down its arms " (p. 177). But, following Freud's own example, psychoanalysis has done nothing of the kind. A review of the voluminous psychoanalytic literature concerning creativity and creative artists strongly suggests that psychoanalytic theory has not succeeded nor really even attempted to explicate the creative process itself, perhaps because the creative process is irreducible to psychological terms.

Psychoanalytic literature has explored the psychological meanings of the symbols in works of art. It has explored the psychology of the creative person which has been seen as the psychological raw materials from which art is made. The literature has explored the psychological conditions, internal and external to the creative artist, which enable or impede the creative process. The literature has searched for the psychological source of the motivation to creative endeavor. Most relevantly for this study, the literature has explored and characterized the nature of the relationship of the creative artist to his creative endeavor.

The review of relevant literature for this research study will include : 1. The literature of the general application of psychoanalytic theory to the phenomena of the arts, creativity, and the creative artist. The relevance of this literature may be considered primarily historical and will be termed "classical". It begins with Freud and continues through the evolution of ego psychology and is centrally concerned with identifying the fundamental force from which human creativity springs and describing what happens to that force in the process of human creativity. 2. Contemporary object-relations theory, subsuming internalized object relations and self psychology theory, introduces the factors of psychological conditions for creative endeavor and of psychological function of creative work. This literature includes studies that view creative activity as a repairer and organizer of the human psyche or self. Here, the theories of Winnicott and Kohut and their followers are central. 3. Miscellaneous theory which, although contemporary, is less object-relations-centered and attends to realms in its understanding of human motivation and orientation that are minimized in mainstream psychoanalytic theory. This theoretical writing : a. posits a "sense of efficacy" or "instinct to mastery" as a primary motivator of and builder of the self, virtually without reference to objects, and b. posits relationship to non-human objects, e.g. Searles (1960) and Balint (1968). 4. Clinical literature which il-

illustrates that the therapist has some relationship to the creative endeavor and to the relationship between the creative artist client and the creative endeavor in psychotherapy with creative artist clients.

Psychoanalytic Theories as Applied to the Understanding of Creative Artists and Their Creative Endeavor

Freud tried his hand at virtually every aspect of the application of psychoanalysis to artists and the arts that have since become common. He theorized about the basic impetus to creative activity i.e. sublimated sexual energy. He wrote that the psychological nature of creative artists was essentially pathological. He analyzed works of art in terms of the psychoanalytic symbolic references to the personal psychological histories of artists. Such works, which Freud termed "pathographies", we now call psychobiographies.

In "Creative Writers and Daydreaming," Freud (1908) expressed his impression that the creative writer was like a child at play or an adult day-dreamer, by definition not a satisfied one because "a happy person never phantasizes" (p. 146). Freud conceptualized the artist (in this case the creative writer) as someone fantasizing and thereby trying to deal with his own unhappiness or psychological problems. Because of his view that no happy person fantasizes, he takes the fantasizing involved in creative work as a

prima facie sign of pathology. Thus, Freud's fundamental conception of the artist was as neurotic, someone having gone astray from the reality principle.

In his "pathography", Leonardo Da Vinci: A Study in Psychosexuality, Freud (1910) put forth his theory of sublimation. This work was a refinement of his earlier, blanket view that artistic activity was per se a sign of illness. Freud's sublimation theory was expressed as follows: "The sexual impulse is endowed with the capacity of sublimation, i.e. it has the power to exchange its nearest aim for others of higher value which are not sexual" (p.46). This statement seems to imply that the relation of the creative artist to his endeavor is analogous to that of a lover to his sexual object.

Freud (1910) was looking for "il primo motore" (p.37), the primary motive force, for art and found it in what for him by this time had become the basic drive which moved man: sexuality. Freud saw Leonardo's slow style of work (Leonardo was reputedly too slow to do frescoes which demanded quick work while the plaster was still moist) as evidence of inhibition and his gradual turning to interests in science as opposed to art as evidence of a failure in sublimation. Freud's implication was that if sublimation had been working, Leonardo would have been able to work effectively, perhaps passionately. Since this was not in Freud's opinion the case, he "diagnoses" Leonardo as an obsessive neurotic.

In 1907, Freud wrote an analysis of a work of literature, Gradiva, by Jensen, which was his first, apart from his comments on Oedipus Rex and Hamlet in The Interpretation of Dreams. Jung had brought the book to him, and although Freud apparently thought it had no literary merit in itself, as editor and translator Strachey says : "Freud was fascinated by the analogy between the historical fate of Pompeii (its burial and excavation) and the mental events with which he was so familiar - burial by repression and excavation by analysis" (p.4, Strachey, St. Ed. vol 9, pp.3-195.).

Much later in his life, Freud (1927) wrote "Dostoevsky and Parricide" which served as the introduction to the 1928 Original (German) Version of The Brothers Karamazov, which Freud viewed as the most magnificent novel ever written (p.177) Freud comments on Dostoevsky's choice of material throughout his life: "He first dealt with the common criminal (whose motives are egotistical) and the political and religion criminal; not until the end of his life did he come back to the primal criminal, the parricide, and use him, in a work of art, for making his confession" (p.190).

The ideas of Carl Jung, in his apostasy from Freud, represent a stark divergence from mainstream psychoanalytic thinking, including on the issue of the creative artist. Jung requires mention here because he developed a school of thought relative to artists and the arts that

continues to be influential today. Jungian archetypes and other categories continue to be prodigiously applied to analyses of works of art and literature.

Jung's (1934) view was that psychology could not explain how art is produced and so it had attempted instead to explain why art is produced. He makes a sharp distinction between psychology and art. "It is an important principle of psychology that psychic events are derivable. It is a principle in the study of art that a psychic product is something in and for itself..." (p.177). He says further: "... (C)ould the psychologist be relied upon to uncover the causal connections within a work of art and the process of artistic creation, he would leave the study of art no ground to stand on and would reduce it to a special branch of his own science" (Jung, 1934, p.176).

Jung says that Freud thought he'd found a key in his "procedure of deriving the work of art from the personal experiences of the artist," referring to Freud's analysis of Jensen's Gradiva and to his Leonardo. Jung disagrees with the Freudian view that artists are narcissistic, infantile, and auto-erotic, thus neurotic.

Jung saw the artist as split severely in two: as the person and as the artist. He saw the artist side of a person as severely "draining" the other or person side, thus accounting for the general unhappiness, as Jung saw it, of artists. (p. 196). In Jung's view, an artist could only be "ill" as a person. "In his capacity as artist, the

artist is objective and impersonal - even inhuman - for as an artist he is his work, and not a human being" (Jung, 1934, p.194).

Jung's concept of the artist fits with his understanding of the nature of art itself. The artist (i.e. the "visionary" artist, which Jung regards as the only true artist as opposed to the psychological artist) is the passive vessel, essentially in a state of being possessed, for the expression through art of primordial images, "dormant in man's consciousness (the collective unconscious) since the dawn of culture, which are activated when (historical) times are out of joint, such that the psychic equilibrium of the epoch is restored" (Jung, 1934, p.197). Art was essentially forced upon the artist as an alien entity, a process outside of consciousness. "Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. He is not as an artist a man, but Man, in a higher sense, "collective man" (Jung, 1934, p.197). Thus, whereas Freud found the source of art in the individual human unconscious (Id), Jung found it in the collective human unconscious.

Mozart is perhaps the most famous artist who, according to legend, worked quintessentially in the manner Jung described. God, it seemed, virtually whispered the melodies in his ear. At the end of A Portrait of the Artist As A

Young Man, James Joyce (1916) writes: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (Joyce, p.253).

In Rank and the ego psychologists' views of human creativity, the creative artist is no longer simply the wellspring from which a basic drive or instinct comes only to be transformed into something essentially civilized. With the ego psychologists, the ego, a realm of the psyche that is intrinsically more civilized, plays the active and formative role. Instinct may provide the energy, but the ego provides the shaping. Thus creativity is a quality that emerges from a "change of function" of the instinctual drives following neutralization.

Rank (1932) begins his Art and The Artist with criticism of Freud's theory of sublimation. Psychology, he says, "... could not explain how from the sex-impulse there was produced, not the sex-act, but the art-work..."(Rank, 1932, p.26). For Rank, aesthetics was central, not peripheral, to his theory of personality. Rank still saw artistic activity as emanating from the id, but he gave the ego a role in adaptively dealing with that "flow" from the id. "We have come to see that another factor must be reckoned with besides the original biological duality of impulse and inhibition in man: this is ...the individual will, which manifests itself both negatively as a controlling element, and positively as the urge to create.

This creator-impulse is not, therefore, sexuality, as Freud assumed, but ...the life impulse made to serve the individual will (thus, a positive urge, rather than a negatively-motivated one, as in a fear of an external threat)(Rank, 1932, p.41). An artist, according to Rank, had to have an ego equal to the task. Rank's aesthetic theory was so central to his understanding of human beings, in fact, that he viewed all "neurotics" as failed artists and felt that all people had a creative urge that needed, for health, to be expressed.

Rank worked with many artists and was the psychotherapist of Anais Nin. In volumes one and two of her adult Diary, she writes of her therapy with Rank. In her description, we get a glimpse of how he worked with his patients, of Nin's relatedness to her creative endeavor, and of Rank's relationship to the relationship between her and her creative endeavor. Rank seems to have become very involved with both his patients' artistic products and with the artists themselves in a personal sense. Nin's relationship with Rank, which began in the very first session with his asking her to give him her diary (which she had begun as a young girl for her father), seems, despite his having turned to her for help much as her father had, to have been helpful to her.

Rank's theories and presence served to catalyze Nin's transition from being a diarist to novelist, which, in his view, involved giving up the diary which served as a sort

of "companion" or "confidante" to which every feeling and experience, more or less undigested, was entrusted. Thus, he was directly involved in "changing" the nature of her relationship to her writing. In general, for Nin, the transference to Rank seems to have been an idealizing one, and Rank encouraged her artistic/creative pursuits and the development of her artistic identity (Nin, 1966, vol. 1, pp.269-360). One might say that his offering himself (as a father figure, perhaps) enabled her to change her relationship to her creative endeavor from one which was very much like a relationship to a person to one that was less so. That is, she separated her relationship to a human object (her father) from her relationship to her creative endeavor, which had once been one and the same. Thus, Nin's writing had presumably begun in the diary as a substitute communication with the "object", but ended as a more fully-realized creative activity. (The fact that Nin's Diaries, as opposed to her novels, seem destined to survive as her significant work probably has literary rather than psychological significance.)

In emphasizing the involvement of the will and the role of the ego in creative endeavor, Rank was integrating an existentialist viewpoint with something similar to Hartmann's thesis about the adaptivity of ego. (Hartmann's work was not published in English until 1958 but was delivered as lectures in German in Vienna in 1937/38. Rank may have been familiar with his ideas.)

For the ego psychologists, who stressed the mind's adaptive and integrative functions, human motivation is derived from the drives and is adapted and integrated by the ego. Fenichel (1945) wrote of creativeness in Psychoanalytic Theory of Neurosis and stressed that curing neurosis would not take away creativity. This may have been intended as reassurance in view of the idea that "curing" the artist could be dangerous to the artistic impulse. Rilke's view reflected the fears and beliefs of many artists: that "analysis would only make sense 'if I were truly serious about not writing anymore...then you could have your devils driven out, for in everyday life they are only disruptive and embarrassing...(but) the angels (would leave) along with them.'" (Leppmann, 1984, p. 269)

An important contribution to the development of an ego psychological view of the processes of art is Kris's (1952) Psychoanalytic Explorations in Art, which included essays written as early as 1932. "Regression in the service of the ego" was Kris' concept. Kris spoke of two stages or conditions of creativity: 1. "Inspiration" which was characterized by the feeling of being driven, the experience of rapture, and the conviction that an outside agent acts through the creator (cf. Id); and 2. "elaboration", in which the experience of purposeful organization and the intent to solve a problem predominate. (cf. Ego) "The first has many features in common with regressive processes: Impulses and drives, otherwise hidden,

emerge. The subjective experience is that of a flow of thought and images driving toward expression. The second has many features in common with what characterizes 'work' - dedication and concentration" (Kris, 1952, p. 59).

Kris discusses art by psychotics and suggests that to the extent that the ego does not participate in the creation of works of art that "art has deteriorated from communication to sorcery" (Kris, 1952 p.61). Kris speaks of Plato's notion of "productive insanity". Comparing normal with psychotic artists, Kris writes: "(A)lthough the work of the psychotic artist is part of magic itself, that of the normal artist is not devoid of magic. He too attempts to control a world, and in his creation there is embodied some of the magic belief. But the difference is clear in two areas: first, the normal artist creates not to transform the outer world but to depict it for others he wishes to influence; second, the task of production has a definite realistic meaning. The artist proceeds through trial and error; he learns and his modes of expression change, or his style changes. The psychotic artist creates in order to transform the real world; he seeks no audience and his modes of expression remain unchanged once the psychotic process has reached a certain intensity" (Kris, 1952,p.169). Further, "The relationship of the artist to his work is complex and subject to many variations. In the typical case the work becomes part of and even more important than the self" (p.60).

In terms of art as well as in other aspects of human psychology, the ego psychologists were in the process of altering the earlier view that starkly divided regressive (id, drive) impulses and behavior from conduct adapted to reality in emphasizing that regression could be adaptive as well as escapist. Thus, in both art and in psychoanalysis itself, the notion of "regression in the service of the ego" took its place in understanding both creative processes.

Kubie (1957) in Neurotic Distortion of the Creative Process put forth the hypothesis that creativity grows from a state of health and is handicapped by psychiatric disorders. This idea contradicted earlier ideas that tended to equate creativity and emotional illness. Despite how antiquated the equation between creativity and craziness may seem, in Andreasen's (1974) landmark study of writers at the Iowa Writer's Workshop, investigators were expecting, but failed to find, a good measure of schizophrenia in the writers and in their first-degree relatives (Andreasen, p. 123). Kubie's findings suggested that mental illness of all sorts acted as an impediment to artistic activity.

Kubie questions what he calls the ancient myth that genius and creativity were linked with insanity which he notes was current at the writing of his book. (The equation of insanity and creativity had strengthened during nineteenth century. E.g. Italian psychiatrist Cesare Lombroso's (1894), who in his L'Uomo di genio, presented

thirty years' of collected evidence of neurological diseases, neuroses, and psychoses among Western Europe's political and cultural leaders.) Kubie wrote: "Many psychologically ailing artists, writers, musicians, and scientists, even including some individuals whose productivity may have been seriously impeded by their neuroses, refuse therapy out of fear that in losing illness they will lose not only their much prized 'individuality' but also their creative zeal and spark" (Kubie, 1952,p.5).

Kubie's (1952) view was that creativity depends upon a free flowing from the "preconscious system" which seems to lie between the conscious and unconscious realms, to be influenced by both of these, and to have its own capacity for symbolic representation. He disagreed with the theory of sublimation and suggested that both the unconscious and the conscious were in their own ways rigid realms. "The unconscious can spur it (creativity) on. The conscious can criticize and correct and evaluate. But creativity is a product of preconscious activity " (Kubie, p.143).

Thus, the application of ego psychology to the understanding of the processes of creative artists altered the view of the artist as by definition mentally ill, changed the view of the relationship of aspects of the creative artist's psyche to one another, and, by introducing the will

(cf. Rank) into the creative process, changed the view of the relationship of the creative person to his creative endeavor to a more active one.

Contemporary Theorists' Understanding of Creative Artists and their Creative Endeavor

Object Relations Theory

The object relations perspective has contributed two major theoretical themes which have been applied to the understanding of the processes of creative artists. The first has to do with the definition of a "healthy" state of internalized object relations as a condition or prerequisite for creative work. The second theoretical view is of the creative endeavor as itself an "object".

For the object relations theorists, the individual's relationship to human objects is the central motivation and orientation for human beings, especially during development. All other motivations or orientations (outside of oxygen and food) are viewed as secondary to the object-orientation. It is in the context of this view that the individual is seen in development as having to negotiate the precarious separation/individuation process and having to balance the fundamental longing for fusion (or other object-relatedness) and the desire for separateness and independence. These object relations theorists view

psychological issues affecting human creativity in the context of fundamental object-centeredness and the ongoing tension between separateness and non-separateness.

The Creative Process and Separation/Individuation

The contemporary object relations perspective on the creative process may be seen as stemming from M. Klein's (1929) view that achievement of the depressive position was necessary to successful engagement in creative work and Segal's (1955) theme that the foundation of all artistic creation is "the subject's ability to tolerate separation from its objects, to know and accept the distinction between self and other" (Segal, 1952). With the work of Winnicott and his followers there developed the view of a balance between self and object, but relatedness came first, e.g. "There is no such thing as a baby". Within this conceptualization, the processes of creative artists are viewed in the light of the the vicissitudes of object relations and of development. Creativity or the capacity to do creative work is seen as analogous to or dependent upon the "capacity to be alone" or to the successfully-negotiated separation/individuation process. These theorists propose that the artistic process requires a capacity in the artist to tolerate an "objectless" state, the state with the openness necessary for artistic inspiration.

Among American psychoanalysts, Greenacre (1956/57) was among the first to consider the relationship of the creative person to his creative endeavor in the context of object relations. In her 1957 "The Childhood of the Artist: Libidinal Phase Development and Giftedness," she argued against the view that artistic pursuits were expressions of narcissism. She states that art "partakes more of an object relationship, though a collective one, than has been considered. It seems unlikely that the artistic performance or creative product is ever undertaken purely for the gratification of the self, but rather that there is always some fantasy of a collective audience or recipient, whether this is a real audience, as for the stage, or the unseen audience of the writer or painter..." (Greenacre, 1957,p.58).

Greenacre's view was that artistic genius was a gift of the gods, laid down at birth. She viewed the potential artistic genius as endowed with greater sensory awareness and sensitivity to stimulation than the ordinary child and with a heightened interest in the environment, which then blossomed into a "love affair with the world" (Greenacre, 1957, p.57). She viewed the artistic product as "a love gift, to be brought as near perfection as possible and to be presented with pride and misgiving" (p.58). She referred to "collective alternates," defined as "objects created by extension or association" with the connection to human objects, suggesting that the artist's connection to

the creative endeavor was very much like an object relationship - a sort of collective love affair, not narcissism, but an object relationship (Greenacre, 1971). She did concede, however, that the creative artist may bypass or diminish the intensity of her/his other relationships.

Jacobson's (1964) view was that creative people have the "'favourable' vicissitude of their orality which enables them to decathect or hypocatect temporarily all other objects except for one hypercathected subject (an object) upon which they work exclusively with great amounts of energy. This astonishing ability becomes manifest in their 'devouring' interest in (their) work which during such creative spells makes them utterly forgetful of the rest of the world." (Jacobson, 1964, footnote, p. 81)

Ekstein and Caruth (1972) paper "Keeping Secrets" may be relevant to the significance of the creative endeavor for the client and to the role it may play in the psychotherapy: Having quoted Freud who said the child's first lie or first secret is one of the first signs of his beginning capacity for separation and individuation and also reflects a growing ego that is now able to put aside the infantile conception that "having obtained language from others, the infant has also received thoughts from them...", they say: "It is a psychological 'truth' that, in contrast to 'all stealing (which) is rooted in the initial oneness of mine and thine, self and object' (A. Freud, 1965), all lying, all secreting, derives instead from the capacity to

put apart, to separate me from thee, mine from thine, self from object. Similarly, the need to share one's secret can also be understood as rooted in the universal wish to return to that state where there is no separation, where mine and thine are again one, as in the earliest fusion states."

As opposed to the idea that the secret is essentially a form of resistance in therapy, they suggest "that the very process of psychotherapy may be described in terms of the conflict over secreting, and that the mode of secreting - or withholding and of telling - not only dictates the technical issues in the treatment but also provides diagnostic cues as to the structural and adaptive, as well as genetic, dynamic, and economic aspects of the personality organization" (Ekstein and Caruth, 1972, p. 204).

In "Mirroring in the Analysis of an Artist", Browne (1980) describes the dilemma of an artist patient of his who said, "I'm always looking at myself in the mirror and that's why I can't paint" (Browne, p.493). This patient had not gotten the mirroring necessary to have an adequate sense of herself. Browne says: "it is necessary to have a secure object relationship before the loss of it can be tolerated. It is only when the loss can be tolerate that the work of recreation can begin" (p.497). Browne's patient demurred when the analyst suggested she bring in a drawing she had made, and the analyst said, "Your painting is a means of getting separate from your mother, therefore, how can you bring yourself to show your mother-analyst?"

(p.500) Browne intends this case to illustrate how with the presence and internalization of a good-enough object relationship, art could proceed. This case is an illustration of an entry of the creative endeavor into the therapeutic field, although in this instance the art was kept from the therapist because of the specific meaning of the patient's relatedness to the creative endeavor.

Wolson (1990), addressed the psychological problem of the artist who experiences himself as objectless, utterly separate, and coined the term "adaptive grandiosity" (as opposed to "omnipotence" or "maladaptive grandiosity"). He cites research data suggesting that manic defenses can facilitate artistic endeavor by providing solutions to the depressive problems of the artist in an "objectless" state. He views "facing the blank page" for the artist as tolerating the ultimate experience of separateness," of non-being, as involving separation anxiety, and the depressive position. His view is that it is "adaptive grandiosity", the equivalent of a manic defense, that makes it possible for the artist to tolerate this and thus be creative.

In another attempt to answer the question of how the creative artist deals with the sense of non object-relatedness involved in immersion in the creative process, Golden (1990) addresses the concept of the muse in her "The Muse as Mother". An earlier article (1987) in which Golden characterized some creative activity as an effort

to develop a container for an aspect of the self when the environment or, in early childhood, the mother is unable to provide containment for a part of the self experience will be reviewed in a later section. Relevant here is Golden's (1990) suggestion that the muse, rather than myth or cultural artifact, is a "psychic recollection of our memories of the female who presided over our first experiences of consciousness as we traversed the borders of inner and outer reality - that is, the mother" (Golden, 1990, p.329). She relates her idea of the muse-mother to Bollas' (1986) idea of the "transformational object" which is "experientially identified by the infant with the process of the alteration of all self experience" (p. 329). Her thesis is that the shift of consciousness required in creative activity triggers recall of this figure. The quality of mothering in this early phase is presumed to affect the ability to involve oneself in the creative process because "Creative efforts require the ability to tolerate chaos and to trust a process that will ultimately contain and give form to the inspiration" (Golden, 1990, p.335).

In an editorial in the Clinical Social Work Journal in which Golden's article appears, Sanville (1990) cites Wallas' (1926) enumeration of the stages of creation in his Art of Thought: 1. preparation 2. incubation 3. inspiration 4. verification. Sanville says that for many it is in the third stage that the muse appears and "the dilemmas seem suddenly to be resolved. We feel an ecstasy, as though

indeed some mysterious power has spoken through us and, in spite of our known weaknesses, we now think we will succeed" (Sanville, 1990,p.321). Sanville agrees with Golden that the first relationship may enable us to endure the not knowing without which one could not enter preparation, "to bear with the doubt and pain and even despair of the incubation period without the terror of total chaos, not to panic at the apparent mental blankness which often precedes the appearance of the Muse, and finally to engage in the effort necessary to actualize the ideas. Ego control would seem necessary in the first and last. The middle two require some capacity for regression. The good-enough mother could be behind any or all of that" (Sanville, 1990 p. 321).

Similarly, for Oremland (1990), the patron is the actualization of the protective mother. The patron is also the one who seems to understand but who does not interfere. There is at least the illusion of acceptance from that person. He says that with creative people, the (therapeutic) transference is that of the patron.

Creative Endeavor as Object or Transitional Object

For Winnicott, creativity was central. For example, in Playing and Reality , he writes: "(I)t is creative ap-
perception more than anything else that makes the individual feel that life is worth living" (Winnicott, 1971, p. 71). In the same work in the chapter entitled: "Play: The Search

for the Self", he writes: "It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self " (p.54). Winnicott saw psychotherapy as being essentially play and placed creativity or cultural experience in the same space or realm as play.

Winnicott was speaking of creativity in a universal sense rather than in the narrower sense of creativity as yielding works of art. He says: "In a search for the self the person concerned may have produced something valuable in terms of art, but a successful artist may be universally acclaimed and yet have failed to find the self that he or she is looking for. The self is not really to be found in what is made out of products of body or mind, however valuable these constructs may be in terms of beauty, skill, and impact...(T)he finished creation never heals the underlying lack of sense of self" (Winnicott, 1971, p. 54). This statement echoes the testimony of blocked artists for whom creative artistic endeavor has stopped being "like play" and thus is no longer either possible or experienced as authentic.

Winnicott sees play, creativity, and cultural experience as transitional phenomena occurring in the transitional or potential space between, e.g. mother and infant. "The (transitional) object is a symbol of the union of the baby and the mother (or part of the mother). This symbol can

be located. It is at the place in space and time where and when the mother is in transition from being (in the baby's mind) merged in with the infant and alternatively being experienced as an object to be perceived rather than conceived of. The use of an object symbolizes the union of two now separate things, baby and mother at the point in time and space of the initiation of their state of separateness" (Winnicott, 1971, p.96).

Weissman (1971) in his "The Artist and his Objects" elaborates on Winnicott's themes. Weissman equates the creative state (and its concomitant created objects) as "episodic re-emergences of aspects of the infantile developmental stage of transitional phenomena and collective alternates which can be revivified repetitively through the lifespan of the creative individual. " (Weissman, p.401) He adds that the creative process itself represents "a shift in cathexis away from personal objects to more impersonal objects..." (p.401).

Created objects, in Weissman's view, are derivatives of transitional objects. He says: " The classical transitional object, such as a piece of a blanket, may allude to either the mother or the infant or both in a symbolic or illusionary way. Similarly, the artist's portrait of a living person, be it pictorial, poetic or dramatic, alludes to the artist or a personal object, but only in a symbolic or illusionary way" (Weissman, p.402). Further, as with transi-

tional objects, Weissman claims, " 'Old' created objects, like 'old' transitional objects are decathected, 'relegated to limbo...and lose meaning'" (Weissman, p. 404).

Eagle (1981), in his "Interests as Object Relations," suggests that one cannot account for the passion with which human beings relate to their non-human interests (including creative/ artistic ones) without moving beyond the classical mode (Eagle points out that Freud used the term "ego interest" until after 1920 when he introduced the concept of "sublimation") and the ego psychology mode (which would see interests as derived from self-preservation instincts). Eagle acknowledges that Freud's sublimation idea has the merit of taking into account the passion with which people often regard their interests.

Eagle suggests that interests "developmentally and in terms of everyday functioning...are best understood as object relational phenomena, indeed as a kind of object relation...." Further, he says, " (A)s is the case with more traditionally understood object relations, interests and related phenomena play a central role in maintaining personal intactness" (Eagle, 1981, p.528). He emphasizes the point that in development, of course, pleasure in separate functioning provides encouragement for still greater separate functioning...resulting in increased capability and autonomy and independence" and further " that without 'safe anchorage' there will be difficulty exploring and being

curious...." (p.543). In a footnote, Eagle adds: "... (W)hile the development of a particular interest may occur somewhat autonomously, it can come to serve some of the psychological functions normally served by any strong cognitive-affective tie, that is, by object relationships" (p.546).

Whereas for Freud, "the object" was the thing that satisfied the drive, Oremland's (1990) view is that creative people relate to objects differently. Whereas most people relate to objects as in "my love is my person," the creative person relates to objects as in "my love is my art." For creative people, relationships with people are not so important. He tells a story which conveys the degree of "personal" involvement in the creative process: A potter was being observed and consequently lost his concentration such that a pot he was throwing collapsed. And so, he apologized to his lump of clay.

For Oremland, the artistic process is a form of "transitional functioning." That is, the external and the internal are explored; there is exploration of the self and non-self. Creative individuals continue in adulthood to be able to be in this playing-like space, whereas others cannot. For most, he says, creation is only in dreams.

Self Psychology Theory

Kohut's primary contribution to the understanding of human psychology and the dynamics of human creativity has been the concept of the "selfobject". Yet Kohut was

concerned with creativity well before he developed the self-object concept. Some of his earlier thinking about creativity is reviewed in what follows.

Kohut had a good deal to say about creativity - or "creativeness", as he termed it. In 1959, on a panel with Phyllis Greenacre and Editha Sturba, Kohut said: "The great in art and the truly pioneeringly creative in science seem to have preserved the capacity to experience reality at least temporarily, with less of the buffering structures (built up in development) that protect that average adult: from traumatization - but also from creativeness and discovery.... It is (rather) the special intensity of all varieties of experience, normal or pathological, that forces him to create: the artistic temperament leads to productivity. In order to safeguard his psychoeconomic balance, the creative personality is compelled to employ creative activity to a greater extent than the person who is more successful in absorbing immediate impressions and their inner elaborations through reliable neutralizing and buffering structures" (Kohut, 1959, p.273).

Later on, Kohut wrote of creative endeavor in the context of what he viewed as the fundamental problem of human existence - narcissism. In his The Analysis of the Self, Kohut (1971) says that in the analyses of narcissistic personalities, the emergence of creativeness is "specifically related to the mobilization of formerly frozen narcissistic cathexis, in the area of both the grandiose

self and the idealized parent imago (Kohut, 1971, p.308). In this work, Kohut employs something close to the classical sublimation metaphor, certainly an energetic one, when he speaks of the "deployment of narcissistic cathexis." The object of the creative interest is invested with narcissistic libido (p. 314). "The intimate connection between frustrated contact needs and a persistent wish for merger...changes into a broad, sublimated empathic merger with the surroundings and finally brings about the development of a keenly sensitive attitude towards the world" (p.315). "The narcissistic pleasure that comes from the solution (to an unsolved intellectual or aesthetic problem) is the emotional accompaniment of the suddenly restored narcissistic balance. " (p.315)

In The Analysis of the Self, Kohut (1971) introduced the notion of "transferences of creativity" which were relationships employed by creative people during periods of intense creativity. He gave as examples of such transferences that of Freud with Fliess, Melville with Hawthorne. Kohut (1976) developed the theme of the creative transference further in "Creativeness, Charisma, and Group Psychology". Here he states that during periods of intense creativity, certain creative people require a specific relationship with another person - "a transference of creativity - which is similar to what establishes itself during the psychoanalytic treatment of one major group of narcissistic personality disorders."

Kohut wrote that creative productiveness and periods of pre-creativity depended upon narcissistic equilibrium of the self and suffered from the lack of it, and that "the psychic organization of some creative people is characterized by a fluidity of the basic narcissistic configurations, i.e. that periods of narcissistic equilibrium (stable self-esteem, and securely idealized internal values: steady, persevering work...) are followed by (precreative) periods of emptiness and restlessness (decathexis of values and low self-esteem; addictive or perverse yearnings; i.e. no work) and that these in turn, are followed by creative periods (the unattached narcissistic cathexis which had been withdrawn from the ideal and from the self are now employed in the service of creative activity: original thought; intense, passionate work.)" (Kohut, 1976, p. 814).

In this view of creativity, "energetic" metaphors are alive and well. Narcissistic cathexis and its "attachments" are not far, it seems, from sexual energy and its sublimations in classical metaphors. In this view there is also a cyclical nature to the creative process, an echo of the object relations view of the creative process which contains periods in which the creative artist must be able to tolerate, an essentially "objectless" state in order to have inspiration and thus prepare for a concerted phase of work.

In The Restoration of the Self, Kohut (1978) wrote of "compensatory structures." In discussing the question of when, if ever, (in the case of the narcissistic personality disorder) a psychoanalysis would be completed, he made the following, defining distinction: "I call a structure defensive when its sole or predominant function is the covering over of the primary defect in the self. I call a structure compensatory when, rather than merely covering a defect in the self, it compensates for this defect" (Kohut, 1978, p. 3).

In the analysis of Mr. M, who was actually seen by one of Kohut's trainees, the question of the role of the compensatory structures, in this case including Mr. M's creative writing (in the area of art criticism), which he did professionally, it becomes clear how centrally Kohut placed creative work in the life of man and in the lives of his analytic patients. Compensatory structures were "talents acquired or at least decisively reinforced later in his (Mr. M's) childhood in the matrix of the relation to the idealized self-object, the father." (Kohut, 1977, p.10). Mr. M's "...work...should have provided the most important outlet for transformed grandiose-exhibitionistic narcissistic tensions through creativity...." (p.10) "His tragedy was...that he did not succeed in building up appropriately functioning compensatory structures derived from his

dictionary-collecting, word-loving, language-wise father because the father failed him as had the mother before" (p.12).

Kohut tells us that Mr M's writing obstacles were not based primarily on a primary structural defect (cf. mother's mirroring), "but on compensatory structures, i.e. on talents acquired or at least decisively reinforced later in his childhood in the matrix of the relation to the idealized self-object, the father" (p.10). "His work as a writer, which should have made a substantial contribution to the enhancement of his self-esteem, was hampered by a nexus of interrelated disturbances.... The first one was indeed a manifestation of Mr. M's primary structural defect; it was genetically related to the failure of his mother's self-object function as a mirror for the child's healthy exhibitionism. The second one was a manifestation of a defect in the patient's compensatory structures; it was genetically related to the failure of the father's self-object function as an idealized image" (Kohut, 1977, p.7).

Feldman, in his (1989) study, "Creativity and Narcissism: A Self-psychological Examination of the Life and Work of Jackson Pollock," echoes and applies Kohut's work regarding creative individuals. He states that creativity in normal individuals stems from transformed narcissistic libido, but that in pathological individuals a creative outburst may serve as an emergency measure to restore narcissistic equilibrium during times of crisis. (Feldman, p.201) Pol-

lock seems to have had significant emotional deficits. He once said "There is a space within me through which a cold wind blows." Feldman says Pollock showed a history of establishing certain key relationships a la Kohut's "transference of creativity" with several people including the American regionalist painter, Thomas Hart Benton, art critic Clement Greenberg, and Pollock's wife, Lee Krasner. These relationships "enabled his traumatized self to be structured sufficiently for creativity to take place. In the absence of these relationships, creativity was lost" (p.201).

Rickles' (1989) thesis posits the existence of a distinct "Creative State of Mind which is ideally objectless and selfless to be maximally creative. Accordingly, the maximally Creative State of Mind requires that the search for selfobject functions be abandoned (Stolorow, Brandschaft, and Atwood, 1987) or that selfobject functions are being carried out nearly ideally and therefore the object invested with the power of supplying selfobject functions is experientially invisible to the person in a Creative State of Mind" (Rickles, p.3-4). This conception seems to be a re-statement of the basic object relations view, but in self-psychological terms.

Finally, from the self psychological orientation, Wolf (1988) wrote: "(A)ny experience that functions to evoke the structured self (which manifests as an experience of selfhood) or to maintain the continuity of such selfhood

is properly designated as a selfobject experience...." (Wolf, p.52). This definition seems wide enough to encompass the possibility that creative work itself could indeed provide a "selfobject experience," and yet not be conceptualized as either a human "object", or even a transitional object.

Creative Work as Repairer and Maintenance of the Self

The question of whether creative artists are mad is one that has been debated for centuries. Everyone from Plato to Lombroso and onwards ventured an opinion on this riddle. Suffice it to say here that the theory reviewed in this section essentially sidesteps the question of whether or not the emotional difficulties creative artists do experience are biologically or genetically connected with their creativity.

The theory reviewed in this section consists of self- and object-oriented analytic concepts as applied to issues of creative artists. This literature suggests that an important aspect of the relation of many creative artists to their creative endeavor has to do with their creative process possessing for them a psychological instrumentality or "function". Here the creative process has been viewed as, for example, a medium through which losses may be repaired or through which the self may be consolidated or contained. In related literature, the creative process has been viewed as analogous to the process of

psychoanalysis itself. (cf. L. Breger's Dostoyevsky: The Writer as Psychoanalyst, 1989). This view of the function of the creative process suggests the reverse of the classical notion that the creative process springs from madness. Here the creative endeavor serves to cope with aspects of "madness" in individuals.

Following upon the psychoanalytic dissident Adler's view that all creative acts and products were compensations for losses suffered or damages done in a creative person's life, many theorists posited that creators are seeking "restitution of a lost love, compensation for a physical stigma or defect, substitute for a not-good-enough mother ...(or) a mode of mourning ...(Young-Bruehl..... p. 5).

Some examples of subsequent literature concerning the way in which involvement in creative endeavor may serve to help creative artists work through loss and other human traumata are: include : Kaplan's (1984/5) "Narcissistic injury and the occurrence of creativity: Freud's Irma Dream," Annual of Psychoanalysis, vol 12/13, pp.367-376. Pollock (1978), whose field of interest is loss, wrote "On Siblings, childhood sibling loss, and creativity," Annual of Psychoanalysis, vol 6, pp.443-481 and Aberbach's (1989) "Creativity and the survivor: the struggle for mastery," International Review of Psychoanalysis, vol. 16, no. 3, pp.273-286.; G. Rose, ed. (1987) Trauma and Mastery in Life and Art. (Yale Univ. New Haven.)

One of numerous studies of famous artists concerning how they used (or attempted to use) their work for self-maintenance and repair is Silverman and Will's "Sylvia Plath and the failure of emotional self-repair through poetry." Silverman and Will's (1986) thesis is that "creativity serves not only an aesthetic function but also psychological self-repair for the creative artist" (p.99). These authors attribute Sylvia Plath's failure in the end to "control her suicidal violence and bridge her isolation from others via the shared affective experience of poetry " to her shift from traditional poetic forms to those with less form and more expansiveness" In this way "she lost the shaping, controlling devices she had been using for self-containment and self-repair" (Silverman and Will, p.99).

Their view is that for the creative work to have dealt successfully with Sylvia Plath's pathology would have been a tall order because of the degree of her disturbance. "For Sylvia Plath , the creative urge and the need for literary success were intertwined with her need to overcome her depressive, narcissistic withdrawal from the world of people around her, to check and ameliorate her strongly aggressive, destructive urges via constructive activity, and to stem her regressive pull towards merger and fusion with the objects of her ambivalent feelings" (Silverman and Will, p. 125). "(S)he identified with the increasingly virulent, destructive images her pen created..." (p.126).

Golden's (1987) "Creativity: An Object Relations Perspective" suggests that some creative activity is an "ingenious effort to maintain and organize the self in the presence of the attachment object who can not fully or healthily respond to all the needs of the self's emergence." Golden sees the creative activity functioning as a container for an "aspect of the self when the environment or, in early childhood, the mother is unable to provide containment for a part of the self experience" (Golden, 1987, p.214). She states: "It is not my contention that all creativity evolves in (this) manner...as an embedded part of early defense organization due to maternal deficiency. Elements of play and of authentic self-expression can also be part of the creative experience" (p. 221). She goes on to suggest that the reason for there being some relationship between artistic creativity and neurosis may be due to this phenomenon of the "use" of creative work, in her metaphor, as container.

In another example of this genre, Aberbach's (1989) "Creativity and the Survivor: The Struggle for Mastery," explores the role of creativity as a response to personal and collective loss. The author cites Freud's mention in "Beyond the Pleasure Principle" of shell-shocked soldiers' nightmares as attempts of the unconscious to master trauma and overcome it. Aberbach's view is that trauma itself reduces the power to mourn, but that "through creativity,

the artist may confront and attempt to master the trauma on his own terms and, in so doing, complete the work of mourning" (Aberbach, p.275).

Aberbach suggests certain parallel processes between creativity (for mastery of loss) and the process of mourning itself. "Among the phases of the grief process, yearning and searching is, perhaps particularly conducive to creativity. During this phase there is sufficient distance from the loss to recollect and assimilate emotions deriving from the lost person, yet the burden of grief might still be so pressing that it seeks a creative outlet. In this state of incomplete mourning, when disbelief and denial of the loss commonly oscillate with acceptance, denial might be expressed in a 'living' work of art, a form of 'holding on' to the lost person or persons, while acceptance might find expression in the form of a memorial to the dead... It is intriguing, too, that aspects of yearning and searching, such as a state of heightened arousal and tension, restlessness, and sleep disturbance, loss of interest in everyday matters and in personal appearance, are similar to behavior often associated with periods of creativity" (Aberbach, 1989, p.277).

In The Restoration of the Self (1977), Kohut directs our attention to Proust's masterwork, Remembrance of Things Past, saying : "... (H)is monumental novel contains as much evidence of his persisting fragmentation - witness the narrator's recurrent preoccupations with such isolated experiential details as the taste of the madelein, the percep-

tion of the theme by Vinteuil, and the sight of the milk-girl from the train to Balbec; his recurrent preoccupation with thought processes and bodily functions; and his preoccupation with names, particularly the names of places and the etymology of these names - as it contains evidence of his reconsolidation.... The Proustian recovery of childhood memories, constitutes a psychological achievement significantly different from the filling in of infantile amnesia, which as Freud taught us, is the precondition for the solution of structural conflicts and thus for the cure of a psychoneurosis. The Proustian recovery of the past is in the service of healing the discontinuity of the self" (Kohut, 1977, 181-182).

Efficacy theory and Non-Human Object Relatedness

Psychoanalytic theories have explained creative artists and their creative processes in the light of their basic conception of human beings. In contemporary terms, this has meant that the creative artist's motivations and orientations have been seen in terms of human object-relatedness. Although "motivation" towards creative endeavor is not the primary focus of this study, the theory of efficacy is reviewed here because it provides an alternative understanding (to object relations) about what drives the artist. In addition, theory suggesting that human beings can be "related" to non-human objects or processes further rounds out the theoretical pos-

sibilities for conceptualizing what is going on in the psychodynamic field of psychotherapy with creative artist clients.

As Hartmann said in 1939, "psychoanalysis, concerned with the regulation of instinctual drives and thinking...has lost sight of the regulation of the will." Using the language of contemporary psychoanalysis, one could substitute "human object-relatedness" for Hartmann's "instinctual drives and thinking". Indeed, focus on the human will, that is, direct intentionality and participation of the self in the course of human life seems to have become marginalized into existentialist psychology and other theoretical cul de sacs cut off from mainstream psychoanalysis.

Yet, alongside the object-relations thrust of contemporary psychoanalytic theory there has been a quieter sub-theme embodied in "efficacy" theory. The relevance of the efficacy theme to this research is that it widens the theoretical context in which to understand the field in which the therapists' experience of and response to doing psychotherapy with creative artist clients takes place. The efficacy theme in psychoanalytic theory will be reviewed below.

In Treating the Self, after an extensive review of the varieties of selfobject experience and their significance, Wolf (1989) proposes to examine "another phenomenon, characterized by the self as the actor and the selfobject as the acted-upon." He paraphrases Descartes: "I

can elicit a response, therefore I am somebody" (Wolf, p. 62). "Because the essence of these phenomena is the self's experience of being an effective agent in influencing the object, one might call these phenomena efficacy experiences" (p. 60). In his discussion, Wolf's emphasis is upon efficacy as experienced (e.g. by an infant) in regard to a human object. But in some of the infancy research experiments he cites, the emphasis had been upon the infant's response (pleasure, smiling, etc.) to phenomena that did not have to do with other people, but rather with inanimate objects or phenomena.

Wolf's discussion of efficacy, taken together with his (wide) definition of selfobject experiences - "(A)ny experience that functions to evoke the structured self (which manifests as an experience of selfhood) or to maintain the continuity of such selfhood is properly designated as a selfobject experience...." (p. 52) suggests the significance of relatedness to both human and inanimate objects and of self-building response to the experience of "efficacy" or "effectance" in respect to human and non-human objects.

Lichtenberg (1989), in his Psychoanalysis and Motivation, posits an "exploratory-assertive motivational system" as a separate system, co-equal with the human need for sex and object relations. Lichtenberg's basic thesis is that it is a mistaken approach to try to derive all human motivation from one or two "drives" or central

motivations, e.g. sex or object relations. He echoes Daniel Stern (1985) : "It is of no help to imagine that all of these are derivatives of a single unitary motivational system. In fact, what is now most needed is to understand how these motivational systems emerge and interrelate and which ones have higher or lower hierarchical standing during what conditions at what ages" (Stern, p.238).

Lichtenberg suggests, then, that "motivation is conceptualized best as a series of systems designed to promote the fulfillment and regulation of basic needs....From moment to moment, the activity of any one system may be intensified to the point where it provides motivational dominance of the self. The 'self' develops as an independent center for initiating, organizing, and integrating motivation... ." He also argues that "motivations arise solely from lived experience. Based on the particular lived experience, motivations may or may not achieve optimal vitality." (Lichtenberg, pp. 1-2) There is a sort of feed-back process, then (p.1).

Like Wolf's work on efficacy, Lichtenberg's concept of an "exploratory-assertive" system rests on and integrates data and information from earlier theorists whose work never really "caught hold" as well as from the new infancy research. Authors whose work has been "resurrected" by Lichtenberg include Hendrick (1942 and 1943), White (1959), and Broucek (1979). These authors, cumulatively , formulated and worked with concepts such as "self-

rewarding activity", "efficacy", and "mastery", notions that did not find fertile ground in psychoanalytic theory at the time they were posited.

Hendrick (1942) had suggested the existence of an "instinct to mastery" in his "Instinct and the Ego during Infancy," in which he stated that "...psychoanalysis has neglected the overwhelming evidence that the need to learn how to do things, manifested in the infant's practice of its sensory, motor, and intellectual means for mastering its environment is at least as important as pleasure-seeking mechanisms in determining its behavior and development during the first two years of life" (Hendrick, 1942, p. 34). "In the need to practice a partial function until proficiency is attained, we see the first objective evidence of the instinct to master at work. " (p.44) Hendrick says that Freud referred to such functions in his "Three Contributions to the Theory of Sex" as "ego instincts" but never developed these ideas "(p.34). In his article Hendrick cites Myrtle McGraw, an early infancy researcher : first, for her idea that learning and motivation are not two distinct processes but are two aspects of the same process (an idea that is now accepted); second, for her idea about the ripening of the nervous system as part of the above processes (now an accepted biological theory).

A year later, Hendrick (1943) published "Work and the Pleasure Principle", which was an elaboration of his earlier article . In it he asserted that "work is not primarily

motivated by sexual need or associated aggressions, but by the need for efficient use of the muscular and intellectual tools, regardless of what secondary needs - self-preservation, aggressive, or sexual - a work performance may satisfy" (p.311). He was posing theory that fit with Freud's pleasure principle, but not with the theory of sexual sublimation. Hendrick believed that "the functional use of minds and hands and tools was itself a primary pleasure which was derived from the need (or instinct) to master..." (Hendrick, 1943, p.314). Thus, work, including creative work, was presumably not a sublimation of sexual desire nor the derivative of ego defensiveness but, rather was derivative of an instinct of its own.

In "Motivation Reconsidered: The concept of Competence", White (1959) argued that primary drive theory (he says that drive theory is essentially drive-reduction theory) had proved inadequate to explain the motivation for exploratory behavior, manipulation, and general activity...." (p. 328). Unlike Hendrick (whom he cites), White does not propose a new drive or instinct. In fact he wanted to dispense with drive and instinct altogether. His claim was that the experience of effectance or efficacy was itself motivational. He argued that behavior, including visual exploration, grasping, crawling and walking, attention and perception, language and thinking, exploring novel objects

and places, manipulating the surroundings, and producing effective changes in the environment could not be successfully conceptualized in terms of primary drives.

White also suggested that developments thought of as psychosexual stages owed much to effectance pleasure. He says : "Despite its sober biological purpose, effectance motivation shows itself most unambiguously in the playful and investigatory behavior of young animals and children " (White, p.329). "Effectance motivation need not be conceived as strong in the sense that sex, hunger, and fear are strong when violently aroused. It is moderate but persistent, and in this, too, we can discern a feature that is favorable for adaptation. Strong motivation reinforces learning in a narrow sphere, whereas moderate motivation is more conducive to an exploratory and experimental attitude which leads to competent interactions in general, without reference to an immediate pressing need. Man's huge cortical association areas might have been a suicidal piece of specialization if they had come without a steady, persistent inclination toward interacting with the environment" (p.330).

Broucek (1977) stated, " Theoretical considerations concerning the ego have obscured observations that clearly suggest that development of the sense of self is coincidental and coextensive with the development of the sense of efficacy" (Broucek, 1977, p.86). His opinion is that the sense of efficacy is the core of the primitive

sense of self and not a property of some already defined self (p.86). Broucek writes that the sense that "I cause and I intend , therefore I am" is fundamental to the infant's developing sense of self.

Two years later in "Efficacy in Infancy: A Review of Some Experimental Studies and their Possible Implications for Clinical theory", Broucek (1979) focused on experimental work having to do with the infant's discovery that "a contingency exists between his own activity and the occurrence of external events" (p.311). He cited the Papousek experiment in which infants who switched on lights with turns of their heads showed "joyful, excited response when they appeared to discover the connection between their action and the illumination of the lights." He cites the Bower study of the blind child who did not smile at eight weeks, but when given contingent control (the baby could kick his legs to produce a change in the sound) over an "auditory mobile," began to smile and coo...while the sound of the mobile alone did not produce this effect. Broucek also reports that if in such experiments infants cannot find the exact nature of the contingency, they get upset, distressed, and eventually seem to withdraw (Broucek, 1979,p.312).

In a description of the toddler Mozart, one gets the sense of something analogous: "Leopold had begun to teach Nannerl when she was seven, and Wolferl, barely three, would stay away. He would sit on the floor playing with blocks or

a kitchen spoon, and at certain sounds suddenly drop his toys, rise, and move almost unconsciously to the clavier. He would stand, spellbound, ignored by his father and sister; and after Nannerl's lesson would reach up and tentatively, delicately touch the keys. His midget fingers found a third; ah! He gurgled, cooed, and touched the next two keys in order; another third! Ecstatic delight. Then the fingers moved on, but missed the lower note, struck two together, a discord. The baby stopped, gasped, began to howl with disappointment...."(Davenport, p.7) Mozart may be said to have been responding to an innate aesthetic sense, the sense that he is responding to a sense of efficacy is striking.

The work of Storr, a British psychiatrist, gives attention to both artistic motivation as intrinsic or "self-rewarding" and to the importance of the human relationship to non-human objects. In an early paper, "Problems of Creativity" Storr (1971) writes: "The fact that the ability to create can be used as a substitute for instinctual activity, for relationships, or as a protection against psychotic breakdown does not, to my mind, imply that it is necessarily so used. So can any form of work" (p. 124). Storr says that psychoanalysis has a tendency to dismiss the search for coherence, for integrating parts into a whole, as an obsessional activity and that it had failed "to distinguish between activities which are defensive, and activities that are integrative" (p. 130).

Storr continues : "Perhaps the practice of art is self-rewarding in that it is both a voyage of self-discovery and a way of making a whole, an integrate, out of what the artist discovers....For it is, above all, the coherence, inevitability and proportion of art which directly appeals to us. It is true that romanticism is always trying to burst the bonds of classic form; but romanticism without proportion or contrast degenerates into sentimentality and emotional incontinence, just as classicism without romantic content withers into sterile gestures of formality " (p.130).

In his book Solitude, Storr (1988) writes: "When Freud was asked what constituted psychological health, he gave as his answer the ability to love and work. We have over-emphasized the former, and paid too little attention to the latter" (Storr, 1988, p.8). "Attachment theory " Storr says, " does less than justice to the importance of work, to the emotional significance of what goes on in the mind of the individual when he is alone, and, more especially, to the central place occupied by the imagination in those who are capable of creative achievement" (p.15).

The the realm of non-human object-relatedness (especially relevant to the creative artist in psychotherapy) was acknowledged by Searles (1960) in his The Non-Human Environment. Searles pointed out that most writings about human personality development "...limit themselves, for all practical purposes, to a consideration of

intrapersonal and interpersonal processes ...as though human life were lived out in a vacuum - as though the human race were alone in the universe, pursuing individual and collective destinies in a homogeneous matrix of nothingness, a background devoid of form, color, and substance...with no acknowledgment of the nonhuman environment.... It is my conviction that there is within the human individual a sense, whether at a conscious or unconscious level, of relatedness to his nonhuman environment, that this relatedness is one of the transcendently important facts of human living..." (Searles, 1960,p.4).

Concerning creativity, Searles wrote : "... I am inclined to believe that it is essential to the creative process that one become open to feelings of intense relatedness, and even oneness, with the totality of one's environment (including, of course, the nonhuman environment); or, to put it another way, that one become open to the experiencing of very early ego states of oneness with the totality of the environment" (Searles, p.128). "It is rare to find a great novel which so skeletally limits itself to a portrayal of human beings alone as does psychoanalytic theory. Much more often, great literature embeds its studies of human beings in a portrayal of them as being collectively an integral part of larger, nonhuman Nature itself. Much great art...does likewise" (p.11).

Storr (1988) also addresses the non-human realm saying "If the individual regards the external world merely as something to which he has to adapt, rather than as something in which his subjectivity can find fulfillment, his individuality disappears and his life becomes meaningless or futile" (Storr, 1988, p.72).

Balint (1968) integrates a non-object-related realm into his psychoanalytic schema. In The Basic Fault he wrote of the "area of creation" as the third aspect of his psychology. "Whereas the area of the Oedipus conflict is characterized by the presence of at least two objects, apart from the subject, and the area of the basic fault by a very peculiar, exclusively two-person relationship, the third area is characterized by the fact that in it there is no external object present. The subject is on his own and his main concern is to produce something out of himself...(including symptoms and spontaneous recovery from symptoms).... Little," he says "is understood about these processes. One obvious reason for the paucity of knowledge is the fact that throughout this whole area there is no external object present, and thus no transference relationship can develop. When there is no transference, our analytic methods are powerless, and thus we are restricted to inferences from observations obtained after the individual has left the boundaries of this area" (Balint, 1968,p.24).

"All languages," Balint says, "...describe these (creative) states by words borrowed from conception, pregnancy, and childbirth. The individual conceives an idea, is pregnant, has labour pains, gives birth to something, or miscarries, and so on. (p.25) "We know that there are no 'objects' in the area of creation, but we know also that for most - or some - of the time the subject is not entirely alone either" (p.25). For Balint in this area (of creativity) there is no (outside) object relationship and no transference until there is an object of creation or created object.

G. Klein (1976), in his Psychoanalytic Theory, suggested that libido theory or drive-discharge theory equates all pleasure with sensual pleasure. He wanted to reorient psychoanalytic theory to the essential wisdom of the pleasure principle, to consider qualitative forms of pleasure experience and their motivational experience...." (p.214). Pursuant to this, he lists a variety of "pleasure experiences": 1. tension reduction 2. sensual pleasure 3. pleasure in functioning 4. effectance 5. pleasure in pleasing 6. pleasure in synthesis. Klein says that Hartmann in 1952 "read into ego psychology the proposal that there is an autonomous line of conflict-free development of perceptual and cognitive functions which is fostered by associated experiences of pleasure in functions." (p.224) He acknowledges Hendrick's " effectance pleasure" and writes of "the suc-

cessful correspondence of intention and effect," or "the pleasure derived from the instrumental power of skill as a tool of one's intention." (G. Klein, 1976,p.225)

This miscellany of theory is reviewed here to suggest the widest possible definition of the relationship of the creative client to his endeavor, the nature of which will influence the therapist's experience in the therapeutic field with the creative artist client.

Therapists in the Process and Countertransference

Although a good deal of the psychoanalytic literature includes clinical case studies, these are often given to illustrate the aptness of the application of object relations and self psychology metaphors to the dynamics of creative artists. Little attention, however, is given to the experience of the therapist in this context. Often, the therapist is seen in such case examples in the role of parsing, with or for the client, the psychoanalytic meanings conveyed symbolically in the creative work. The presence of the creative endeavor is acknowledged, but not the dynamic implications or meanings of its presence. Thus, the case studies do not suggest that work with creative artist clients might involve different or perhaps unique dynamics.

In Kohut's (1977) discussion of Mr. M in The Restoration of the Self, the patient was not analyzed by Kohut, but by a "student under supervision by the author."

Perhaps as a consequence, there is virtually no mention of the therapist. Rather, there is an "imaginary communication from the patient" in the form of a hypothetical, theoretical speech to the analyst: "...I have acquired the psychological substance that allows me to pursue self-distant goals and yet be aware of my active creative self in the act of creation. I have, in other words, found a psychological equilibrium between the product (an extension of myself) - my absorbing devotion to it, my joy in perfecting it - and the self (a center of productive initiative) - the exhilarating experience that I am producing the work, that I have produced it. Although I am thus joyfully aware of myself, I no longer become hypomanically overstimulated while creating, nor do I fear, as I used to, that my self will be drained away into the product of my creativeness. The self as a joyfully experienced center of initiative and the product of which I am proud are in an unbroken psychological connection now" (Kohut, 1977,p. 17-18).

Although the therapist does not appear there is some indication of how Kohut viewed the therapist in respect to the relationship between the creative client and his work - as somehow enabling or promoting the relationship between creative patient and his work.

In Browne's (1980) article "Mirroring in the Analysis of an Artist," he speaks of a particular interaction between himself and the patient. The female patient has returned to England after having been home to America where

she saw her mother. She tells the analyst: "If I had had you and my studio in America I'd have stayed." She tells the analyst that in Boston she had done a drawing of herself reflected in the glass of a Degas pastel. She says she has it in her bag, and the analyst says: "Perhaps you wanted to show it to me." She demurred. The analyst then says: "Your painting is a means of getting separate from your mother, therefore how can you bring yourself to show your mother-analyst?" (Browne, 1980,p. 500) This case vignette does illustrate one of the many configurations of the dynamics in psychotherapy with creative artist clients.

Sang's (1989) "Psychotherapy with Women Artists" is based on the case histories of forty women artists seen for psychotherapy over sixteen years under the auspices of an arts organization. In that clinical context, which is not strictly psychoanalytic, it is assumed that women artists have special difficulty establishing their artistic identity, and the clinical approaches flow from that belief. "Unless a client herself wishes to go into the symbolic meaning of her creations, this therapist relates on a purely artistic level. To do otherwise might in some way imply that the work is not taken seriously as art."(Sang, 1989, p.303) Women artist clients may be asked to bring in their work. Although Sang suggests it may be of significance which artists spontaneously bring in their work and which do not, the author does not speculate about that significance, nor are any criteria given for when the therapist will

ask the client to bring in her work. According to Sang, having the artist bring in her work "enables reality-testing", that is, the therapist is then actually able to see whether the work is any good. (p.303) The therapist here serves as a sort of critic. The author speaks of a particular case in which she was "in a position to challenge (the client) when she devalued her work...." (p.303). The author acknowledges that some therapists do not give such feedback, the "rationale being that it provides clients with an opportunity to explore their need for approval..." But the author asserts that for the clients she is concerned with here (women artists she sees as getting so little validation), it is more therapeutic to respond.... " (p.304).

To the question What if the client's work is not to the therapist's taste? Sang replies: "... (t)he therapeutic value of responding to clients' art has little to do with liking it; what is of importance is that attention and recognition have been given to it." (p.304) Sang cites the case of a therapist who showed up unannounced to an off-off Broadway performance directed by one of her clients, expressing appreciation for how hard the client had worked on this project and how that client seemed to respond by being more revealing henceforth in the therapeutic sessions.

Contemporary understandings of countertransference generally acknowledge the potentially complex intersubjectivity and interactivity between the clients' and their

therapists' psychological processes. These ideas reflect an evolution from classical ideas in which any inordinate response of the therapist (outside or beyond the perceived, e.g. neutral, role of " physician" to the patient) was understood to represent a hindrance to the therapeutic work and to be based on an unresolved psychological problem of the therapist.

Freud's allusions to countertransference (1910 and 1915) appear to have been evoked by the awareness of erotic countertransferences arising in the "physician" in response to the erotic transferences of patients. (Gorkin, 1987, p. 2) Although his approach is perhaps anachronistic and pejorative, it does recognize the interactional aspects of the process. Whatever the case, counter-transference had to be overcome, kept in check, whatever...was a hindrance. "(He) considered countertransferential brushfires a hazard of the trade. " (Gorkin, p.3)

The stiffest challenges to the idea that countertransference was nothing but a source of trouble, arose in the 1950s, beginning with Heimann in 1950: She saw it rather as a potential "instrument of research into the patient's unconscious (Heimann, 1950, p.81), thus introducing what is termed the "totalistic" view of countertransference. Winnicott in 1949 (Hate in the Countertransference) spoke of "objective countertransference" and Margaret Little (1951 and 1957) contributed to this trend. Racker (1953) focused first on countertransference

responses therapists would be prone to, but later (1957) developed a typology within his totalistic view. He said that the (therapists) intention to understand created a certain predisposition in the therapist to "concordant" of homologous identifications, those, that we call empathic responses. He goes on to explain the "complementary" identifications thus: "The complementary identifications are closely connected with the destiny of the concordant identifications: it seems that to the degree to which the analyst fails in the concordant identifications and rejects them; certain complementary identifications become intensified. It is clear that rejection of a part or tendency in the analyst himself, - his aggressiveness, for instance - may lead to a rejection of the patient's aggressiveness (whereby his concordant identification fails) and that such a situation leads to a greater complementary identification with the patient's rejecting object, toward which this aggressive impulse is directed." (Racker, 1957, p. 312)

CHAPTER III

METHODS AND PROCEDURES

Introduction

The research was designed as a qualitative, exploratory, study of psychotherapists' experience of and response to their creative artist clients, to their clients' creative endeavor, and to the relationship of the creative artist to his/her creative endeavor in psychodynamic psychotherapy. According to Patton (1980) the qualitative methodologist attempts to understand the multiple interrelationships among the dimensions that emerge from the analysis of the cases under study.

The research project was in a qualitative mode. The general goal was, in Patton's (1980) terms, "to understand the whole or gestalt" of the process and the interrelationships among the elements involved in dynamic psychotherapy with creative artist clients. The purpose was to generate theory and/or help set the stage for future research, the purpose of which will be the further generation of theory.

The raw or "brute" data about the phenomenon of the therapist's experience and response was obtained through interviews with psychotherapists. The investigator ex-

explored with the therapist informants in semi-structured interviews the following: 1. the nature of the creative artist client's relationship to the therapist, including "transference", and the therapist's experience of the client, including countertransference; 2. the nature, meaning and "function" of the creative artist client's relationship to his or her creative endeavor; and 3. the therapist's response to the client and to his/her relationship to the creative endeavor.

Research Design

The research design called for data collection by way of informal, conversational and interactional interviews with the participant-observer therapist informants concerning their work with creative artists. There was a degree of structuralization of these interviews using the "Preliminary Interview Guide", (see Appendix). The use of interviews, according to Patton, stems from the fact that interviewing gives information about phenomena that cannot be (directly) observed (usually the case with psychotherapy) and because interviews allow for the presence and role of empathy and exploration of meaning in open interview/discussions. The interview/discussions with the therapist subjects were a form of "naturalistic inquiry".

The investigator expected that during the interviewing process previously unexplored themes might emerge with promise for eliciting further richness of information in subsequent interviews. Such themes did, in fact, arise, and were integrated into subsequent interviews.

Selection of the Informants

The therapist informants were selected for their willingness and ability to communicate and share the subjective and intersubjective experience of their psychodynamic work with creative artist clients. These therapists were in part selected by virtue of the fact that they had seen or were seeing at the time, "creative artists" in psychodynamic psychotherapy. For the purposes of this research study, "creative artists" were defined as those who either a. made or were actively trying to make a living by a creative artistic endeavor and/or b. although engaged in other employment, regarded or came to regard the creative endeavor as their central life activity during the therapeutic work. In turn, "creative endeavor" was operationally defined as: engagement in original and inventive work in fictional or poetic writing, graphic arts, choreography, or musical composition.

The researcher was looking for therapists who had been engaged in doing long-term, psychodynamic psychotherapy for at least five years and who expressed willingness to be open about their experience, including their countertransference and their doubts and questions concerning theoretical and clinical issues in regard to these particular clients. The researcher was looking for therapists who professed a psychodynamic theoretical bent, but who did not necessarily see themselves as "classically" or formally analytic in their clinical practice. Thus I was looking for the advantages of experience and familiarity with analytic terms and practice with a minimum of stereotyped practice approaches which might have unduly limited the range of the therapist's experience and response in working with creative artist clients.

The supposition was that some analytic practitioners might routinely interpret attempts by a client to bring their work into the session as attempts on the client's part to "break the frame." Some therapists might under no circumstances actually read a manuscript or attend a performance of one of their clients. Some would explore the meaning of a request to read or attend with the client and would also read or attend; others would explore only. I hoped to have a range of therapist informants in this regard as I believed this range would hold the most promise for shedding light on the phenomena of psychodynamic therapy with such clients. For related reasons, I hoped

to be able to find therapists who did not see themselves as "specializing" in work with creative artists, thus without a specific, fully-elaborated clinical or theoretical theory as applied to their work with such clients.

Above all, I was looking for therapist informants who would be able and willing to provide depth and richness in their discussions and thus to the data gathered.

Interview Process

Once having obtained ten therapist informants who 1. had had at least five years clinical experience, 2. had treated creative artist clients in individual, long-term therapy, 3. did not have a doctrinaire approach to their treatment of such clients, and 4. who agreed to be interviewed in depth concerning their work with such clients, I contacted them, ascertained their willingness to sign the Informed Consent Statement, and set up an interview time of approximately an hour and a half. I hoped this length of interview would be sufficient, since the discussion of one case appeared in the pilot interviews to take an hour. In the pilot interviews, I had also found that once one case has been discussed in detail, the therapist informant was able to move quickly and directly to the essential and relevant aspects of his work with the second client discussed. In preparation for the in-depth interview(s) I asked the therapists informants to review

for themselves their work with (two or three) recently past or current (but well established) creative artist clients.

Using the Preliminary Interview Guide (see Appendix) as reference, I conducted a semi-structured interview, which I envisioned as taking the form of a discussion, with a degree of informal give and take, in which the researcher's role was to encourage the informant to expand and clarify. These interviews were recorded on audiotape. I planned to cover at least the topics listed in the Preliminary Interview Guide, which would be added to as important, previously unspecified themes were raised by therapists in the interviews, should these themes be of interest and offer possible fruitful avenues for further exploration. I raised the issues either in the order listed, or when it seemed logical, and/or if the subject failed to raise them him or herself.

I actively encouraged and probed informants to expand upon or clarify their answers when I felt expansion or clarification could add to the understanding of the phenomenon under investigation. I attempted to create an atmosphere of safety in the interview in hopes of promoting frankness and self-reflection in the therapists.

Analysis of the Data

Polkinghorne (1983) writes of two types of knowledge involved in a qualitative, existential-phenomenological study in the post-positivistic tradition: the descriptive and the hermeneutic or interpretive. Interpretive or hermeneutic knowledge would be derived from the descriptive material in the transcribed interviews. Following each interview, the audiotapes were transcribed verbatim, then read over several times in order to identify emergent themes which could be incorporated into subsequent interviews. Thus, the constant comparative method of qualitative data analysis was employed. These transcriptions included thoughts of the interviewer {in parentheses} to the extent possible and/or when deemed relevant. Multiple copies of these transcriptions were made to facilitate working with the data.

The investigator then undertook the analysis of the data of the entirety of these transcribed interviews. "The challenge," according to Patton (1980), "is to make sense of massive amounts of data, reduce the volume of information, identify significant patterns, and construct a framework for communicating the essence of what the data reveal." For this process, there are apparently no rules or "recipes", "except to do the very best with your full intellect to fairly represent the data and communicate what the data reveal, given the purpose of the study." (Patton, p.372)

Any attempt to boil down or categorize raw data involves the injection of the investigator's subjectivity. In qualitative research it is conceded that "one of the difficulties with hermeneutic knowledge is that it is hard to attain a degree of intersubjective agreement and certainty that one has understood an expression accurately" (Polkinghorne, 221). The subjectivity of the researcher is present from the start and is not considered to take away from the validity of the results. Because the analysis of the data is considered, in qualitative inquiry, to be a stage of the fieldwork, the researcher monitored and recorded her analytical procedures...as the analysis proceeds. Subjectivity as well as creativity are assumed to be present in the data analysis process and, "there is typically not a precise point at which data collection ends and analysis begins" (Patton, p.377).

The understanding of the meaning of terms used by the therapist informants would, in the end, depend upon the researcher, except in instances where the researcher has pressed the subject to elaborate or define. It seems granted in qualitative research that the analysis will be quite individual, granting that "the human factor is the great strength and the fundamental weakness of qualitative inquiry and analysis" (Patton, p.372).

The examination of the interview data after all ten interviews were completed consisted of all data being reviewed and compared and categories refined. These

patterns were represented as dimensions, classifications, themes, and/or categories. This process, the "... identifying, coding, and categorizing the primary patterns in the data ", was undertaken, first, by way of content analyses of each case" (i.e. each interview). Second, the same or similar process was undertaken, but this time on the basis of all the cases (interviews of subjects), termed a "cross-case analysis" in which common features and variations were identified. Categories were changed and revised in a process moving back and forth from data to categories until the themes they represent became saturated.

Primary patterns, topics, or themes emerging from the data, represented two categories. One consisted of "sensitizing concepts ", that is, themes developed by the researcher, as labels or terms or coinages. These "sensitizing concepts" necessarily represented amalgams of the researcher's experience, subjectivity, and creativity, in response to the data and the research experience. The second were "indigenous concepts ", that is, themes coming directly and often verbatim or as coined expressions from the informants in the interviews.

In the planning of this research, involving psychoanalytic practitioners as informants, I felt some of the distinction between these categories (sensitizing vs. indigenous) might be clouded because of the usage of psychoanalytic terms or jargon. The therapists lived and worked in the psychoanalytic culture and thus in the ter-

minology of psychoanalysis, as did the researcher. Thus, both researcher and subjects would be influenced, but unmeasurably, by the terminology and the conventions of psychoanalysis. It seemed this reality would inevitably affect the emergence of both indigenous and sensitizing themes and perhaps blur their distinction.

The data analysis ultimately moved to the structural synthesis stage in which the goal was to convey the essence or "bones" of the experience of the phenomenon under investigation - the therapists' experience of therapeutic work with creative artist clients.

Limitations of the Study

This study did not directly address the problem of an understanding of human creativity. It was a study of the process of psychotherapy with a sub-set of clients - creative artist clients - with the goal of understanding the phenomenon and identifying aspects of that phenomenon which stand out as distinguishing or different. The data came entirely from the therapists' point of view, and/or was filtered through it. As a consequence, the data is laden with countertransferences, with therapist subjectivities, including opinions about how the CAC should be dealt with in therapy. The data yields little about what the client may feel or think about the total phenomenon, except indirectly, in that we do get reports

from the informants about what the clients said and did, including whether and how individual clients brought their work into the therapy or did not and about how they interacted with the therapist around the presence of their creative work in the therapy.

Another limitation of the study stems from the fact that the study was specifically focused on aspects of the therapy related to the client as creative artist and/or to the creative endeavor. This limitation, necessary to give the study focus, may have eliminated from the field of investigation key elements of transference and countertransference, which the therapist might in the customary clinical sense have deemed more significant than what was going on around the creative elements in the therapeutic field. In this regard, it should be noted that in focusing on the triangular aspects of work with CACs involving the therapist, the client, and the client's creative work, it is in no way implied that triangulations do not arise in therapies without the involvement of the creative endeavor.

The study sample was highly self-selected. As outlined above, therapists volunteered to be interviewed in-depth, and the ten informants of the study were selected from among twenty-two therapists who volunteered. Further, the informants chose the cases they would discuss, allowing additional room for bias. However, for the purposes of this research, the cases discussed presented in

certain regards an opportune cross-section. For example, six of the clients discussed by the informants mentioned "creative blocks" as part of the problem with which they presented for psychotherapy. In only half of the approximately 20 cases discussed by informants, issues connected with the creative endeavor were presented as part of the presenting problem at the outset of therapy. The other half did not. This break-down, although unplanned was opportune for the research since the research sought to explore the generic phenomenon of the CAC in psychotherapy, rather than, specifically, creative artists who came to therapy for help with their work (e.g. creative blocks) or other creative issues.

The questions used for the semi-structured interview were framed and asked by the researcher and so undoubtedly had some influence upon the direction the interview/discussion took and thus the content of the raw data. In addition, the fact that the interviewer/researcher was known to be a therapist and was known professionally to some of the informants may have influenced informants' responses. It is possible, for example, that self-conscious concerns about "therapeutic propriety" played a role, influencing the informants to be less than candid in their responses. On the other hand, knowing the researcher to be a therapist and/or knowing the researcher may have made the informant more comfortable, thereby enabling more frank and candid responses. It is impossible to determine

this. That the researcher was a therapist may also have influenced the responses in terms of the language used in that the informants may have felt they could use psychoanalytic jargon and be understood.

Finally, the study did not purport or seek to understand "creativity". Rather, it was an exploration of the process of psychodynamic psychotherapy with creative artist clients in which CACs were viewed as a sub-category of psychotherapy clients. The question was, simply whether psychotherapy with this sub-category of clients involved certain phenomena that might be distinguishing in comparison with psychotherapy with clients in general. Its design was exploratory - not a comparison study - even though overall the question of whether work with CACs was different from work with other clients was implied.

CHAPTER IV

PRESENTATION OF THE DATA - FINDINGS

Demographics of the Informants

The demographic data presented here on the informants is derived from the original Screening Questionnaire sent out to potential informants and returned by those who later became the informants who were interviewed. The Screening Questionnaire was sent to 130 clinical social workers. Seventy returned the questionnaire, and twenty-three agreed to be interviewed in depth, if requested. Only four of the 70 therapists who returned the screening questionnaire indicated they used a different therapeutic approach with creative artist clients. Three of these four gave some written explanation or elaboration about their approach in the space allotted. Only one of these four volunteered to be interviewed in depth. That respondent did not elaborate about her method, and two of the three creative artists listed were actors. This respondent was not selected as an informant to be interviewed because actors were not considered to be within the definition of CAC.

Nine of the ten informants selected for in-depth interviews were female, one male. Their ages ranged from 45 to 61 years of age. The number of years they reported having

been in clinical practice ranged from three years to thirty years. Both the average and the median length of time in clinical practice was approximately 20 years. With the exception of one informant, all used the word "analytic", "psychoanalytic", or "psychodynamic" to describe their primary theoretical orientation. The informant who did not use these terms used the terms "self-psychology and intersubjectivity" to describe their theoretical orientation. This informant was the most recently trained and had been in clinical practice for the shortest time.

Demographics of the Clients

Eleven of the 20 clients discussed by the informants were male, the balance female. The average of their ages was 39 (the median age was 40), and their ages ranged from 20 to 64. The artistic media in which the clients were involved were as follows: Ten were visual artists. Six were graphic artists, e.g. painters. A seventh was a sculptor. Three were photographers. Two were composers. Eight were writers. The time the clients had spent in psychotherapy ranged from nine months to 7 years, and the average was three and a half years.

Informant Responses in the Interviews

The findings that follow are derived from the in-depth interviews conducted with the informants. Questions #1 and #2 of the Interview Guide were introductory, and

generally served to get the informant talking about the client in question. Informants' responses to Question #3 concerning the question of the early history of the client's involvement with their creative work were diffuse and thin, yielding little, except, perhaps, that therapists tended not know a great deal about this aspect of the creative client's history.

Presenting Problems of the CACs

Seven clients presented relationship issues as their primary presenting problem, e.g. break-ups, family problems, and loss. Six presented creative blocks at the outset. In one case the client presented initially with a creative block alone. Six presented with depression. Three presented with emotional issues stemming from physical illness. In the cases of half the clients discussed, the creative work was not presented as part of the presenting problem or as being affected by the psychological problems being experienced. In the other half, it was.

Psychological Function of the Creative Endeavor

Informants employed a variety of metaphors in describing the psychological function the creative endeavor served for the client. In discussing 13 of the cases, informants supplied more than one metaphor to describe function. As a rule, informants tended to supply metaphors or short descriptive phrases to describe

psychological function and tended not to expand a great deal. In several instances, the informant seemed to have a bit of difficulty understanding the meaning of the question, and the interviewer had to repeat or rephrase.

The researcher boiled down the informant responses concerning the psychological function of the CAC's involvement in the creative endeavor into sub-categories. "Defensive" included cases in which the informant appeared to be suggesting that the client was using the creative work as a means of avoiding painful feelings or confronting difficult emotional issues in their lives and/or in the therapy. "Maintenance of Narcissistic Equilibrium" included descriptions by informants indicating that the client's involvement in the work served positively in the general area of his/her self-esteem. The use of terms such as "validation" and "mirroring" were subsumed here. "Expression of True-self" included indications by the informants that the clients used their work as a helpful expression of a core or authentic self or feelings not otherwise expressible by them. "Structuralization and Integration" included informant responses which used "structural" metaphors, suggesting some kind of coming-together of essential psychological components or the self as the result of the client's involvement in the creative endeavor or cases in which the creative endeavor served as a consistent, reliable structural element upon which the personality relied. The metaphors of "grounding" and "control" and the concept

of the use of creative work in the service of "repetition and repair" was included in this category. "Primitive early object functions" encompassed indications by the informants suggesting that the client's involvement in the work was serving psychological purposes usually associated with the early nurturing of children by parents.

The quotations below contain phrases and/or metaphors illustrative of the categories of data concerning the psychological function the creative endeavor serves for the client.

Defensive

Informant E said: "I think that this whole world for him is a way of symbolizing his inner conflicts without ever having to deal with the feelings those conflicts entail. So he can construct his abstract world, all kinds of mechanistic occurrences and he has complete power and control and he can make it come out whatever way he wants...it serves a defensive function...as we get closer to examining the feelings that are connected to the issues, his constant fear is that his ability to (do his work) will leave him...It (also) serves an integrating function and it shows the real function of legitimizing him in terms of the world. You know, he earns money, he has respect..." Informant I said: "The writing...was a way of maintaining a connection

with the father...a way of feeling above people. She could do it alone...She didn't have to deal with needing people...a sense of control..."

Maintenance of Narcissistic Equilibrium

Informant J said: " She's talked a great deal about the importance of her work in terms of the positive mirroring that she gets back from her clients, that she comes alive and charms them."

Informant B: "It provided him a degree of resilience to his self-esteem...because it enabled him on a superficial level to have a consistent degree of a sense of validation, in Kohut's sense of mirroring...an adult form of mirroring...it consistently helped him through..."

Expressions of a True Self

Informant H said: "...part of what he's struggling with is to be real...to be real in the sense of a true self not a false self,...he was a very compliant boy, and young man and he did what he was supposed to do and that's not who he is and he's really struggling with that. And these little thoughts...some of which were really sort of deliciously nasty little thoughts...and this is a part of himself that he really can't express any other way."

Informant E : "I think that the (art) has constituted an expression of her inner conflicts and she thinks so too...In other words, this is a way of giving expression

to something through some very powerful and very early non-verbal states and experiences that she had and continues to have.

Informant G: "So everything she wrote that was a departure from what she knew the world, i.e. her father, would want to hear, she brought to me."

Structuralization and Integration

Informant F said: "...I was never as frightened (with this client)in my own countertransference as I am about the few other people I see who are severely dissociated because of her ability to draw and I have always felt very optimistic about the outcome of her therapy and the outcome of her being able to construct parts of herself because of her ability to draw and sketch and express it through art." Informant G said: "I see the function of it as repetition and repair. She repeats her environment but tries to repair what happens to her through it. (Another client's) writings always reminded me of Eugene O'Neill trying to repeat and repair through the writings. Repeat, piece together and repair - bring back the lost pieces of his childhood."

Informant A: "I think that's what the artistic stuff is about, the painting. That there is a putting out there of what's so hidden from herself, what's so inexpressible,

what's so unknown, and that it just integrates her to have some visual display, some concretization, some proof of herself out there."

Informant H: "The creative process was part of who she was. It was just the way she was and I think that she always was able to keep that going. No matter what she was dealing with in other parts of her life. That was sort of an ego function that just kept going...It was a part of who she was."

Early Object Functions

Informant F: (As a child) she wrote stories, plays, and often used writing as her means of finding a safe place for her to be in the midst of all the emotional turmoil...after being exposed to a lot of abuse, she would go and make up stories and read them... She would have terrors and sweats and had no way of articulating them and what she evolved was every time she would have a terrifying experience or a sweat or wake up with a flashback, she would sketch something, but she would turn to her pad and her pen as a means of soothing herself."

Entry of the Creative Endeavor into the Therapy

In every case, including those in which the creative endeavor was not included as part of the presenting problem, the creative endeavor entered the therapeutic field in one way or another during the course

of the therapeutic work. Several therapists said they could not recall exactly how the introduction of the work into the therapy was initiated.

Informant B reported periodically checking on the progress of the creative work as a measure of the client's ego-function: "At times I would inquire just how well the work was going because I felt it was such a source of strength for him, I wanted to make sure that I was monitoring and seeing how well that part of his personality was working. So I would frequently question him about it because I saw it as a strength that was very important for him." In eight of the cases discussed, the creative endeavor served as a source of projective material for depth psychological work.

Clients' creative endeavors made their way into the therapeutic field in a variety of other ways: The work was at times spoken about by the client in terms of reporting progress or accomplishment, and creative blocks were worked on. The client informed the therapist that their work was on public display. Examples of the work (or photographs of the work) were physically brought in by the client.

In the cases of the twenty clients discussed, 15 physically brought their work (or facsimile, e.g. photographs) to therapy sessions. Informants B and H received gifts of their clients' work at some point during the therapy. Up until that time, Informant H had never

before seen an example of her client's work: "She did always tell me when she had an exhibit...I stayed away...When we were finished with therapy, she wanted to give me a piece; and she brought me several to choose from. And I did choose one and I kept it." Of the clients who did not physically bring their work into the therapy, three either brought the work to the margins of the therapy (e.g. one brought her photographic contact sheets to the waiting room and sent the therapist a holiday card each year decorated with an example of her work) or made it known to the therapist where their work could be viewed.

Informant C and G suggested that one of their clients bring their work in. In explaining the rationale for her action, Informant C said: "I think I probably encouraged it because I had not seen anything and I said, 'I'd really love to see what you're doing - do you have a book you could bring in to show me?' and he said, "yes," and that's when he started. Now he brings in everything....I'm quite sure I did because I was trying to do everything I could to rouse him a little bit and get him going." Informant G said: "Well, she was so schizoid. She was so cut off that it was my suggestion. I suggested it and she thought about it for a while. And at first, very timidly, she was bringing in little pieces of her poetry, and then she brought volumes. And I would ask her to make the choice of what she would like us to read, and that really went on for many years because she couldn't find the words to say it. The wish to be heard and

seen inside of her came out in the poetry." These two informants had, between them, the least amount of clinical experience and the least classical training and, on the other hand, some of the most extensive experience and the most classical clinical training among the informants.

Several therapists reported that their clients asked them to read their written work. In two cases, the therapist, after having been told that the client's work had been published, went out and found, then read the client's published written work on their own initiative. Informant F: "...one day I was in the store buying a work that she had published and I went in there specifically to buy it because I specifically wanted to read it. This was very early in our relationship. Who walks into the store but the client and sees me buying it! It was perfect. She was thrilled that I was buying it and was touched and it was the subject that kept coming up for months afterwards...if anything I was trying not to let her see that I had bought it, but she had seen it and she was gleeful on that score that she had caught me at something, but it was also very important to her that I wanted to read it. She carefully never asked me my opinion and I never gave it."

In several other cases, the client told the therapist about a show or other opportunity for viewing the client's (graphic art) work. The informants varied as to whether or not they then attended or went to such an exhibit (see "Response" below). Sometimes clients brought photos

or slides or a record or tape of examples of their work. Informant C asked the client about purchasing and then purchased a work of art from that client at the end of the therapy.

Therapists' Inner Experience

The data relevant to the therapist's inner experience in the process of psychodynamic work with CACs seemed at first to break down quite easily into two categories, namely "countertransference" and "subjectivities". Closer analysis began to suggest that these categories often overlapped under the actual circumstances of doing psychotherapy with creative artist clients. Thus, in the presentation of the data, countertransference and subjectivities are presented as subcategories of the Therapist's Inner Experience, separately, but their overlap will be discussed when possible and/or deemed significant.

Countertransference

Certain countertransference is presented here in categories representing conflicting therapist feelings and impulses in respect to CACs.

Impulses towards and away from response to the CAC.

Therapists seemed to feel impelled both towards and away from responsiveness to the CAC. Curiosity about the creative endeavor tended to pull therapists towards respon-

siveness, while feelings of being taken advantage of or being overtaxed tended to inhibit the impulse to respond to the CAC or his/her work. The experience of curiosity about the client's *creative endeavor* was mentioned by informants in regard to at least ten of the clients, once the therapists realized that a client engaged in such work. As is made clear above, some of the "curious" therapists went on to actually see the client's creative work, while others did not. Informant E reported having fantasies of going to the library to search out the client's creative work, although she never did so. Informant F's curiosity about the book her client told her she had published led her to a bookstore where her client "caught her in the act" of buying it.

Two informants reported inner feelings (countertransference) related to the financial relationship between the creative artist client and therapist. Informant D said she had felt "unenthused" when her client asked her to lower the fee so he could quit his job and do only his creative work: "He wanted to like quit his job and just see if he could make it on consignment...(while doing his own creative work) and he kind of wanted me to volunteer to take him on for nothing or for hardly...You know what I mean? To do something about his fee so that he could quit his job...I had a lot of feelings, countertransference feelings about his sense of entitlement, so I was never very supportive...when he would talk about doing that, I didn't

particularly encourage him at all." Informant J reported having wished that the client would branch out into another aspect of her creative field when the client's business diminished and she had difficulty paying the fee.

Several other informants alluded to fee issues in ways that suggest that they felt motivated to respond to the client despite the client's difficulties in paying for therapy. Informant F reported her client had built up a large debt: "She owes me a tremendous amount of money...the balance is still a reality between us and it makes her very uncomfortable...(client was currently not coming due to lack of funds) "And I think we'll have to deal with that when she comes back. I'm sure she's pissed at some level because she's not getting because she doesn't have the money..." ; Informant C said she was "embarrassed" to mention (to the interviewer) how low her client's fee was.

Two informants reported feeling overwhelmed and/or resentful at being asked to read voluminous material written by clients. Informant A was very ambivalent about reading the client's novel in progress. Two informants were confronted with explicitly sexual material in their clients' creative work which they read or saw, and reported grappling with their own reactions to this. One of these, Informant J, said: "This patient very early on brought me a notebook of drawings, of all these sexually explicit drawings...I was taken aback when he presented this to me and I looked very carefully at the book, I looked at

everything...I felt a little bit compromised with some of them because they were so sexy...and I felt kind of ill at ease sitting up across from him...I came to realize that if I didn't get into this sexual world with this guy, I wouldn't get into this guy's world at all."

Informant D: "I think I had mixed feelings about the volume of material he'd send me. In other words, I was interested in it, but sometimes it just felt like being completely inundated with stuff to read about his inner workings in between sessions that I really didn't necessarily feel like reading; and it was always very elaborate and literary - to a fault, let's say. So sometimes I enjoyed that and sometimes felt sort of persecuted by it...I was very dutiful. I mean, I just couldn't not. I did feel if he sent it, you know, it was a communication...One thing I could have done I suppose was to take it up with him in the session how much he was doing that, which I didn't...I don't think I ever did. I think that would have been the way to handle it as opposed to just not reading some of it."

Informant A was the only one who described how expressions of narcissism in her creative artist clients affected her countertransferentially. She said her general feeling about the particular client in question was negative. Having said the diagnosis on both of her CACs was narcissistic personality disorder, this informant said:

"Part of the reason I can like this woman better than this man is that I don't feel she is doing that ("saying 'look at me'") in her art - she says look at me to herself."

Informant J, who spoke of possible "projective identification" in regard to her decision/response not to go out to find her client's work, illustrates conflicting pulls: "I often think I should drive by her studio - it's not far from here. Maybe look in the window... and maybe I'd see something wonderful...The first thought I have is I'm afraid I'll be spotted looking at the stuff and I wouldn't want that...It feels like it would just break the frame too much...But when I think a little bit beyond that, why I haven't done it, I cannot tell you why, except to say that what occurs to me, as you push me to think about it, is that it's a subtle countertransference or ... more like a projective identification, an evoked response, something evoked in me by her bad object, if you will. That the destructive inner parts of her that tear her down are being slightly projected and I'm sitting here and I'm not bothering, which sounds like the kind of thing her mother would do...Not a mother who delighted in her."

Informants reported both positive and negative feelings and characterizations of CACs. Many reported strong positive feeling, including respect, awe, or admiration for their creative clients and/or their creative work. Informant F said that when she first saw her client's work, she "couldn't breathe." Informant H attributed her ad-

miring feelings to the fact that she saw herself as someone without such creative abilities. "I always felt very respectful of (her as a creative artist)...I respected it highly because I can't do any of it."

Informants B and F explicitly expressed concern lest their positive feelings - one said she might "overvalue" the creative client - work to the detriment of the client and the therapeutic work. Informant B: "I have a great deal of respect for that type of work and for that ability. So I think it would be mostly keeping my positive countertransference in check...to maintain a certain degree of distance and a certain degree of objectivity. I think the positive, as well as the negative can be influential in taking away the sense of neutrality and the sense of empathy. And it's hard to follow the material when there is a lot of positive feeling going on...I looked at (the work) very, very carefully and didn't say too much except acknowledged and thanked her for bringing them in. ...I said something positive to neutral. But I have to say privately her paintings were staggering, they were so good."

Informant F: "I saw a woman many years ago who came in and I didn't know at all that she did anything creative for a very long time. And then it emerged...And I had this feeling inside that was very different and that was my early experience of recognizing that I thought about people I saw as creative differently. She changed for me..."

Identification vs. disidentification with CACs.

Five informants verbalized or demonstrated some identification with a creative artist client. {G; F;E;J;I;} Informant F implied her identification with her client and said she herself was thinking and fantasizing about moving in her life in an artistic direction. As she gets older and fantasizes about doing art herself, Informant F said that any negative subjectivities (she may have had) about artists are gone. Informant G spoke of identifying with creative artists whom she views as "mavericks".

On the disidentification end of the spectrum, Informant H stated she admires artists and their processes because she has no talent for it. Informant H was the only one who spoke directly about an awareness of difference or "differentness" between herself and one of the creative clients she discussed : "She thought differently, as I say, her descriptions of things, the way she saw things. Her way of looking at the world was very different and I found that very interesting...She would look at something and see things in it that I would never never see. In terms of shapes and colors and themes and ideas, or even just seeing something out in the street - somehow she would make a different meaning of it;...She spent a lot of time in solitude... "and that was very renewing for her....It was very different from me...Maybe it kept me a little more separate than it might with someone who's more like me or who's life was more like mine. But I don't think so. I don't think there was a problem, really. Although I was just al-

ways aware of and interested in the way she saw things. Very different...and it really wasn't the upbringing so much, although that was remarkably different, but I've worked with a lot of people whose histories...are very different than mine. It was the way she saw....I had to make adjustments for that. Sort of give her more space to process in her own way..."

Informant H went on to say that creative people are "different"...that "their brains are different"; that they are visual; that they "don't hide things as well." Informant C said she considers CACs "different and special". Informant G said : "I went to a conference in 1983 called Creativity and Madness...I took umbrage with what they were saying because I don't see it as a madness. I do see the creative process as very unique and it taxes our whole feeling about differences in people and I do think that some people get very startled by differences."

Envy of CACs.

Only two informants mentioned the phenomenon of countertransference envy of the creative client. Informant G spoke of her ambivalence, including envy in respect to her CAC: "I'm thrilled for them, I admire them, and then there's a little piece where I have to manage some of my envy which did come in with the woman patient. I think I'm very in touch with what is going on inside of me, but she at one point began to become very anxious that I (would) be envious of her and I really had to struggle with that...but we

were able to really work through that and of course what that really had to do with was the mother's envy." Informant E spoke of not experiencing envy in the context of describing one of her clients, whose lifestyle she found "fascinating": "I'm interested, you know, in the things that she does. They happen to be the things I'm interested in too...But I don't feel a sense that boy, she's got a life a lot better than mine. That I should have had the wit and the good sense to build that kind of a life."

Therapist Subjectivities: Attitudes, Biases, and Opinions

Therapist subjectivities unavoidably intersects with countertransference. The operational definition for the term "subjectivity", here encompassing attitudes, biases, and opinions of the informant is the general, non-technical one, close to the dictionary definition, i.e. phenomena "exhibiting or affected by personal bias, emotional background, etc." (Webster's New Collegiate Dictionary)

Some informant subjectivities in the form of attitudes, biases, and opinion were mentioned by the informants in response to questions (#8 and #9) which were designed to elicit the attitudes and opinions (subjectivities) informant were aware of - "Do you have any feelings about artists' personalities in general? About the client's field of creative endeavor? Do you generally associate a particular diagnostic category with creative art-

ist clients?" Other responses classified here came up spontaneously, and were categorized by the researcher as expressions of informants' "subjectivities". Thus, certain subjectivities emerged stimulated by the sensitizing theme presented by the therapist, while other subjectivities, possibly outside the awareness of informants, were identified by the researcher. Such subjectivities may have derived from informants' life experience, from previous work with such clients, or from theoretical or clinical training. {Note: The issue of what subjectivities may have been introduced by informant self-selection, as a function of therapists' motivation for volunteering for the study, was not explored.}

Informant subjectivities as expressed by attitudes, biases, and opinions were classified into sub-categories related to: undisclosed aesthetic evaluations of the CAC's work, views about the personality and/or diagnosis of artists, views on the nature of the artistic life, theories about creativity and about therapy with CACs, and whether working with CACs is different from working with non-CACs.

Aesthetic evaluations of the client's creative work

As a direct consequence of the introduction of the CAC's work into the field of the therapy, therapists often experienced inner evaluative responses to their client's work, which they tended not express to the client. In the area of the therapist's (inner) evaluation of the client's

creative work, the overlap between countertransference and subjectivities can clearly be seen. Nine informants mentioned some kind of "evaluative" internal responses to one or both of their client's creative work after reading or viewing it. Only Informant E did not. In the cases of twelve of the clients discussed, the informants' positive evaluative responses to their client's work, ranged from mildly positive to Informant B's "staggering" and Informant F's being "unable to breathe!"

In the cases of six clients, the informants, by contrast, judged their client's work unfavorably and told the researcher they had been "disappointed" { J1, D2, I2, A1, F1, I1, } upon judging that (in their estimation) their client's creative work was not very good. They reported feeling badly about this, e.g., "chagrin". Informants did not typically qualify such judgments of their client's work as "just my opinion" or "in my subjective opinion." Rather, informants who mentioned having an aesthetic reaction or opinion about their client's work did so with apparent conviction and assuredness, and without qualification about the subjectivity of their opinion. At the same time, there was evidence of caution being exercised by informants as to any disclosure of their evaluation of the work to the client. Informant A said: "...He wanted to know if the book was good or not, but he wanted me to really know and understand, I think, how intense this all was for him in a way that he could never tell

me. I, of course, told him I wasn't going to deal with whether the book was good or not because that's an opinion." This informant thought her client's work was without artistic merit.

Informant I spoke of the difficulty that arises when a client asks about the therapist's evaluative response: "She asked me what I thought, which I find very difficult to talk about with patients because I am a reader, and I think I've got a definite aesthetic as to what I like...I don't want to be a critic and I don't even want to be drawn into that so I think I probably really water it down...I always try to say something sort of positive without -- as watered-down as I can do it because both of these women have very loaded relationships with their mothers...I have always genuinely chosen something that I liked...So I want her to know I'm interested and that there's something about it that I genuinely like because I wouldn't say something that I didn't -- so that she has a sense of feeling that I am interested but that the field is open for her to discuss it."

Opinions about the personality and/or diagnosis of artists

Most informants appeared to shy away from identifying the CAC with a particular diagnostic category. Others seemed to have little compunction in identifying "narcissism" as the primary diagnosis for CACs, and Informants A, B, and D mentioned narcissistic personality disorder as the primary diagnosis of creative artist clients in general and/or of creative artists in general. The

data suggests that therapists make an association between narcissism and creative clients, but not a strong one and not necessarily in a negative sense.

Informant D said she felt artistic people were usually narcissistic disorders, based on both her clients and her friends. "... as I think about the ones I've seen, they usually have narcissistic disorders. I mean, I guess that's a fairly sweeping generalization...That's been my experience. And if I think about the ones I know not through...not professionally, but socially,...I would say that ..."

Informant G stated that writers use an intellectualizing defense, but said she felt there was "no preordained diagnosis" for CACs. The same Informant said she did not see the creative process as madness...

Regarding the issue of the CAC and diagnosis, Informant J said : "I thought I would talk about her (a particular CAC) because I thought it was interesting that a borderline patient would have that kind of relationship with the creative process."

Two informants presented characterizations of creative artist clients in general that seemed connected with narcissistic traits or diagnosis. Informant A, having diagnosed both of the clients she presented as narcissistic personality disorders, spoke of artists in general saying she "would not recognize her creative client's in a room as creative artists"; she tends to think of artists as more

"free-flowing"; "these people look relatively conservative". This informant thinks of artists as "flaky, their lifestyles more chaotic, almost borderline"; tends to think of them as "taking herbs as medicine". Acknowledging her subjectivity, this informant stated: "My prejudice is I associate creative artists with narcissistic traits" - a sense of entitlement, chutzpah, 'look at me'."

Informant B spoke of admiring CACs artistic capacities, but had a negative impression of artists derived from an indirect experience consulting with business people involved with artists: "...a lot of the difficulties that have occurred with this particular group I've worked with are in the area of basic responsibility, in terms of consideration of neighbors, paying bills on time, making arrangements to do certain things, not following through...the sense of feeling very, very persecuted and tending to react in a more hostile rather than problem-solving kind of way...a tremendous sense of entitlement...a feeling that because they have these abilities...that they're entitled to a certain degree of preferential treatment..." The same informant reported not seeing such traits in his artist friends - "In fact, the older ones I've seen are much more mature than other people of similar age"... or among his own clients (CACs) who were "as nice a group of people as anyone would want to work with ...maybe (they) represent a natural distribution of personality characteristics..."

The informants quoted below expressed views about what the CAC was like as a psychotherapy client. Informant D thought that all she was not seeing in terms of emotional affect in the therapy would be poured into the book the client was writing. This informant was "disappointed" when she read the client's book and found that this was not the case. Informant F reported having once thought creative people had superior access to their own emotions but later finding this not to be true. The same informant had once felt that CACs were people with richer inner lives, but later found this not to be true. This informant reported consciously working against her "prejudices" lest she do creative and non-creative clients a disservice.

Informant E said: " It's as if there's a kind of window to the soul; although it's a silly generalization based on the sample of two people, but, I think the artistic sensibility seems to make for a more imaginative patient -- somebody who has maybe more regard for intuition than the average person. Willing to kind of play around with imagery and ideas that somebody else might think that's getting off the track..."

A number of informants displayed attitudes they had about the nature of the life of the artist in the following quotations:

Informant I reported she "...can get discouraged for clients because being an artist is such an uphill battle... "(T)hey usually, despite their intelligence, train to do

very little else. If they don't continue to make a living from it, they really are quite worried about what in the world will they be able to do in the world."

Informant H said that to be a writer you have to be able to "write on command" ...and worried lest her client, an aspiring writer, would not be able to do this.

Informant E described one of her clients this way : "...she's not the kind of egocentric artist who sort of sacrifices everything in order to pursue her art. In fact, she does not 'sacrifice enough' to pursue her art."

Theories about creativity and therapy with CACs

Informants expressed subjectivities in the form of theories about the psychological processes of creativity and about how psychotherapy with CACs should be conducted.

Informant D offered a theory about how narcissism and talent interact : "I mean I think there has to be a certain meeting of talent with problem...Not everybody with narcissistic issues becomes an artist. But I think when you get both those things, like a particular artistic bent, let's say... in combination with perhaps an unusual need for recognition and response from the environment, then it gives you a lot of drive....Someone who maybe has a lot of talent but doesn't have a lot of need...might not be as motivated to pursue that artistic (course)...And in some way you have to have some sort of idea about yourself....you have to have some sort of fantasy about yourself that carries you over

initial rejections, whatever they are, and I guess that could come from a lot of different sources, not necessarily all pathological."

The responses of two informants presented stark disagreement as to how CACs feel about their work being evaluated by therapist: Informant D said most clients do not want evaluation of their work by the therapist. Informant A said she felt clients are always curious about whether their therapist thinks their work is really good. .

Informants B and F expressed the conviction that it was important and advisable that the therapist keep their positive countertransference in check.

Informant E said it was not her style as a therapist to initiate asking her client to bring in art work. The same informant articulated a conviction about the projective use of CACs work in psychotherapy: "There's some theory that I have (which I wasn't aware of til now), of--you know, somebody's artistic vision being this highly personal thing....I would be loathe for example, to start interpreting somebody's piece of sculpture....in terms of what I know about that person's conflicts. I also have a strong reaction when I read articles in the journals in which - the interpretations made about an artist or writer, or whoever...where inferences are made about the artist's life based on a work of art. That stuff seems to me to be not only facile, but somehow intrusive. Like improper...It feels like gossip. Some sort of simplistic - this equals

this. Without any appreciation for the complexities of symbolic expression. So I hadn't thought about this until now we're talking about it. I would not want to start reading a whole lot in. I just instinctively would not do that. (Interviewer: so if symbolism were going to be considered, it would come from the client?) "Exactly, exactly.... Now, some people, I think might even handle something like that (imagery the client described) like a dream. I would interpret a dream in the usual way, but I would never regard something like this as an equivalent to a dream...I don't think art is like a dream at all. I'm aware of the fact that some artists paint their dreams. Paint images that appear in their dreams...But that in no way suggests to me that there's an equation...I would feel like that wasn't my place....And I would regard it as one of many areas of expression of conflict, but I wouldn't focus on it anymore than I would any other aspect of her life. You know, like why she likes geraniums..."

Informant H said of a particular client : he "must be able to integrate his true, authentic self into what he does for him to feel like a whole person..." Informant F worried because her client was writing less. It indicates a bias that CACs doing their work...No?

Only one informant, Informant B used the term "sublimation". Informant B's view was that "with the gifted (vs. the "merely talented") sublimation works better. Sublimation (the "rechanelling of aggression and hatred") in

the merely talented would undergo more strain... The highly gifted may escape neurotic problems." { N o t e : T h i s therapist discussed two apparently highly gifted and successful creative artist clients with whom there appeared to be little if any crossover between pathology and the creative process. Although this informant employed this energetic, "sublimation" metaphor, his discussion, freely-translated, could be viewed as addressing how a client's narcissistic vulnerabilities are variously effected depending upon the prodigiousness of their innate artistic gifts.}

Some informants were asked directly whether they felt working with CACs was a different experience. The researcher had mentioned to some of the informants that one of the goals of the study was to explore if and how the experience of therapy with CACs was different, and, on the basis of this, several volunteered their own opinion, usually late in the interview.

Informant J, after mentioning her countertransference with a specific kind of artist (she had previously been one), said she felt there were no differences in her work with artists.

Several informants said that there might be differences in their work with CACs, implying that there ought not to be. These informants said that although they did not want to admit this, that they thought they themselves or the therapeutic processes with creative clients were somehow

different. Informant F said: "Probably because of my prejudice. I value creativity. So probably I work differently, although I don't like to own up to that...because I wonder sometimes whether I expect more out of them, whether I tolerate more, whether I don't think about them in the same way and look at (them)... through the same lens and because they are creative, I see them differently than I do everybody else. I'll think about a fireman in a different way than I will think about this writer. And so to some extent maybe I do a disservice to each of them."

As to whether the therapist treats creative work brought into therapy any differently from other things clients bring, Informant D said: "I mean it would be easy to say, 'No, everything is taken up and looked at for its meaning and blah, blah, blah,'. But I'm sure that's not quite true...I think I have a particular interest in the written word for example, so I'm sure that that is communicated in some way. I mean, I think on the sort of behavioral apparent level, I treat it in the same way. That is, I look at it or read it or whatever, and then try to hear what the patient has to say about it and try to examine what its meaning is in the current situation and so on. But I'm sure there are other communications going on. I think it is of interest to me. I think I did, you know, enjoy and feel interested in seeing his (the client's) painting, probably beyond some other kind of event ...I don't know if I can say exactly how that informs the situation but I do feel sure

that it does." This informant, when asked for final comment, said: "I think it's very interesting because I think my initial feeling about it was, well it's really not very different from treating people who aren't creative and so on. But I think this has been an interesting experience, in that it does make me sort of think about the actual ways in which it does feel different as an experience. ... It's like when someone brings... photographs from some other important person in their life or whatever, that there's that moment where your own fantasy about whatever it is comes up against it -- which is always an interesting moment and telling. "

Informant I expressed something that felt like annoyance in the face of the question of whether working with CACs was different: " People talk about that. In a lot of ways I don't think it's different at all. I think, you know, I've talked to attorneys about writing a brief, about appearing in court and we have to in the end deal with many of the same issues as someone who's a writer. I think in one sense working with artists, creative artists has been somewhat elevated...I take a little offense at it at times when people talk about it as though it's a kind of superior kind of treatment...I think I deal with pretty much the same issues with everyone. If people have blocks in their work, which people do. I think it has a lot of the same meanings. I think what I find interesting in dealing with people who are in creative work, is listening to them at times describe

the process to me...I find it interesting ...when they're blocked to kind of unravel it and see the meanings that it has for them and then when they get beyond it, it's very gratifying. I don't know honestly if I feel more gratified about that than I do with someone who's passed a test or talked to his boss... I don't think I enjoy working with them more than anyone..."

Therapists' Response and Role in Respect to the CAC and the Creative Work

The attempt was made to limit this category to outward response - action or inaction - or conscious holding-back of response to the client and his or her work, assigning "inner" responses to the previous countertransference/subjectivity categories above.

Therapists' Action: What the Therapist Did

There were eight writers discussed by the informants of this study. Of these, the work of seven of them was read by their therapists. In the case of the eighth, the work was discussed by the client in the therapy sessions, but the therapist did not read any of the work. Informant I read both of her writer clients' work. One of the written works was brought to the therapist by the client; the other the therapist found on her own and never discussed with the client, although she did read and discuss other

material her client brought to her. Informant G freely read the work of one of her writer client's work, but not a particular work of the other, presenting criteria for her action in each case.

Of the ten visual artists, their therapists looked at their work in the office or at shows in six cases. Informant H looked at pictures of the work of one client in brochures only, but "When we were finishing therapy, she wanted to give me a piece; and she brought me several to choose from. And I did choose one and I kept it."

Of the two composers Informant B listened to some of the work when the client brought an example (gift) of it. Informant E never heard the client's music.

Therapists' Inaction - "Abstinence"

The researcher is defining abstinence as instances in which informants reported having consciously or intentionally inhibited or muffled the expression of their impulses or response in regard to the CAC and his/her work.

Several informants spoke of and/or described what one termed "low-keyed" responses to their CAC's work. Informant B, upon seeing photos the client had brought in of her paintings said: "I looked at them very, very carefully and didn't say too much except acknowledged and thanked her for bringing them in...I said something positive to neutral. But I have to say privately, her paintings were staggering,

they were so good." Informant I read articles her CAC brought to her, pointing out the parts she liked, but "remaining low-key", to allow for discussion of the difficulties the CAC was having with her creativity, which was hard in the therapist's view for the CAC to talk about. When her client showed her one of her photos, saying "I think this is just the best picture I ever took," Informant J reported: "I looked at it with interest and tried to be noncommittal in my response." (Note: This informant reported not having particularly liked this client's work in general.)

Informant B spoke of working "at keeping positive transference in check" in order to maintain "neutrality and empathy". Informant H did not attend an art show her client told her about, although she was curious: "I felt it was important to stay in a context that didn't intrude on that part of her. I felt it would make her too uncomfortable. Yah, I would have gone but I didn't want to make her uncomfortable. We didn't really talk about it. Now I would talk about it...I would be more aware now of certain -- the countertransference implications or what it would mean to her that I would go or not go. She never seemed to really want me to go, but we didn't talk about the fact that she didn't want me to go."

Informant F refrained from asking overtly about the possible relationship between a diminution in the volume in the CAC's work and the therapy because she didn't want the client to feel pressure to perform.

Informant D and her CAC agreed there would not be evaluative discussion of the CAC's work. Informant A told a client she would not evaluate his work.

As a rule, therapists did not verbalize to their clients their inner evaluative reactions to their client's creative work. The exceptions to this were several situations in which in discussing the client's work with them, therapists would point out certain elements or parts of the work to praise; in such cases the therapist indicated they were consciously attempting to respond to the client's narcissistic/acknowledgment needs. Meanwhile, most (in 16 cases) therapists, as indicated above, had varying, though distinct internal (evaluative) reactions to the client's work.

Decision-Making with CACS - Clinical Quandaries

This data includes therapists' descriptions of their decision-making processes in regard to their creative artist clients and their work and the therapists' inner processes going on behind such decisions. In some instances informants seemed to be in a quandary about how

to proceed. The following demonstrate some of the decision-making processes and clinical quandaries described by informants:

Informant H, quoted in the previous section and who did not attend her client's art show, also said in reference to a second client: "It's like the writer I'm working with will often give me things to read; and that's different, because it's very portable and it's easy to do...But it's not like I have to go somewhere. It's not a public thing. And I think that makes a difference too. "

Informant I said "... (S)he asked me what I thought about the articles, and I have always genuinely chosen something I liked and she's either asked me or I knew when she said 'are you going to read that?'. And a couple of times I read the article and she'll say to me 'what do you think?' And I will always choose something that I liked about it without going on about the entire piece, because I haven't seen that as constructive. I have to really think about why. But I think it's pretty obvious...I've chosen to say something that I've genuinely liked and it's been very meaningful to her. I think like the mother --that she's looking at the mother who, she's been waiting to be praised her entire life, to be recognized...the mother in so many ways was so overwhelmed or devalued by her. I could have probably tried to deal with in the transference, but it just wasn't there. It would feel very awkward and contrived....I've given her something to let her know that I am interested in her...and

if she's asked me to read it or brought something in, I will read it. But I want to allow it to be open so that she feels free to discuss it in any ways she wishes. If I was to say too much, then she would have difficulty in saying this was difficult for me or I had second thoughts about that."

Informant H said: "...I think at times I have to be careful not to get discouraged because of my own experience with it growing up....So, that's a very personal aspect to it, which I think maybe helps me understand them in a way but I also have to be wary of my own - 'Oh, God, what a way to go. This is so hard...'"

Later in the interview, Informant H said: "This is interesting, made a distinction. If someone wants me to read a book by a professional or an article about depression, then I frequently will say 'I will try... but I don't know if I will be able to and how do you feel about that?' ...I have drawn the line with that kind of stuff... I probably would never do it with someone who wrote something...If it is something that someone has written, I will always read it, which is interesting. But I will make a distinction now between, if you want me to read the 77th article on Prozac and all that other stuff, but I will read if somebody's written something, whether it's just their dream that they want me to read or part of a journal. Not all of it."

Informant A said: "Initially I felt like it took a long time to read and I thought I would have to charge him for my time, which I didn't do. And I didn't do it because I was in

conflict about whether or not I should. I could have made a real case and charged him for reading the book...I didn't have the nerve to do that (not read it at all). I was clear about saying no, I'm not going to read it if all he wanted was my opinion and if he got stuck on that. Then I would have said no."

Informant F said: "I can't raise it (the issue that the client is writing less) too often because I don't want to create the feeling that I'm putting the screws on her to perform.... If anything, I was trying not to let her see that I had bought it (a client's book) , but she had seen it and she was gleeful on that score that she caught me at something, but it was also very important to her that I wanted to read it. She carefully never asked me my opinion and I never gave it... Yeah, sure, but I did it (bought the client's next book) in a different time and a different place." This informant went on to say: "Well, it's hard for me because I value creativity, so creative people are people who do things that I value. I tend to overvalue and my countertransference can get in the way so I have to be really careful...and sometimes I have to be aware that I don't overvalue the creative product at the expense of the individual. Or undervalue the individual because (the product is not seen as valuable)...the first time it happened, I would have had to fight with myself in a really

conscious way, but luckily I've experienced this before so I can draw on my old experience and know what's coming and beware of it."

Informant G described deciding not to read the book of a client who it turned out knew another of the therapist's clients from a writer's group because she thought the first client might be asking her to read the book to show preference for her over the other client. This informant said one had to resist the seductiveness of writers' words...and intellectualizations and spoke of envy within herself and what she did about it: "I'm thrilled for them, I admire them, and then there's a little piece where I have to manage some of my envy (of the client's creative abilities) which did come in with the woman patient...she at one point began to become very anxious that I would be envious of her and I really had to struggle with that, and I said 'I can be easily envious.' But we were able to really work through that and of course it was related to (genetic transference issues)." Later in the interview, the informant said: "I was trained very classically - but I never would have responded to her in the way I have if not for the changes in me over the years...I think what I came to realize is that with certain people, they need it. They need the spontaneity. I said (of the client's work) 'This is wonderful.'"

On the subject of the projective use of one client's work, Informant E said: "It made a great deal of sense to her. You know, that the art meant a certain thing. I wouldn't get into that. I would feel like that wasn't my place. ...And I would regard it as one of many areas of expression of conflict, but I wouldn't focus on it anymore than I would any other aspect of her life. You know, like why she likes geraniums..."

Informant J, also quoted above, mused about and questioned her decision-making process: "...I often think I should drive by her studio - it's not far from here. Maybe look in the window. I know she has a window on the street and that always has photographs and maybe I'd see something wonderful, great big, huge portraits and they would be great...The first thought I have is I'm afraid I'll be spotted looking at the stuff and I wouldn't want that....It feels like it would be breaking the frame too much...But when I think a little bit beyond that, why I haven't done it, I cannot tell you why, except to say that what occurs to me, as you push me to think about it, is that it's a subtle countertransference or ... projective identification...that the destructive inner parts of her that tear her down are being ...projected and I'm sitting here and I'm not bothering, which sound like the kind of thing her mother would do...." Concerning another client, the same informant

said: "I came to realize that if I didn't get into this sexual world with this guy, I wouldn't get into this guy's world at all....I partly was just tip-toeing around...and when I realized it - 'I'm glad it finally dawned on you', I said to myself."

Informant C described changes in her thinking within a particular therapy situation and over time in her work: "I don't think that I would do that today (suggest the client bring in work). Well, I don't know that I would be as directive if I were working with somebody starting right now. I'm a little bit more subtle"... "He wasn't concerned about it; I was concerned about it. And I realized that to develop his career, that to be self-supporting and that he feel good about himself and all that was more important to him than whether he got sick or not..."... "And I felt in a way that by talking about his work, that was a way of avoiding other things, but in fact I do think that he (became) more integrated...as an artist and probably as a human being..." And, as it turned out, I bought a couple of his things before he left because I really wanted something of his..."

Informant I said: "I had a supervisor once who said 'If you don't want to read something,...let's deal with why you can't say no.' But I find it difficult to say no when somebody brings something in that they would like me to read...I think you could make a purist (argument) that you don't want to taint the treatment, that you don't want your judgment to be involved, that they shouldn't feel con-

stricted about talking about anything, that if you read it, it will constrict...perhaps the content they can bring up...I think there's all sorts of arguments to be made. I just learned over time for me, that if I can't comfortably do something, I can analyze to death why I can't do it, and it may be countertransference but at some point, I have to do what I feel comfortable doing."

Two informants referred to the input of consultants in their clinical decision-making with CACs : Informant C referred to her consultant/supervisor's opinion about the therapist's desire to buy something from the client at the end of therapy. "I was working with a supervisor at the time who is a great patron of the arts, as it turns out, a collector and so on, and I said 'What do you think about this?' and she said, 'If you want it and he wants to sell it, absolutely, why not?'" Informant I spoke of needing to do what she felt comfortable doing (in this case reading the work her client brought her) despite the general questioning her consultant had done about her difficulties saying "no."

Projective Use of the CAC's Creative Endeavor

With eight of the clients discussed here, therapists used the client's creative work as a basis for projective psychoanalytic interpretation. Only one therapist reported using this approach with both of the clients she discussed. Three informants reported no projective use of the work of

their clients in either of the cases they discussed. Several informants, but especially Informant E, emphasized the importance of having the client take the lead in the use of their creative work, while others seemed to feel it was simply customary to make such use of the client's creative work once it was brought into the therapy.

For example, Informants A and G used the analogy of a "dream" when describing the projective nature and use of a client's creative work and described their process as similar to their work with dreams clients bring to psychotherapy. Informant A said: "... I was going to read it (the novel) it much as I was going to listen to him tell me about a dream. So I was going to read this and then he and I would talk about what it was that I heard." Informant G said: "Well, I saw it (the poetry) very much as a part of her. It was like using it like it was a dream. You know how with a dream you have the patient of course tell you what they think the meaning is, give you their associations, what it evokes for them, what it brings back, that's the way it was used..."

{Note: The "dream" analogy was not suggested by the interviewer, but rather, arose spontaneously.}

Informant D described the projective use seeming to evolve naturally : "I think that was because he thought very much in that way...He moved very fluidly, I would say, between or among his various realities. His artwork ...his sessions with me, his dreams... He felt it to be all re-

lated, so it wasn't a matter of my really having to introduce that idea...It was just kind of natural...I think he had a great interest in what his work said about him. Some of which he was aware of and then if there was something that I would see that he didn't see, he was very interested in that too..." This informant continued, thinking went on about the same client: "I'm recalling one time when we had talked about...actually not a painting or writing, but something about a dream where I said something about what (a particular animal) seemed to represent in that dream, which he was very disturbed by...I think when it was something that went counter to something he was consciously aware of, it was more the intrusion feeling. Like it was an intrusion of myself in his world. "

Informant E, also quoted above, actively grappled with the questions around the use of the client's work in a projective mode. She speaks of creative artist client's work as providing a "window to the soul" and that " ... (their) emotion in the arts offers another window, so to speak, into the unconscious process, which makes our job easier..." Later she says: " Somebody's artistic vision (is) this highly personal thing. ...I would be very loath, for example, to start interpreting somebody's piece of sculpture in terms of what I know about that person's conflicts. I also have a strong reaction when I read articles in the Journals in which -- the interpretations are made about an artist or writer, or whoever....where the in-

ferences are made about the artist's life based on a work of art. That stuff seems to me to be not only facile, but somehow intrusive. Like improper...It feels like gossip...some sort of simplistic this equals this. Without any appreciation for the complexities of symbolic expression. So I -- hadn't thought about this until now we're talking about it. I wouldn't want to start reading a whole lot in. I just instinctively would not do that. (the CAC) talked about a whole bunch of images that she made about being alone on an island. Images of a solitary island place. I think it had a certain kind of mountain formations....I would never regard something like this as an equivalent to a dream...."I would regard (her art) as one of many areas of expression of conflict, but I wouldn't focus on it anymore that I would any other aspect of her life. You know, like why she likes geraniums, you know..."

Impact of the Therapy on the Creative Work and/or the CAC's Relationship to his/her Work

The concept of a "role" or function of the therapy in respect to the creative endeavor was introduced as a sensitizing concept (Question #7c. on Interview Guide): "Have you felt yourself to have some function or role in respect to the client's relationship to his creative endeavor?" "Role" is defined here as the effect the therapy may have had in respect to the client's creative endeavor or upon the CAC's relationship to the work or,

conversely, the effect the creative endeavor may have had upon the therapeutic process. Informants were not asked directly about the latter issue.

The data relevant to these effects fell into two categories. First, there were instances in which the therapeutic processes served to enhance or "enable" the client's ability to do his creative work. (including, in one case as mentioned above, where the effect of the therapy may have been diminution in the CACs work.) Second, there were instances in which the CAC's involvement with the creative work enhanced and fostered the therapeutic processes. The projective use of the CAC's creative endeavor which served to help the client "work through" (childhood or other) trauma would be an example.

In 9 of the 20 cases discussed, enhancement of the client's ability to participate in his/her creative endeavor resulted. In several cases, this effect occurred because the client seemed to have established what might be called a "transference of creativity" (Kohut, 1971) or artist-muse relationship with the therapist. In other cases, creative blocks were worked through, also enabling the creative work to be done. In still other cases, the informant described the therapy as having enabled or solidified the connection between CAC and his/her work. In four cases, as above, involvement in the processes of the creative endeavor in turn, served as an adjunct in the working-through of childhood or contemporary trauma.

CHAPTER V

DISCUSSION AND IMPLICATIONS

Introduction

The study was designed to explore the phenomenon of psychodynamic psychotherapy with creative artist clients. The research sought to shed light on the nature of psychodynamic psychotherapy with CACs from the standpoint of the experience of therapists working with CACs and to determine if there were ways in which that experience might be different and/or unique as compared to the experience of working with psychotherapy clients in general.

The data emerging from the study did illuminate aspects of the phenomenon of psychodynamic psychotherapy with creative artist clients that suggested, upon analysis, that the phenomenon is distinctive in significant ways and in certain ways unique. Phenomenological themes in the data that suggested the distinctiveness and/or uniqueness were: A. The Presence of the Creative Endeavor in the Therapeutic Field; B. The Quandaries arising around the Therapist's Decision-Making processes; C. The Therapists' Countertransferences and Subjectivities

The accumulation of data around these phenomena indicated a psychodynamic intensity associated with the process that suggested the presence of unconscious, unexplored elements beyond what might usually be expected in the discussion of psychodynamic psychotherapy. In the exploration of therapists' experience with CACs, it was as if experienced, sophisticated, and self-observing therapists had been caught unawares by unexpected and unexplained turbulence beneath the surface of waters they felt they knew well. Some of this "turbulence" was arguably due to the unconscious effect of unexplored factors uniquely present in psychotherapy with creative artist clients. This chapter contains discussion and speculation concerning the possible meanings of the findings of the study.

The Presence Of The Creative Endeavor In The Therapeutic Field

There would appear to be significance to the fact that in virtually every case in this study the client's creative work made its way into the therapeutic field, or, as in the case in which the client specifically felt the need not to have his work seen by the therapist for transference reasons, was significant by its absence. We could wonder whether the entry of the creative endeavor into the therapeutic field in virtually every case was somehow a function of the self-selection of the informants. That is, informants

might have selected themselves and the clients they would discuss partly on the basis of the presence of the creative endeavor in the therapeutic work. However, there was no indication in the cover letter to the screening questionnaire that there would be particular focus on the creative endeavor or its presence in the field.

One could also wonder whether there might be creative artist clients whose creative endeavor never comes within the purview of the psychotherapy and thus does not become a dynamic factor. However, it appears that this could only be so if the therapist had no idea whatsoever that the client was a creative artist, because the data suggests that as soon as the therapist identifies a client as a creative artist, some characteristic countertransferential and subjective phenomena come into play. Thus, by definition and in terms of the data derived in this study, the entrance and presence of the creative endeavor in the therapeutic field in work with CACs appears to be a given and, arguably, distinguishing.

Since the sample-selection procedure screened for therapists who said they did not use special approaches with CACs, informants were presumably following their usual procedures. The client's creative endeavor made its way into the therapeutic field in a variety of natural and/or idiosyncratic ways. Since, for example, no informant asked both of the two clients they discussed to bring their work into the therapy, we can assume that the

entry of the creative endeavor into the field was occurring not because of therapists' conscious action, but because of dynamic factors intrinsic to psychotherapy with CACs. The intensity of therapists' countertransferential response to the entry of the creative endeavor would seem to derive from meanings the creative endeavor had for the CAC, as well as, intersubjectively, for the therapist.

An aspect of the meaning of the creative endeavor for the CAC was consciously addressed in therapists' discussions about the function of the creative endeavor for the CAC. Therapists overwhelmingly acknowledged that a variety of positive, growth-enhancing psychological functions flowed to the client from his/her involvement with the creative endeavor. The implication was that before, during, and presumably after the psychotherapy, the creative endeavor was performing its "therapeutic work" in the life of the CAC. Certainly in cases where projective use of the client's creative work was undertaken, the creative endeavor was being consciously and intentionally employed by the therapist virtually as a therapeutic adjunct.

The question concerning function arose out of the researcher's original hope of ascertaining the informants' view of the creative artist client in relationship to his/her creative endeavor. Although it proved difficult in the pilot and early interviews to elicit response from informants about the "nature of the relationship" between client and his/her creative work, once

"psychological function" was specified, informants responded with a variety of conceptualizations, e.g. "mirroring," "ego function," "structure," "integrative", "grounding", and "validation".

Although the idea of the creative state as an "objectless" state, as conceived by object relations theorists as well as certain self psychologists (Segal, 1952, Rickles, 1989), seems to run counter to the idea that creative work serves a psychological (object) function for the CAC, there is firm theoretical underpinning for the notion that the creative endeavor plays a functional, "therapeutic" role for creative artists. Function was implied in the concept of "sublimation" (Freud, 1910) in the sense that the process was seen as handling otherwise inchoate and raw forces in the human being. Rank (1932) and Winnicott (1971) saw creativity as necessary to the general health of the individual. There is attention to function within object relations theory as applied to the processes of creativity, e.g. the use of creative activity as a "container to maintain the self" (Golden, 1987) and within self psychology theory, e.g. Kohut's (1977) "compensatory structures". Many writers, e.g. Breger (1989) on Dostoyevsky, Silverman and Will (1986) on Plath, Kohut (1959) on Proust, Feldman (1989) on Jackson Pollock, and Wolf (1979) on Virginia Woolf have discussed the reparative function served by creative work for famous and troubled creative artists.

Informants who spoke of "soothing" or "comforting" functions might be taken as referring to the functions of early object relations. Yet none of the informants spoke explicitly of the creative work as equivalent to an "object" (cf. Eagle, 1981). Nor, perhaps more surprisingly, did informants speak of the creative endeavor as a transitional object (cf. Weissman, 1971), although there was the idea in one case that the client's creative work had served as a fantasied "link" with an early lost object. Although it first appeared that in informants' use of the term "mirroring" they might be referring to an ordinarily human object function being served by a distinctly non-human object, upon closer analysis, what the clients were deriving that the informants termed "mirroring" quite specifically involved garnering response or acknowledgment from people in the context of doing their creative work and not directly from the work itself. Thus, the term "mirroring" was not being used by these informants in a new sense, but rather in ways that conform to Kohutian usage.

What was striking in this exploration with informants about the function of the creative endeavor to the client was the overwhelmingly and consistently positive way in which the role of the creative endeavor was seen by the therapists. "Defensive" metaphors were scarce; positive or "growth" metaphors were common. Even informants who used "defensive" to describe function in a par-

ticular case typically used additional, growth-oriented terms in describing the same case. For example, one informant, in describing the defensive function the creative endeavor served for one client, said the same creative work "held the client together, had an integrative function..." The therapist who feared that her client might be avoiding other issues by talking so much of his work also saw the client's work as "the most important structural element of his life." In fact, despite wide variability in choice of terms, in virtually every case, the informant visualized the creative endeavor as serving some positive psychological function and tending towards the overall health of the organism.

That informants so consistently used positive or growth terms to describe function may in some measure be a reflection of the profound influence of growth metaphors in contemporary clinical theory, in which there is emphasis on the positive, developmental, and reparative usages made by clients of their experience and environment as opposed to an emphasis upon the evasive, negative, and defensive use of experience and what is being avoided by the client. Yet, whatever the influence of theory, the data suggests a general acknowledgment by therapists of a "therapeutic" process going on outside and apart from the therapy through the medium of the creative work. This view is also supported by the fact that therapists did not, for example, treat the introduction of

the work as an unwarranted interference with the real work of therapy, a sort of "smoke screen", as one informant worried about. Rather, for the most part, the prevalence of positive, growth-promoting, and integrative conceptualizations seemed to have resulted in the creative endeavor being welcomed into the therapeutic field by the therapists, but with indications of doubt and inhibition on the therapists' parts which will be discussed below.

Decision-Making and Quandaries

The findings revealed that many informants engaged in inner struggles and questioning about how to deal with their creative artist clients, especially when the creative endeavor itself was involved. Such questions and quandaries often involved what to do and not do, including whether to look, listen, read, and go to see the creative work of their clients. The study sample was not well-suited to determining the degree to which more or less clinical experience might have influenced the degree of "struggle" or doubt among the informants. But, some of the most and the least experienced informants reported and described intense experiences and quandaries, and the actions of several seemed to be influenced by unconscious factors at work in the dynamic process. Attempts to explain such phenomena among the psychodynamically-oriented therapists might need to take into consideration the fact that psychoanalysis has for the most part not

specifically addressed the theoretical or clinical issues related to CACs. As a result, therapists have been left (consciously and unconsciously) to balance the felt, and arguably special, needs of the creative artist client and the demands and ideals of the psychodynamic approach.

A good many of the informants' doubts, questions, and inconsistencies revolved around questions of boundary and frame - almost literally "how far to go". Only one informant used the term "frame", per se, but some used "boundary". Several informants explained certain decisions, inaction or "non-response", such as not reading or not going to see a client's work in public with reference to notions of boundary or "frame". Others went ahead and read, attended, and bought their CAC's work with little apparent concern about boundary or frame issues nor apparently discussion with the client about the meanings to them of such actions.

Most often, the terms "boundary" and "frame" were used by the informants without definition or reference to any theoretical or clinical authority. Yet, informants spoke as if they had a clear picture of where these demarcations lay, and/or they assumed that the researcher (as another therapist) would understand both the existence of and the location of such boundaries or frame. Of those who expressed doubts about the applicability of the frame, particularly poignant was the informant who mused that her

conscious adherence to the frame might also have been the acting-out of a (destructive) "projective identification" in the case of one of her clients.

Although therapists regularly deal with boundary and "frame" issues in the course of their work, it appears from the findings of this study that psychotherapy with CACs and the attendant presence of the creative endeavor may introduce an ambiguity that raises questions about the definition of the therapeutic "frame" itself. { For Langs (1976, 1978), the "frame" is the "secure framework", derived from classical psychoanalysis, a "secure and stable set of ground rules and boundaries for the therapeutic setting and relationship (Langs, 1982, p.272)."} Most disconcerting to the informant/therapists in this study were instances in which the clients were asking them (covertly or overtly) to respond to their work outside or at the "edges" of the frame of the consulting room. Here inconsistency and indecision was apparent, and questions concerning boundary and frame come to the fore.

Just as many therapists were trying to maintain their ideas of traditional boundaries, they also seemed to be attempting to maintain a traditional "neutrality". Nevertheless, a tendency to inwardly evaluate a client's work often appeared to follow naturally when clients brought their work into the psychotherapy. But because therapists generally felt that

to verbalize their opinion of a client's creative work was not sufficiently neutral, they appeared to hide their negative responses and modulate and muffle their positive responses to their experience of their client's work. This holding-back of response may be understood as reflecting the maintenance of neutrality, general therapeutic abstinence, acknowledgment of subjectivity, or "reaction-formation" to countertransferences (e.g. intense admiration and curiosity) which may arise in working with creative artist clients.

If and when informants in the course of interviews acknowledged having felt or behaved differently with their CACs as compared to their non-CACs, they did so with evident chagrin. This chagrin may be explained by the clinical ideal that all clients should be approached in the same way. Ideas about fairness, consistency, and "scientific", standard technique may account for such beliefs. Thus, countertransferences, alterations in the conventions, boundaries or frame were seemingly regarded by therapists as "improper" or potentially problematic. Despite the force of such influences, in what the researcher felt to be their genuine efforts to be helpful, these informants seemed willing at times to do what they "felt", subjectively or instinctually, to be optimal for the therapy and the client. At times, that they were acting "instinctually" or subjectively was acknowledged by therapists, at other times, it was not.

Although questions of whether and what to do and say in the therapy situation are perennial ones for psychodynamic psychotherapists, here therapists seemed to be struggling with the especially formidable challenge of balancing the structure of the traditional frame, the ideals of neutrality and a scientific approach against the demands of the special meaning creative endeavor has for the CAC, and, thus, countertransferentially for the therapist. It was striking in this context how little the therapists seemed to have explored with their clients the meaning of the introduction, including the timing, of the creative endeavor into the therapy. Therapists seemed to have wrestled internally with their own feelings, fantasies, and, in some cases, acted rather than explored. No therapist, for example, reported having read or seen a client's work uninvited and then having told the client : "You know, I had the urge (was curious) to read/see your work which I knew (or was told) was in the public domain and so I did....I wonder if you have feelings about that?" One informant did say that if she ever were to act on the impulse to see her client's work which was in the public domain, she would discuss it with the client before doing so. Since most of these therapists were seasoned clinicians, one wonders about factors perhaps uniquely present in therapy with CACs that brought about a foreclosing or limiting of such inquiry.

One possible explanation for the seeming inhibition on exploration would be that therapists' concerns about propriety in the face of client's apparent efforts to stretch the traditional boundary and frame may have confounded and overridden the impetus towards exploration. Because of the early association of dreaming with the unconscious at the beginnings of psychoanalysis (Freud, 1900), conventions for interpretation and "handling" of clients' bringing of dreams (an analogue for some of these informants of the creative endeavor) into the therapy have had a special place in psychodynamic psychotherapy. Meanwhile, other communications in the form of, for example, "things" brought to the therapy, such as gifts, have tended to be treated differently, sometimes as inordinate attempts on the client's part to stretch or break the frame. Insofar as dream-analysis (that is, interpreting the symbolic meanings in the content of dreams) has become a convention, to question the meaning of client's bringing dreams into therapy to begin with, despite the common expression "bringing in a dream", is somewhat obviated. In some of these cases, the bringing in of creative work was treated similarly to the bringing in of dreams. In those cases, the bringing in of creative work could also be said to have been treated as a convention, and this may help to explain the relative lack of exploration of the meaning of the bringing in of creative work. It was this researcher's impression that therapists' inner struggles

seemed to diminish if and when they settled with their clients into joint, projective use of the client's creative work in the therapy sessions.

The relative lack of exploration concerning the meaning of the introduction of the creative endeavor into the therapeutic field may also have stemmed from therapists' shame and/or ambivalence about such countertransferential responses as curiosity, fascination, idealization or envy. Although such responses may be understood as arising out of the therapist's own psychology, they may also be unconsciously-mediated responses to the client's intense, unexpressed, and perhaps ambivalent, wishes to have the therapist experience his work. These dynamics will be considered in the following section, but suffice it to say here that without intersubjective exploration of the meanings of such phenomena, therapists are perhaps too often reduced to simply trying to figure out what's right and proper.

Though therapists may not have focused primarily on dynamic configurations involving themselves, the client, and the creative endeavor, but rather on the direct transference issues involving themselves and the client, they seemed nevertheless to have been sensitive to the felt importance, fragility, even sacredness, of the work for the client. Such sensitivity might in fact have intensified therapists' concern about maintaining boundaries - what to do, what not to do, etc. Meanwhile, the therapists'

general stance of respect and concern may have been sufficient to maintain the therapy as a positive experience for the client.

Countertransference and Subjectivities

The study explored the phenomenon of psychotherapy with CACs specifically from the vantage point of the therapist's experience. Informants' discussions of countertransferences were directed by the interviewer towards those responses the informants felt were specifically related to the client as creative artist and/or to the client's creative endeavor. In giving separate and equal attention to countertransference and therapist subjectivities in Chapter Four (versus designating countertransference as a sub-category of subjectivity), the researcher sought to employ a perhaps pre-intersubjective distinction between countertransference in the older sense of conscious and unconscious feelings and subjectivities in the older, conventional sense of "attitudes". One reason for this is that the researcher wanted to take account of the entry, through the therapist's subjectivity, of societal as well as of individual attitudes. On the other hand, what the therapist brings necessarily derives from or is filtered through his/her own subjectivity in the wider definition, and, in working toward a general understanding of

the ways in which countertransference and subjectivities operate in psychotherapy with CACs, the distinctions between these categories often collapse.

Subjectivities

Informants were asked directly about the subjectivities they felt they brought to the work with creative artist clients. Historically, there has been on one hand great admiration, and on the other negative judgment, disdain, and pathologizing of creative artists. This spectrum of attitude was well represented in the informants' responses here.

Unlike with most professions or work-related identity, certain diagnoses have historically been attached to creative artists. When asked about diagnosis in this context, informants were in a sense being asked to participate in the age-old debate about whether creative artists are crazy and, if so, in what way. That informants generally demurred was perhaps a reflection of a general distrust of diagnosis among clinical social workers. That informants only occasionally mentioned the label or diagnosis of narcissism may have reflected theoretical changes in the understanding of narcissism, a diagnosis that has often been associated with creative artists. Narcissism has been undergoing a gradual evolution (cf. Kohut and Stolorow) toward the idea that an individual

need not be either a narcissist or not a narcissist and that the problem of narcissism is a part of the human condition with which each individual has to struggle in his life. The move away from earlier notions of "narcissists" as relatively non-related individuals and artists as narcissists may also allow for a more positive, constructive view of the role of the creative work in the client's life and in the therapy. The contemporary view of narcissism may also call into question the idea that the creative endeavor serves in some negative way for the artist as a substitute for human relationships.

The one informant, who volunteered that she did not see creativity as "madness", was plunging directly into what might seem to be an antiquated debate. Yet, a recent book, Jameson's (1992), Touched with Fire, returns in a sense to that earlier debate. Jameson contends that manic-depression, from psychotic to cyclothymic degree, is hereditary, highly prevalent among artists and their families, and that the manic phase of such mental illness provides the "engine" for much creative work among those affected. Although this is not a psychoanalytic view, the evidence is strong, strong enough, perhaps, (cf. see Andreassen in the Review of Literature) to keep the debate alive.

Countertransference

Certain countertransferences were identified by the informants themselves as stemming from their own life-experience or personal issues and, therefore, properly the cause for the exercise of caution. Thus, if and when therapists chose to explain their countertransferences at all, they tended to do so in terms of traditional understandings of the phenomenon. Yet, the researcher came to feel that various unusual and intense occurrences around the presence of the creative endeavor in the therapeutic field might be indicators that certain countertransferential phenomena were taking place outside of the informant/therapists' consciousness that might not have to do only with the therapist's individual experience or unresolved issues. These indicators point to the idea that a good deal may be going on between client and therapist at an unconscious level that was not explored in these discussions of the process by sophisticated psychotherapists.

Beginning with Heimann (1950), analytic thought began to move from the dichotomy between "appropriate" and "useful" vs. "dangerous and undesirable" countertransference to the idea that in the countertransference there might be valuable clues to what was going on with the patient. So-called "complementary identifications" were obscure and more difficult to grasp. Deutsch (1926) referred to them as "occult processes." As Sandler (1976)

says: "... the irrational response of the analyst...may sometimes be usefully regarded as a compromise-formation between his own tendencies and his reflexive acceptance of the role which the patient is forcing on him" (Sandler, p. 46). Consideration of processes, earlier described by Racker (1953, 1957), who termed them "complementary" identifications (what one informant in this study called "projective identification"), may shed light upon important interactive and intersubjective dimensions of the therapeutic process with CACs. Stolorow and Atwood's (1984) view that "... the structures of the analyst's subjectivity shape his experience of the analytic relationship and, in particular, of the patient's transference" and that an intersubjective view of the phenomenon (countertransference) involves the "continual interplay" between the transference and the countertransference (p. 47) is certainly not inconsistent with the idea that "complementary identifications", as relics of early object relations , especially when unconscious, exert strong unconscious forces upon the therapist.

In general, the therapist working with the CAC could be expected to be responding out of the structures of his/her own individual experience, to the societal attitudes and ambivalences, and to dynamic "exposure" to the creative work and its meanings to the client. In complex combination, these cross-currents make up the

therapist's response and are reflective of the dynamics (within and outside of awareness) going on between therapist and client in psychotherapy with CACs.

For example, strong, and at times seemingly ambivalent, forces appeared to be pulling the therapist both towards the CAC and the creative endeavor, and, at times, away. The pull towards might be seen as deriving from the therapist's own, idiosyncratic and personal orientation (perhaps the same factors that influenced them in the first place to become informants for this study), from society's fascination with artists and the creative process and the special esteem in which possessors of creative/ artistic gifts are held, and from the response of the therapist's unconscious wishes and needs in response to the client's wishes and needs. Curiosity, admiration, interest, and identification on the part of the therapists may pull them towards the CAC and towards the creative work. Meanwhile, CACs' overt as well as covert or unconscious (also, sometimes, ambivalent) bids for attention to be paid to themselves and to their work may exert unconscious influence upon the therapists.

Contrary forces, those motivating therapists away from response or towards withholding or limiting response, were exemplified by therapists who reported feeling overwhelmed by the task of reading copious written materials, attending exhibits, or "unenthused" about lowering fees to enable the client, for example, to pursue his

creative work more easily, or disgruntlement with the client who would not alter the nature of her creative work in order to make more money. Such feelings, of course, could easily be understood as related to the (e.g., time and money) realities of being a professional psychotherapist. They could also be seen as either idiosyncratic on the part of particular therapists - as reflections of envy, for example - or, on the other hand, as reflections of what the client's unconscious is inducing in the therapist through complementary identifications. Developmentally speaking, tendencies to withhold may suggest an analogy to a problematic (withholding) parental response to the child's exhibitionism and/or need for response, as opposed to supportive interest in the child's early independent, creative expressions or, going further along the spectrum, expropriative intrusiveness.

Most informants were vague about the transferential or countertransferential context in which knowledge of the creative endeavor or its introduction into the therapeutic field actually occurred, but intensity in the countertransference seemed to follow upon this event. The contrary and sometimes confounding forces seemingly exerted on the therapist at that point and onward may be seen in part as reflections of a profound ambivalence in the client about whether they want or do not want their therapists to see or otherwise experience their work. For example, the creative endeavor appears to have been experienced at

times by some therapists as a highly-charged secret at first, perhaps, withheld or hidden and later revealed. If for the client, the creative endeavor is experienced as an essential and perhaps fragile or vulnerable extension of the self, then the therapist might be expected to find herself responding to this.

Ekstein and Caruth (1972) argue that the telling of a secret constitutes a moving towards fusion and away from individuation. A self psychological perspective, emphasizing narcissistic needs, might suggest that in revealing such a secret, there is a sort of trade-off occurring. The child and/or artist trades his need/desire for secrecy, privacy and attendant individuation for acknowledgment and admiration, and the therapist's at times ambivalent responses might be seen as unconscious response to the uneasy compromise the client is making. Therapists in looking and not-looking may also, of course, have been responding to the client's fears about how their work would be judged, whether the therapist could look, appreciate, and acknowledge without judging, whether the therapist would be interested at all, and so forth.

The therapist who was caught buying her client's book was at first embarrassed, then said : "I think...she would like to have the feeling that I care enough to go out and find her things and read her things and think about her things and think about her...She always had the feeling that her life outside of the four walls of their house, nobody

gave a damn about...It was as if she held no life outside the home that anybody gave a damn about. And I think that's what's getting played out in our relationship. Do I care about her as she exists outside this room, outside our relationship?" Notably, it was the (only) therapist who did not directly (because the client wanted it that way) experience the client's work who fantasized about seeing her client's work. The client was essentially "keeping it from her", and she experienced and contained a perhaps complementary identification with an early "object" who had not been able to contain such feelings.

Little in the literature and virtually none of the informants generalized about therapists' countertransferential responses to CACs. An exception is Fisher (1981) who, in her "Some observations on psychotherapy and creativity," says: "Many of us would have loved to be creative artists. The therapist has to resist his grandiose impulse to unleash a patient's unusual talent..." According to Fisher, the countertransference problems include..." a zealous desire to cure and the sense of power to ruin talent or to create talent..." (Fisher, p. 537). Despite her generalizations about therapists, Fisher, like the therapists in the study, is calling attention to countertransferential responses as primarily related to factors in therapists themselves rather than to anything coming from the CACs.

In considering what the therapist may bring, Racker's (1957) idea that "complementary" identifications arise in the therapist when the therapist has "failed" to grasp or "rejected" the concordant ones is a provocative one. This theory might suggest that therapists were somehow failing to be attuned in certain ways to their CACs and that, consequently, a variety of complementary identifications arose, creating a degree of ambivalence, indecision, confusion, "acting-out", and non-exploration of the meanings of the entrance or presence of the creative endeavor in the therapeutic field.

There could, of course, be a multitude of sources for such "failures" or "rejections" in the process with the client, including indirection on the part of the client. However, therapists, either individually or, given the findings of this study, in general might also be the source. One might even argue that certain traits of psychotherapists predispose them to be less able to understand certain feelings and impulses of CACs. Could it be, for example, that therapists are people who characteristically deny their narcissistic and exhibitionistic wishes and are engaged in work that requires and rewards at least temporary suspension of such needs and, therefore, have particular difficulty identifying with and therefore understanding those needs and desires in their clients? If this were to some degree true, then it might explain, by Racker's theory, some of the apparently com-

plementary and intensely-experienced identifications indicated by the findings of this study. Such an explanation might also account for how rarely envy was mentioned, insofar as the acknowledgment of envy would require the therapist's to acknowledge their own wishes and needs for recognition, for creative gifts, and/or for outlets for such gifts.

Contrary to this suggestion of non-concordance, the informants expressed a rather high degree of conscious identification with their CACs coupled with a general absence of the expression of a sense of "difference" (distance) or concern that they might have difficulty understanding their CACs. Only one informant seemed to disidentify (with one of the two clients she discussed), characterizing herself as without creative capacities or talents, her lifestyle and thinking as different, and expressing concern lest the differences she perceived render her more distant from her client. It was the analysis of this informant's discussion that alerted me to the fact that no other informant spoke to the issue of difference between themselves and their creative clients. Only a few informants actually mentioned having their own creative aspirations.

Conclusions and Areas for Further Study

No psychodynamic treatment process is totally smooth for the client or the therapist because idiosyncratic and unexpected phenomena arise during the course of even seemingly straightforward psychodynamic psychotherapies. Here, in a study of therapists' experience working with a sub-group of clients, - creative artists - , the findings suggest that the therapists' experience, which in the contemporary, intersubjective view would be understood as reflective of the process between therapist and client, certain unexpected, unexplained, and, to some degree, unexplored phenomena seemed to be throwing therapists off their bearings in unusual ways, given their training and experience.

In fact, the study had originally grown out of the therapist researcher's own experience of unusual and unexplained responses while working with a particular creative artist client. Ideas generated from this experience, which included the notion that the creative endeavor was involved in a triangle which included client and therapist, served as a framework for the formulation of the study, which then sought to explore the various dynamic dimensions of such configurations. The findings of the study gathered on the basis of this framework tended to confirm that the creative endeavor constituted an additional and

significant dynamic element in therapy with CACs, and that additional configurations and "relationships" involving the creative endeavor did exist and were explorable.

There was evidence in the findings of a strong impact made by the presence of the creative endeavor upon the therapeutic field. Considered from a psychodynamic viewpoint, this impact appeared to be due to the profound significance of the creative endeavor for the client, which might have been expected, and for the therapist, which might have been more difficult to predict, and thus significantly in the unconscious interplay between them.

The limited intersubjective inquiry into the meanings of the entry (and its timing) of the creative endeavor into the therapy that took place between therapist and client was taken as an important clue that something unusual was going on. Further, even if therapists had not inquired into these meanings with the client, one might have expected therapists to have been speculating in their own minds about these issues such that they might have come out in the research interviews. It was as if the entry of the creative endeavor had transfixed the therapist's ability to perform some of his/her usual functions. This phenomenon raises the question of what, psychodynamically, goes on when the creative work is brought into the therapeutic field.

The suggestion is that a good deal happens. First, the client's feelings about his creative endeavor and about the therapist in regard to him and his creative endeavor is introduced. Second, feelings are aroused in the therapist in regard to the client and in regard to the client's creative work and in regard to the client and his creative work. These phenomena would appear to be fraught with (various and different) meanings for client and therapist. There seems little doubt that the introduction into the therapy of an element as central to his/her life and psyche as a client's creative endeavor significantly complicates (and potentially deepens) the therapeutic work.

The researcher regrets that the question of why the informant volunteered to be part of the study was not explicitly asked, although some volunteered their reasons. The findings and implications of the study suggest that informants may have volunteered not only for individual, idiosyncratic reasons, but because the process with creative artists is different in certain ways, and that in those differences may reside some interesting information about the ingredients of psychotherapy.

The findings of this study support the idea, I feel, that the creative endeavor is not just another object or issue brought into the therapy, nor is it like another dream. The creative endeavor is, as several informants indicated, experienced by many clients as tantamount to the self or part of the self. It is, there-

fore, in the individual's experience, a sacred thing. The close association of the creative work with the self and with self-expression in the experience of the creative artist client also makes it a delicate, fragile, and vulnerable thing, exquisitely sensitive to the vicissitudes of human object relations.

In the history of psychoanalysis, creativity and creative work have always been conceptualized near or at the core of whatever current theory held accounted for the basic motivation of man. For a long time, creativity was understood as the outcome of sublimated or ego-tamed sexual energy. Given its close association with the self, it is perhaps not surprising that the creative work, which is not present in the same way in the lives of every psychotherapy client, would influence psychotherapy in important ways, including ways beyond their bearing of symbolic meanings as for example, when the creative work is used projectively. Thus, with contemporary self psychology as context, the conceptualizing of creative endeavor as importantly related to the human self goes far to explain why its presence and meaning were felt so strongly in this study of psychotherapy with creative artists clients.

Overall, it appears that what is the same in psychotherapy with CACs is that, as in every psychotherapy, the therapist is in the face of the client's self as well as the interplay of the client's self and his contemporary

and historical "objects". What is different in the cases under consideration here, is that the creative endeavor is present as a dynamic factor, carrying its positive and ambivalent, contemporary and historical utility and meanings for the client. The therapist in this drama, knowingly or unknowingly, carries the not insignificant weight of his own, society's, and, countertransferentially, the client's wide range of intensity of feelings about the creative endeavor. This is no easy task, and many-faceted consideration of the complex meanings related to the creative endeavor in psychodynamic psychotherapy with CACs may help facilitate as well as yield interest and depth to the process.

Further Study: The Intersubjective View

The findings of this study shed light on and reflect aspects of the intersubjective process of psychodynamic therapy with creative artists clients. The direct source, of course, was the experience of therapists who were the informants of the study. In order to more fully flesh out the dimensions of the process, it would be fruitful to explore the experience of the creative artists clients themselves and integrate that data with data from the study of therapists. Such an undertaking would appear to be formidable, especially in terms of methodology. The problems of isolating a sample of informants, the

experience, and the problem of "translating" the data into psychodynamic language, and so forth, would appear to be significant challenges. However difficult, if it could be done, a great deal more, it seems, could be learned, and the findings of such a study, combined with the findings of this one, might yield further richness and understanding of therapy with creative artists.

APPENDIX A : LETTER TO POTENTIAL SUBJECTS

Dear Colleague:

As a doctoral candidate at the California Institute for Clinical Social Work, I am engaged in research concerning the psychotherapist's experience of and response to working with creative artist clients - writers, painters, composers, and the like.

I would very much appreciate your responses to the enclosed questions and your returning them to me in the enclosed envelope.

If, in addition, you would be willing to discuss your work with creative artist clients with me in some depth, I would appreciate your indicating this so that I may get in touch with you.

Thank you very much for your time.

Yours truly,

Alexandra L. Kivowitz

APPENDIX B: SCREENING QUESTIONNAIRE

PLEASE RESPOND AND RETURN IN THE ENCLOSED ENVELOPE. THANK YOU.

1. Please give: a. your Age:.....; b. Sex: M...F....; and c. number of Years in clinical practice :.....

2. Have you worked in individual, long-term, dynamically-oriented psychotherapy with creative artist clients? (please see NOTE below) Yes....No....

NOTE: For the purposes of this research , the definition of "creative artist client" is : a client who a. is gainfully employed as a writer, choreographer, composer, painter, etc. or who b. identifies him or herself primarily as a creative artist, even if not presently earning a living as a creative artist.

3. If you have treated such clients, please list several of these on the lines provided below by SEX, AGE, and ARTISTIC ENDEAVOR. For example: "Female, age 35, painter;" "Male, 26, composer;" "Female, 60, writer;"

.

.....

4.What is your primary theoretical orientation?.....

.....-

5. Do you use a particular or different clinical or
 theoretical approach with creative artist clients as com-
 pared with your other clients? YES...NO...If so, would you
 explain?.....-

.....-

THANK YOU

* If you would you consider being interviewed in depth (1
 to 1 1/2 hours) about your work with creative artist
 clients, please

give your name and phone number below so I can contact
 you:

Name.....Phone.....

APPENDIX C: INFORMED CONSENT FORM

CALIFORNIA INSTITUTE FOR CLINICAL SOCIAL WORK

Informed Consent Form

I, _____, hereby willingly consent to participate in the Exploratory Study of Therapists' Experience of and Response to Creative Artist Clients in Psychodynamic Psychotherapy, a research project of Ruth Bro, PhD of the California Institute for Clinical Social Work.

I understand the procedure will be as follows:

a. The investigator, Alex Kivowitz, will conduct an interview with me of approximately one hour and a half which will be recorded on audiotape.

b. This interview will cover my experience of my work with creative artist clients and will include questions about countertransference and controversial questions in treatment.

c. This audiotape will later be transcribed and subsequently used for the analysis of data for this project.

I am aware that the informants of this study are considered to be at potentially "minimal risk." I understand that to minimize this risk, the following precautions will be taken:

- a. I may terminate the interview at any time.
- b. The audiotaped interviews will not be identified with my name, but will be designated by a coded system.
- c. The investigator and the principal investigator are the only people who will listen to the audiotapes or read the transcripts.
- d.. Following the transcription of the interview(s), the audiotape will be erased. Following the use of the transcription(s) for the analysis of data, they will be destroyed.

I understand that I may withdraw from the study at any time without penalty. I understand that this study may be published and my anonymity will be protected unless I give my written consent to such disclosure.

Date:

Signature:....._

WITNESS:.....

APPENDIX D: PRELIMINARY GUIDE FOR INTERVIEWS WITH
THERAPISTS

I'm interested in your experience of and response to your work and process with the creative artist clients you've seen in psychodynamic psychotherapy:

1. Could you begin by giving me a general description of each client we will be speaking about? Then we will discuss each one separately, unless in our discussion of one, you want to digress.

2. Were issues related to the client's creative endeavor part of presenting problem? In general, how interdependent or independent were the creative endeavor and the client's psychological well-being? Was there a diagnosis?

3. What was the history (including childhood) of the client's creative endeavors? Was there a mentor? What was the state of the client's creative endeavors at the time of the therapy in worldly terms?

4. Please describe the client's relationship or transference to you, including how it may have changed during the course of the therapeutic work.

5. How do you understand the psychological function (if any) the client's creative endeavor serves for the client in his life and/or in his therapy? (Selfobject, reparation of loss, an object for attachment?)

6. Has this client's creative work been introduced into the therapeutic field? If so, how, by whom, and when in the course of the therapy? How did you at first feel about this? Can you explain your responses? What did you do, and what was your rationale for doing so? What is the client's and/or your estimation of the meaning of the introduction of the creative endeavor into the therapeutic field?

a. Was the introduction of the client's creative work into the therapy treated any differently from other client's introduction of elements "external" to the customary or conventional field or frame of therapy?

b. If the creative artist client's creative endeavor has not entered the therapeutic field, what significance, if any, do you give to this fact?

7. Would you talk about your countertransferential responses to:

a. your creative artist client, as person and as creative artist...

b. to the client's creative endeavor or product...

c. Have you felt yourself to have some function or "role" in respect to the client's relationship to his creative endeavor?

d. Did you have any difficulties with this case that were at all attributable to the fact of the client's being a creative artist?

8. Subjectivity: Do you have any feelings about artist's personalities in general? About the client's field of creative endeavor? Do you generally associate a particular diagnostic category with creative artist clients?

9. Do you feel working with creative clients is different in any way from working with other clients? In any fundamental way? Does the introduction of the creative endeavor into the therapeutic field make the work fundamentally different?

10. Has your work with creative artist clients influenced your views about human object relations or narcissism?

APPENDIX E

OUTLINE USED FOR THE TEN INTERVIEWS, ORDERED BY CATEGORY OF INFORMATION AND CLIENT A, THEN CLIENT B;

INFORMANT # ..., Sex of Informant ; Age of informant; years in practice; theoretical orientation:

Client A and B: Sex of Client, Age

1. Artistic Medium:
2. Duration of therapy :
3. Presenting Problem:
Diagnosis:
4. Wordly recognition, if any :
5. Childhood Development of Creative Endeavor: Was there a mentor:
6. Psychological function of the Cfeatfie Endeavor for Client:
7. Mode of Introduction of the Creative Endeavor into Therapy:
8. Countertransference:

9. Role Therapy had for the client and the Creative Endeavor:

a. Evaluation? b. Projective Use? c. Abstinence?

13. Subjectivity:

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