

# Principles and Practice of Expressive Arts Therapy

Toward a Therapeutic Aesthetics

Paolo J. Knill, Ellen G. Levine and Stephen K. Levine



# Contents

<b>Introduction</b>	<b>9</b>
<i>Stephen K. Levine</i>	
<b>1. The Philosophy of Expressive Arts Therapy: <i>Poiesis as a Response to the World</i></b>	<b>15</b>
<i>Stephen K. Levine</i>	
<b>Introduction</b>	<b>15</b>
<b>Therapeutic practice and the critique of modernism</b>	<b>17</b>
<b>Modernity and the mind-body split</b>	<b>18</b>
<b>Phenomenology and the overcoming of Cartesian dualism</b>	<b>21</b>
<b>Phenomenology and existence: being-in-the-world</b>	<b>23</b>
<b>World and earth: art as a setting-into-work of truth</b>	<b>26</b>
<b><i>Poiesis as a basis for the <i>Menschenbild</i> of expressive arts therapy</i></b>	<b>31</b>
<b><i>Poiesis, chaos and liminal experience</i></b>	<b>39</b>
<b>Liminality in the therapeutic process</b>	<b>45</b>
<b>Liminality and transitional experience</b>	<b>48</b>
<b>Archetypal psychology and the imagination</b>	<b>51</b>
<b>Post-modernism and a deconstructed psychology of the imagination</b>	<b>56</b>
<b>Trauma and the work of art</b>	<b>62</b>
<b>Aesthetics after Auschwitz</b>	<b>68</b>
<b>Conclusion</b>	<b>71</b>
<b>References</b>	<b>73</b>

<b>2.</b>	<b>Foundations for a Theory of Practice</b>	<b>75</b>
	<i>Paolo J. Knill</i>	
	<b>PART I: DECENTERING AND THE ALTERNATIVE EXPERIENCE OF WORLD: CONTINUITIES IN THE PRACTICE OF CHANGE AGENTS</b>	<b>76</b>
	<b>The rites of restoration: architecture, role and setting</b>	<b>76</b>
	<b>Decentering, an indispensable condition for alternative world experiences</b>	<b>83</b>
	<b>PART II: ENGAGING THE ARTS AND PLAY MAKES A DIFFERENCE</b>	<b>85</b>
	<b>What does it mean to "exercise" the arts or play in decentering, and how is it different from other decentering methods?</b>	<b>85</b>
	<b>Providing a range of play: <i>Spielraum</i> as an indispensable condition for an alternative world experience</b>	<b>88</b>
	<b>How do the arts provide the disciplined range of play?</b>	<b>90</b>
	<b>PART III: THE THEORY OF PRACTICE</b>	<b>93</b>
	<b>The heart of a session, the arts</b>	<b>94</b>
	<b>Interdisciplinary considerations</b>	<b>118</b>
	<b>Intervention</b>	<b>131</b>
	<b>Interpretation and reflection</b>	<b>147</b>
	<b>Architectural considerations</b>	<b>158</b>
	<b>Administering the artistic process</b>	<b>163</b>
	<b>References</b>	<b>169</b>
<b>3.</b>	<b>The Practice of Expressive Arts Therapy: Training, Therapy and Supervision</b>	<b>171</b>
	<i>Ellen G. Levine</i>	

<b>PART I: TRAINING IN THE PRACTICE OF AN AESTHETIC THERAPY</b>	<b>171</b>
<b>Group painting in a training process: structuring and destructuring through the arts</b>	<b>176</b>
<b>The Horny Clay: dismembering and re-membering</b>	<b>180</b>
<b>Clowning as an intermodal expressive art: training therapists through clown</b>	<b>191</b>
<b>Music as a way of working through conflict in a training group</b>	<b>199</b>
<b>PART II: THE PRACTICE OF AN AESTHETIC THERAPY</b>	<b>202</b>
<b>Farah: breaking free and separating</b>	<b>203</b>
<b>Robert: playing with power</b>	<b>212</b>
<b>Jack: to the rescue</b>	<b>217</b>
<b>Sue and Sam: deadlock and struggle</b>	<b>220</b>
<b>Playing with order and chaos: a children's play and arts therapy group</b>	<b>227</b>
<b>Music as an instrument of order in chaos</b>	<b>237</b>
<b>PART III: SUPERVISION OF THE PRACTICE OF AN AESTHETIC THERAPY</b>	<b>238</b>
<b>Learning through the arts: group supervision of expressive arts therapy trainees</b>	<b>243</b>
<b>Seeing and playing together: group supervision of a multidisciplinary training group</b>	<b>250</b>
<b>Conclusion</b>	<b>252</b>
<b>References</b>	<b>255</b>
<b>ABOUT THE AUTHORS</b>	<b>256</b>
<b>SUBJECT INDEX</b>	<b>258</b>
<b>AUTHOR INDEX</b>	<b>264</b>