Non-Artist Meeting With Clay: Doing and Reflecting

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NON-ARTISTS' MEETING WITH CLAY: DOING AND REFLECTING

A DISSERTATION

Submitted by

TAMAR BAR-ON

In partial fulfillment of the requirements for the degree of
Doctor of Philosophy in Expressive Therapies

LESLEY UNIVERSITY
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May 21, 2006
Non-Artists’ Meeting with Clay: Doing and Reflecting

This dissertation explores non-artist creators’ verbal and non-verbal dialogues with an art material – clay – and their accompanying reflective narratives. The objectives of this arts based and qualitative research are to gain further insight into two aspects of the creative process for non-artists: what the creator does with the art material and what, upon reflection, she says about the material, the process, and the product. In addition, the participants’ perception of correspondences between the way they work with the art material and how they approach other life and learning situations are explored.

The interaction between thinking and doing emerges as the most significant finding of this research. The thinking category encompasses four groups where the participants employ different modes of thinking strategies. Different modes of thinking create a different kind of doing with the material. These dialogues between creator and material can be seen to exemplify individual ways of ‘making sense’ in the interaction between sensing, feeling, thinking, and doing, and the material, in which structure, process, content, and meaning intertwine.
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CHAPTER 1

A NARRATIVE INTRODUCTION

The beginning was the material: a need for clay — clay/body, substance. I create an image on a cardboard base. I spread the clay, adding pieces and slowly building the image. I search for the shape I want, destroying and reforming until I’m satisfied with the ‘body-image’ I’ve created. I call it “wounded-winged victory.” This is the familiar place of creativity coming from doing, from a need for a specific material and, bypassing cognitive process, the work develops under my fingers. At first I paint it black and then add some blue ‘to give it comfort’ but the black seeps into the blue and I watch as the blue slowly disappears. “She needs something stronger,” I say to myself and paint red over the black. As the clay dries, its ‘life-blood’ seeps out and the ‘body-image’ contorts the cardboard in the effort to absorb any available liquid. Over the coming days a process of cracking ensues. I watch as the ‘body-image’ cracks. The cracking has a rippling effect, creating other cracks, continuing the process. Pieces break off, partially separating from the cardboard ground. “I am wounded-winged victory. I am cracking. The pieces are beginning to fall off. I wonder what will happen when there are none left.” The colors dry, losing some of their potency as the initial fierceness of the feelings fade.

I am the clay as it struggles to define its form as pieces are added, pushed and prodded, smeared and spread. I am the body-image called ‘wounded-winged victory’, a symbol, a metaphor and a textural entity. I am the black paint of sadness which overcomes the blue paint of comfort. I am the red paint of
anger – a fighter – stronger than the black and the blue, the sadness and the comfort. I am the drying clay, fighting to retain my liquid, my flexibility, pulling into me whatever I need from my environment, not caring how it is affected. I am the drying, fracturing clay, cracks spreading, pieces breaking off, separating from my cardboard ground. I am the drying colors, losing their potency. I am all of the above and the person who created me and something in between.

I chose to begin my dissertation with this experience because it was definitive in determining the line of study that I have pursued. Observing the progression described above sparked a conscious interest, a process of thinking about the kind of ‘dialogue’ that I was having with the materials, with the process of creating, and with the emerging images. I began to ‘see’ other incidences in which the material did something that was unexpected or unplanned, whether it was paint or clay or plaster or any other material that changes either inherently over time or as the result of a manipulation. Clay figures collapsed, paint dripped or spread on the paper in unexpected ways, plaster cracked. Following my own reactions and the reactions of my clients as they worked with different materials, it seemed to me that we were in dialogue with different aspects of the creative process and with ourselves. Gadamar (1994) posited that art’s

task is no longer to represent the ideals of nature, but to enable man to encounter himself in nature and in the human, historical world. Kant’s demonstration that the beautiful pleases without a concept does not gainsay the fact that only the beautiful thing that speaks meaningfully to us evokes our total interest. (p. 49)

Although older in age, I am fairly young to the art therapy profession. I came to this field with the background of my own artwork in sculpture and painting and with my

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life experiences. In tracing the development of my career as an artist and art therapist, I can note important stages: my first creative experience; the transitions from clay sculpture to wood and stone and then to painting; and then my development as an art therapist. These stages were interwoven with my life experiences. I envision this as three sides of a triangle — artist, art therapist, and life experiences — each contributing their perspective to the topic I have pursued in this research.

One side of the triangle, my involvement in art-making, began when I was in my 30's. I was living on a kibbutz in Israel, having emigrated there from the United States when I was nineteen years old, and came across some natural clay which the children in my care had found. While abstractedly molding the clay in my hand, I discovered that I had created a small figure that represented for me a character that I had been reading about in a book. The figure had seemingly emerged out of the clay by itself but the overriding thought was that this was something that I had done, something that I could do. The possibility of translating an inner image to an outer one excited me so much that I immediately bought some clay and began creating ceramic sculptures. Most of my knowledge of clay and sculpture at that time was self-taught, based on experimentation, on trial and error, and on technical books on ceramics.

Later, needing a more permanent material, something less vulnerable, I began sculpting in wood and stone. While requiring physical strength (I was working with a hammer and chisels), these materials also required self-restraint. An uncontrolled, forceful blow could destroy the image I was uncovering in the wood or the stone. Working within the constraints inherent in the process of sculpting in hard materials enabled an inner dialogue between the part of me that wanted at times to ‘let fly’ and hammer forcefully, regardless of the consequences, and the part of me that could
proceed to chisel away bit by bit, thoughtfully and smoothly. The process was slow, sometimes taking months to create a piece of sculpture. I would work with the stone or the wood, sensing an emotional and physical correspondence between myself and the process of exploring, uncovering, and finding the image in the material.

The next stage in my art-making came as the result of a personal loss. My oldest son, then seventeen, died after a year and a half of battling cancer. In my bereavement I realized that I needed a different material to work with, something that required less self-restraint and would allow a more immediate means of self-expression. Drawing and painting enabled a whole new range of artistry and utilized different, freer body movements. I painted on paper which could be easily torn and crumpled and discarded. I could quickly create and destroy and recreate.

In the past I had participated in some sculpture classes and now I began to study drawing and painting, experimenting with a range of different materials. I tried to find my way within this new language of the two-dimensional world of painting, struggling to go more in-depth. Part of this learning was planned and guided, such as color theory, composition, and practice and part resulted from ‘not knowing’, from reflection-in-action (Schon, 1983). I didn’t plan in advance what I would paint, wasn’t yet sure of what I could do with these new materials and had to explore and deliberate while creating. There were answers or solutions to the problems that arose during the creative process that I needed to find through a dialogue with the material and the form.

About fifteen years ago I began developing another side of the triangle – art therapy. First as a student and then as an art therapist, I became acquainted with new ways of art-making and art-viewing. In the midst of this new direction that I was taking, I had to deal with the challenge of a life-threatening illness – breast cancer. I found
myself again turning to the materials, using them to explore how I could continue to move forward within this uncertainty.

*I take a piece of paper and, using very watered down orange paint, wet the whole page. I then pour a line and dots of yellow paint from a plastic bottle.*

*Something has opened up for me, something is calmer. I play with the paper, lifting edges and watching the way the liquid paint moves, deciding where I want it to move, where I don't want change, where I don't have control, testing different possibilities and limits. I then do another painting – much more directed. I decide on a certain shade of green and paint the page, using thicker paint on the bottom half and more watery paint on the top half. Holding the bottle of orange paint, I try to control the flow of drops. It reminds me of footprints. Some of the green paint seeps into the orange, making tiny green lines. I think about the different degrees of control I have. I think about how the art product keeps on changing as does my perspective of it.*

Thus, art and art therapy, two sides of the triangle, were in continuous dialogue with the third side – my life experiences.

Over the past thirteen years I have worked as an art therapist with children and adolescents in a psychiatric hospital, a residential setting, a family clinic, and in private practice. The adolescents in the psychiatric hospital were hospitalized for varying periods of time, from a few weeks to a few years. They came from different socio-cultural backgrounds and different ethnic groups. At times the art materials and process were the only common language we had as I don’t speak Arabic, Russian, Amharit or Tigrit (the Ethiopian languages). I noted that often the only place that those children who were in a state of psychosis could have some sense of containment was in the art therapy...
room. It was amazing that while in other parts of the facility they were ‘all over the
place’ – out of control in their actions and verbalizations – the art therapy room
provided containment.

Using craypas or felt pens or pencils they would draw the inner chaos and
sometimes frightening images, at times turning the paper around and over, filling up one
and taking another, yet always staying within the strong borders provided by the paper.
Previously uncontrolled movements were given a direction, marks were made, the chaos
accepted by the paper and myself. On occasion, some hidden organization would appear
on the page – an image, a form, a composition – which was in contrast to the patient’s
disorganized actions and speech and demonstrated the existing underlying elements of
mental health.

I began to notice that not only could we give the images a voice but that what
was happening with the material itself sometimes expressed something that had not yet
been verbalized.

*The adolescent boy had been talking about leaving the hospital. He
creates a figure in clay. He wants the figure to stand but the legs cannot
hold the weight of the torso and head and keep collapsing. The material
is expressing something that has a correspondence to what the boy is
feeling. He interprets what is happening with the clay, saying that this
figure is like him, that he is afraid that he will not be able to ‘stand on his
own two feet’ once he leaves the hospital. We talk about different
possible solutions, what he can do to create some kind of support that
will enable the figure to stand. Later, we talk about what kind of support
he himself needs in order to ‘stand on his own.’*
Clay here had been particularly apt for expressing this boy's problem as it is a three-dimensional transformative material which is influenced by the amount of water it contains and the type of manipulation applied to it. Remembering my own dialogues with the material – testing to understand its possibilities and its limits – we searched for ways in which the material could provide possible solutions to this problem of support, thereby creating an understanding that some problems have possible solutions.

The children and adolescents with whom I have worked came to therapy with a wide assortment of issues: emotional and mental disabilities, behavioral problems, ADHD, loss and bereavement, immigration, physical, sexual, and emotional abuse, developmental handicaps, family dysfunction, addictions, poor self and body image, physical and emotional trauma, depression, suicidal tendencies, and self-mutilation. What they all hold in common is that things have happened in themselves or in their lives that they hadn't planned or expected. Having coped with unexpected happenings such as personal loss and illness that interfere, disrupt, destroy the anticipated flow of life events, I could empathize with their pain, their bewilderment, and their anger.

Art-making has been an inherent aspect of my development as an art therapist and has played a crucial role in helping me cope with diverse life situations. I am fascinated by the ongoing dialogue the creator has with art materials as part of the art-making process. What does this 'dialogue' encompass? For this research I have chosen one of the art materials, clay, and asked: What happens in the meeting between a non-artist creator and clay? What do non-artists bring to this experience and what do they say about the material, the process, and the product? Do they perceive a correspondence between what happens with the clay and how they approach or deal with other life situations?
Some art materials change over time. Some art materials influence other materials. The accomplished artist is more able to control the materials with which she works. But even she often has to experiment until she finds the ‘right’ color combination or the ‘right’ consistency. The unaccomplished artist, often those we meet in art therapy, suddenly find themselves confronted with processes they did not design: one color dominates another, one color is absorbed into another, water based paints drip and splatter or spread creating overlaps and different textures, clay dictates form, sculptures fold, crack and break.

How do we deal with these ‘occurrences’? Some art therapists attempt to create situations in which these things don’t happen: to instruct the client in the best way of working with a certain material in order to achieve an image, one that we can then talk about, talk to, talk with. This is also a way of creating security and confidence in ability. I believe that while these things are important, it is also necessary to understand the role that these ‘occurrences’ play, to understand how we think about what is happening with the materials, what we do with them, to understand to what they relate in life and in the therapeutic process? How can the materials themselves inform and, in a dialogue with process, broaden the spectrum of our possibilities? These are the themes that I have focused on in this research: the non-artist creator’s dialogue with a specific art material – clay, with the art-making process and with the art product.
CHAPTER 2
LITERATURE REVIEW:
DOMAINS OF CONTENT

Introduction

In art-making artists or non-artist creators\(^1\) manipulate materials — a single material such as clay or paint or a combination of materials — to give visual form to an idea, a mental image, a feeling. As such the art process and the art product are always the result of a `dialogue` between the concrete and the abstract. The products of the art making process can be a form of communication or expression. The source may be conscious or unconscious and is usually a combination of both. “Creativity is both determined and undetermined at the same time” (Rothenberg & Hausman, 1983).

My intention in the Domains of Content is to provide different lenses through which the creative process in the visual arts can be viewed. The first two sections encompass two perspectives on art-making. The first perspective is that of the artist. In it I explore some of the `dialogues` that exist between the artist and the art materials, the art-making process, and the art product. The second section encompasses the perspective of the art therapist, again focusing on the triangular construct of material, process, and product.

Continuing from there, I will present a review of the literature on the creative process with clay. This includes an overview of the characteristics of clay, of clay in art therapy, and of sculptural form, both in general and specifically with clay. The Domains

\(^{1}\) I differentiate between artists and non-artist creators. According to *The American Heritage Dictionary* (2001), an artist is "1. One who practices any of the fine or performing arts, as painting or music. 2. One whose work shows skill" while a creator is "One that creates".

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of Content ends with a section on reflective narrative which will provide a background for the discussion of the research methodology.

I have chosen to study these frameworks because I think that each of them offers a different contribution to our understanding of what happens in the creative process in the visual arts. The artist can enable a view of the dialogue from within the process while the art therapist can offer the perceptions of the observer and the interpreter. Clay was the material that I chose for this research and the literature will enable the reader a deeper understanding of what creating sculptural form in clay entails. Finally, while the creative process in clay provides the arts-based aspect of this dissertation, narrative and reflection are the other qualitative research lenses utilized in this research.
Artists Speak: Reflections of 20th Century Artists on Their Art-Making

Introduction
The creative process of the artist has fascinated the public for centuries. Researchers in the field of literature, philosophy, art history, and psychology have attempted to understand what transpires in what has sometimes been viewed as an almost magical process by which an artist creates art. In this section I will look at what some 20th century artists have said or written about the art materials, the art-making process, and the art product. This is not meant to be a comprehensive study but rather an initial attempt at understanding how artists relate to these three aspects of their art.

The artists that I quote were chosen based on the availability of written material and on the scope of this dissertation. The texts include written lectures, letters, interviews, and discussions. Clearly the artists discussed here are those who verbalized and who either wrote themselves or were quoted. I am well aware that not all artists talk about their art.2 There was also much variability in the validity of the texts. By this I mean that some texts were directly written by the artist on his/her own initiative (for example, Bourgeois, Dali, Matisse, Kandinsky, and other artists found in Chipp and Stiles & Selz) while others were interpretive reports of discussions between the author of the book and the artist (for example, Giocometti and Bacon). In addition, some of the texts were more comprehensive representations of an individual artist’s thoughts — including changes over time — while other texts were snippets.

2 An example is Giorgio deChirico’s memoirs in which the artist elaborates on many issues that affected his life but has almost nothing to say about the topics that interested me here.
It is important to note that the quotations presented here were taken out of context in the sense that I do not discuss the art movement or time in history during which these artists worked or when the texts originated. While I am aware that these factors influenced the artists’ thinking, choice of materials, process, and technique, it was not the goal of this review to place them within an historical perspective. I was more interested in focusing on what I see as similarities and differences in how they relate to the art materials, the art-making process, and the art product. I have tried to present as much of the material as possible in the artists’ own words so as to preserve the authenticity of their reflections. With that said, the way that I have organized the material and the meaning that I have associated to it, is my construct.

On Art Materials

Do artists’ materials consist of mind or matter?
Materials have resistance, are stimuli; materials – two points of view: a) materials lifeless till given shape by creator b) materials by their own potential created the end. (Eva Hesse in Lippard, 1992, p. 13)

The relationship that an individual artist develops with the art materials he has chosen to work with is based on his/her constructs of the creative process. Basically there are two points of view: the creator actively shapes the passive material or the material, through its inherent qualities, determines the possible outcomes (Lippard, 1992). Regardless of whichever perspective is dominant for a specific artist, the result is a dialogue. Different artists define this dialogue as either being between the material and the artist, the material and the image or as a triangular interaction between the material,
the artist, and the image. In each of these instances or kinds of dialogues, artists view their roles as controlling the material, going along with the demands or the dictates of the material, or as a give-and-take struggle.

Some artists are very clear about their initial perspective. For example, Magdalena Abakanowicz's stance was that she was the controlling factor in her dialogue with art materials. She gives us an example of this when she says: "Between myself and the material with which I create, no tool intervenes. I select it with my hands. I shape it with my hands. My hands transmit my energy to it" (Stiles & Selz, 1996, p. 257). In contrast, Francis Bacon repeatedly spoke about being led by the oil paint he used in his art. He states: "...in the way I work I don't in fact know very often what the paint will do, and it does many things which are very much better than I could make it do" (Sylvester, 2002, p. 16). In this vein, Kenneth Noland refers to "...the essential material and a design that's inherent in the use of the material..." (Stiles and Selz, 1996, p. 94).

As an example of the give-and-take kind of dialogue, Antoni Tapies says: "As I go along with my work I formulate my thought, and from this struggle between what I want and the reality of the material -- from this tension -- is born an equilibrium" (Stiles and Selz, 1996, p. 55).

Louise Bourgois (2000) views the dialogue between artist and material as a personal confrontation. She says: "Any way you slice it, there is always a battle to the finish between the artist and his material: sometimes with visible result, more often with experience gained but no result" (p. 90). Clearly the confrontation with resistant materials was meaningful for her: "...the resistance of the material is part of the process. If there was not resistance I could not express myself. I can express myself only
in a desperate fighting position” (p. 155). At times she even viewed the material as the aggressor:

How are you going to turn this around and make the stone say what you want when it is there to say ‘no’ to everything. It forbids you. You want a hole, it refuses to make a hole. You want it smooth, it breaks under the hammer. It is the stone that is aggressive. It is a constant source of refusal. You have to win the shape. It is a fight to the finish at every moment. (p. 142)

At the same time she viewed material as a means to an end – something that would enable her to express what she wanted to say – and not as something that interested her in itself: “You do not make sculpture because you like wood. That is absurd. You make sculpture because the wood allows you to express something that another material does not allow you to” (p. 161).

For some artists, when the dialogue is between the material and the image it is as though the artist is a bystander to the process. In speaking about the accidental nature of what happens when working with oil paint, Francis Bacon notes that “…it [oil paint] is so subtle that one tone, one piece of paint, that moves one thing into another completely changes the implications of the image” (Sylvester, 2002, p. 18). For Bacon this sometimes becomes a lost battle in which either the material dominates the image, causing it to disappear “...completely and the canvas becomes completely clogged, and there’s too much paint on it...” (p. 18) or the image dominates the material. In the latter case, “…the story that is already being told between one figure and another begins to cancel out the possibilities of what can be done with the paint on its own” (p. 23). Louise Bourgeois (2000) takes a questioning stance towards the dialogue between
materials and image when she asks: "Have new materials brought about new shapes or is it the desire for new shapes that have created new technical solutions" (p. 61)?

Understanding the triangular relationship between artist, material and image entails a complexity in which at any given time one of the three ‘players’ will be dominant. Bacon refers to this complexity when he says:

And one of the things is, of course, that in one’s conscious activity in painting – at any rate in oil painting, which is such a fluid and curious medium – often the tension will be completely changed by just the way a stroke of the brush goes on. It breeds another form that the form you’re making can take. I mean, there are all sorts of things happening all the time, and it’s difficult to distinguish between the conscious and the unconscious working, or the instinctive working, whichever you like to call it. (Sylvester, 2002, p. 97)

In referring to specific materials, certain artists discuss those materials’ particular characteristics as being the determining force. Louise Bourgeois sees marble as a material which permits her to “say certain things that cannot obviously be said in other materials” (Stiles and Selz, 1996, p.39). Anthony Caro talks about the physicality of certain materials such as plaster and plastics as being “difficult and unpleasant to cope with” and about his need of a material “that you could identify that it was there” (Stiles and Selz, 1996, p. 103). Bacon differentiated between paint that “...comes directly onto the nervous system...” and other paint that “...tells you the story in a long diatribe through the brain” (Sylvester, 2000, p. 18). Matisse noticed that “studies made in a less rigorous medium than pure line, such as charcoal or stump drawing” ... “enables me to consider simultaneously the character of the model, the human expression, the quality of surrounding light, atmosphere and all that can only be expressed by drawing” (Flam, 1994, p. 81).
The special case of color. In reading what artists have to say about their art, I came to the conclusion that when some artists talk about color, they do so almost as though it were a kind of material. For example, Kenneth Noland says that “Color has properties of weight, density, transparency, and so forth” (Stiles & Selz, 1996, p. 96). Kandinsky goes one step further when he says:

Many colours have been described as rough or sticky, others as smooth and uniform, so that one feels inclined to stroke them (e.g., dark ultramarine, chromic oxide green and rose madder). Equally the distinction between warm and cold colours belongs to this connection. Some colours appear soft (rose madder), others hard (cobalt green blue-green oxide), so that even fresh from the tube they seem to be dry. (Kandinsky, 1977, p. 25)

At the very least, color is perceived as being somewhere between material and image. Matisse, in particular, discussed the relation between colors and the need to balance the different tones “...so that they do not destroy each other” (Flam, 1994, p. 37). He saw the function of color as serving expression and was aware that “…the expressive aspect of colours imposes itself on me in a purely instinctive way” (p. 38). Thus, for Matisse, color seemed to be the dominant force which guided the development of his paintings, a force which had its own inherent properties so that “Colours have a beauty of their own which must be preserved, as one strives to preserve tonal quality in music” (p. 99).

On the Art-Making Process

...how to achieve by not achieving? How to make by not making?
it’s all in that.
it’s not the new. It is what is yet not known.
thought, seen, touched but really what is not.
and that is. (Eva Hesse in Lippard, 1992, p. 165)

Similar to the dialogue with art materials, artists’ constructs of the art-making process are guided by underlying beliefs. For some artists, the process is about their control and/or planning of the creation while for others accident and/or spontaneity dominate. Here too there is a dialogue in which the artist either leads the process – knowing in advance what he/she wants, the process is one in which the artist follows where the materials and the images lead, or there is a back and forth movement between the artist and the developing creation (Winner, 1982). In general the emphasis seems to be either on the ‘making’ and what can be understood or accomplished within the process or on the process as a means to an end – that end being an expression or a statement or something that the artist senses or feels is right.

As viewers we cannot know what an individual artist’s underlying belief is just from viewing the art product. For example, Jackson Pollack’s work might seem to some people to be accident controlled but his statement indicates differently. For Pollack “...with experience – it seems to be possible to control the flow of the paint, to a great extent, and I don’t use – I don’t use the accident – ‘cause I deny the accident” (Stiles & Selz, 1996, p. 24). The ‘picture’ becomes more complicated when we understand that denying the accident is not the same for Pollack as denying spontaneity. While denying the accident, Pollack also talks about working directly, spontaneously, without planning because “Painting, I think, today – the more immediate, the more direct – the greater the possibilities of making a direct – of making a statement...” (p. 24).
We also cannot always rely on what the artist says as he/she will often say contradictory things either over time or within a similar time frame. Thus, while Louise Bourgeois insists that painting should not be a battlefield but a statement of something that you set out to say, she also asserts: "I allow myself to follow blindly the images that suggest themselves to me" (Bourgeois, 2000, p. 173). Similarly, in Matisse's texts I again found this kind of contradiction where, on the one hand, he says: "For me all is in the conception. I must therefore have a clear vision of the whole from the beginning" (Flam, 1994, p. 37) while, on the other hand, he declares: "To sum up, I work without a theory. I am conscious only of the forces I use, and I am driven on by an idea which I really only grasp as it grows with the picture" (p. 82).

In contrast, similar to his views of the dialogue with the art materials, Francis Bacon adheres to the 'accident' as an important part of the process. For Bacon, the 'accident' is at times completely unplanned. For example, he describes how in 1946 he was trying to paint a bird alighting on a field when

...suddenly the lines that I'd drawn suggested something totally different, and out of this suggestion arose this picture. I had no intention to do this picture; I never thought of it in that way. It was like one continuous accident mounting on top of another. (Sylvester, 2002, p. 11)

At other times, Bacon deliberately uses his belief in the accidental nature of creativity "Because it really comes out of an absolute feeling of it's impossible to do these things, so I might as well just do anything. And out of this anything, one sees what happens" (p. 13). Yet the 'accident' can become a means to an end as when he would work "...directly first and then afterwards bringing this thing that has happened by accident to a much further point by will" (p. 19). To complicate the construct even further, with
all of his emphasis on ‘accident,’ Bacon was well aware of the role he played in this dialogue when “...it becomes a selective process which part of this accident one chooses to preserve. One is attempting, of course, to keep the vitality of the accident and yet preserve a continuity” (p. 17).

Similarly, Avigdor Arikha determines that when artists begin with formal intentions and try to figure out their feelings from them, it is painting from the wrong end. He says: “If what I paint doesn’t surprise me, it certainly won’t come as a revelation to anyone else” (Hofstadter, 1992, p. 112). Salvador Dali also expresses this sentiment when he says: “If you understand your painting beforehand you might as well not paint it” (Dali, 1992, p. 15). Finally, taking this construct to the extreme, Alberto Giacometti states: “What’s essential is to work without any preconception whatever, without knowing in advance what the picture is going to look like” (Lord, 1999, p. 79).

Spontaneity can mean different things to different artists. For some, such as Susan Rothenberg, the source of her art comes from within although not channeled rationally through the brain. Thus: “It comes from a place in me that I don’t choose to examine. I just let it come” (Stiles & Selz, 1996, p. 264). In this vein of ‘not knowing’ in advance, Jean Helion informs us:

You know, of course, that one puts things in a painting for reasons not decidedly clear. You turn left when you were counting on turning right: you use black when you were expecting to use white: you welcome unsuspected associations. And in the end...you must come to terms with what Giacometti used to call ‘the providential fatality’: that it all would have been very much better precisely the other way around. (Hofstadter, 1992, p. 21)
Vincent van Gogh described the spontaneous quality of his art-making as having "...no system at all. I hit the canvas with irregular touches of the brush, which I leave as they are" (Chipp, 1968, p. 32).

For others, such as Magdalena Abakanowicz, the process entails more awareness of the element of choice at each stage. As with the art materials, here too she sees herself as being more in control:

*Longings, disappointments and fears teach me how to build their shapes. My imagination chooses. I move along the vision groping for detail after detail until I feel the whole shape. Then I stay with it. I fit the shape of my body to it. And again I move along the inner image. I examine it. I compare it to known objects. Finally, in tension and hastily I transform the vision into the real. Astonished by the result I reject it. Then I accept it.* (Stiles & Selz, 1996, p. 259)

Other artists give themselves up completely to the creative process, letting the materials and the images lead them, even to the point of denying their own participation. This is similar to the idea of being a bystander to what is happening, as mentioned above in the discussion on art materials. Thus, in Joan Mitchell’s words:

*But a painting is not part of me. Because when I do paint, I am not aware of myself. As I said before, I am 'no hands,' the painting is telling me what to do. So it is not really a part of me at all. It is part of something else.* (Stiles & Selz, 1996, p. 34)

Along these lines, Giacometti notes: "You may find it [feeling]...but I didn’t put it there. It’s completely in spite of me" (Lord, 1999, p. 47).

For some artists the creative process is a kind of searching in which you only know what it is you are searching for after you have found it. Acknowledging this in his
art, Kenneth Noland believes that you can't project ahead and that "It has to be worked through before you can recognize what it was that you were looking for. It's a search; it's not like getting a brainstorm" (Stiles & Selz, 1996, p. 98). For these artists there is often the sense that what has evolved is a truer representation or expression of what the artist wanted than if it had been a conscious process of planning and choice. In Richard Diebenkorn words: "The thought that evolved on the canvas was more mine than the thought I was carrying in my head" (Hofstadter, 1992, p. 172).

For some artists the creative process is developmental: one image, color, painting leads to another. This may take the form of an active back-and-forth dialogue. Brice Marden, for example, creates paintings made up of a number of panels. He works on one "until something is holding that plane that also interestingly relates to the other panels" (Stiles & Selz, 1996, p. 139). He is aware that this process is not as simple as it sounds and that there is much repainting of the panels but what is important is the dialogue with the painting in which "...it works on me and I work on it" (p. 139).

On the Art Product

I have often questioned, 'Did I do that?' on seeing a painting of mine unexpectedly in some place. It has become disconnected. Once they leave the studio, they go and it is another sort of abandonment. (Joan Mitchell in Stiles & Selz, 1996, p. 33)

Looking over my notes, I find that one of the themes that appear in these artists’ texts is the question of when or if an art piece is finished. For example, Dali asserts:

...it has never yet been known exactly when a painting is finished, or even if a single painting exists which is. My own opinion is that no painting is ever
finished, and it is to this that paintings owe the force of their existence, the perpetual influence which they exert over the years. (Dali, 1992, p. 73)

Picasso was even more vehement in his derision of the idea that an art product can be considered finished:

_Have you ever seen a finished picture? A picture or anything else? Woe unto you the day it is said that you are finished! To finish a work? To finish a picture? What nonsense! To finish it means to be through with it, to kill, to rid it of its soul, to give it its final blow: the most unfortunate one for the painter as well as for the picture. The value of a work resides precisely in what it is not._ (Chipp, 1968, p. 273)

For Giacometti the impossibility of finishing a painting was part of the struggle. Thus:

_That’s the terrible thing: the more one works on a picture, the more impossible it becomes to finish it_” (Lord, 1999, p. 11).

Some artists do believe that there is a point when an art work is finished. An example is Joan Mitchell who says that a painting is finished _“When it stops questioning me”_ (Stiles & Selz, 1996, p. 33). Matisse knew that a painting was finished because _“a moment comes when every part has found its definite relationship and from then on it would be impossible for me to add a stroke to my picture without having to paint it all over again”_ (Chipp, 1968, p. 135). In a similar vein, Louise Bourgeois states: _“This personal vision which some people say the artist wants to impose on others, in fact only becomes clear to the artist himself from the finished work. When he sees it, he knows he has finished his work”_ (Bourgeois, 2000, p. 74).

For some artists, the finished product remains an intimate object with which there is an ongoing relationship. For example, for Magdalena Abakanowicz: _“My forms
are like successive layers of skin that I shed to mark the stages along my road. In each case they belong to me as intimately as I belong to them, so that we cannot be apart. I watch over their existence” (Stiles and Selz, 1996, p. 258). Francis Bacon mentions that those of his paintings that have any worth “...leave memory traces in me which I’ve never been able to recapture” (Sylvester, 2002, p. 20).

Other artists view the finished product as taking on a life of its own. It no longer belongs to the artist but to the ever-changing viewers. Louise Bourgeois thinks that “The work should stand by itself – without explanation after it leaves the studio the piece begins a life of its own for better or for worse – the intention of the maker does not matter anymore – the ‘message’ may not be understood or forgotten.” She continues: “As time goes by people will see in it things that we did not put there, did not intend to put there or did not know we put there and yet are there” (Bourgeois, 2000, p. 76).

Pablo Picasso took this one step further when he said:

A picture is not thought out and settled beforehand. While it is being done it changes as one’s thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. This is natural enough, as the picture lives only through the man who is looking at it. (Chipp, 1968, p. 269)

While there is sometimes a sense of continuation either in subject matter or technique, there is often an awareness of the changes that have transpired from beginning to end of a specific art work and over time in relation to a series of art works. Thus, in relation to a specific piece of art, “The finished work is often a stranger to, and sometimes very much at odds with what the artist felt or wished to express when he
"began" (Bourgeois, 2000, p. 66). Changes over time can be due to changes in thought and/or in forms of expression. For example, Matisse stated toward the end of his life that while he did not repudiate any of his paintings "...I would not paint one of them in the same way had I to do it again. My destination is always the same but I work out a different route to get there" (Flam, 1994, p. 131).

Conclusion

This brief review has been a fascinating journey through the thoughts and reflections of 20th century artists. Through these texts I have grasped some of the variability of the underlying beliefs or meaning-making constructs which guide the artist's dialogue with art materials, the art-making process, and the art product. While I am well aware that I chose from the texts the artists' reflections presented here – as noted above, this is my construct of their meaning-making – I believe that this construct provides a background understanding of the art-process from the perspective of the artist.

I will conclude this section with a quote from Lucien Freud who eloquently and honestly expresses the hidden desire, the struggle, and the driving force in the heart of the artist.

*A moment of complete happiness never occurs in the creation of a work of art. The promise of it is felt in the act of creation but disappears towards the completion of the work. For it is then that the painter realizes that it is only a picture he is painting. Until then he had almost dared to hope that the picture might spring to life. Were it not for this, the perfect painting might be painted, on the completion of which the painter could retire. It is this great insufficiency that drives him on.* (Stiles & Selz, 1996, p. 221)
Material, Process, Product:
The Artist Therapist's Perspective

Introduction

Art therapy and studio art have been intertwined, at times loosely and at times intricately, throughout the history of the art therapy profession. Artists were the first to suggest that the making of art could be therapeutic and furthered this idea by creating art studios in psychiatric hospitals, convalescent wards, and educational settings. In the early phases of the development of the art therapy profession in the 1950s, the emphasis was on the experience of creating art (Maclagan, 2001; C. H. Moon, 2002). Working with art media and being engaged in materializing an art piece was thought to be therapeutic. The artists brought their knowledge of the art-making process to the art studio and created an encouraging and therapeutic space where patients could explore their own creative processes. The difference between art made in the fine art studio and art made in the art therapy studio was mainly in the latter's enforced insulation from the outside world of art.

Over time, two major perspectives emerged as the use of the arts branched out into various settings: 'art as therapy' and 'art psychotherapy.' These perspectives were developed by the two 'mothers' of art therapy: Edith Kramer and Margaret Naumberg. Within the 'art as therapy' perspective, Kramer (1975) viewed the art process itself as therapeutic. In contrast, Naumberg (in Rubin, 2001) modeled her approach on the psychoanalytic model and saw the patient's art as a form of 'symbolic speech' in which the patient is encouraged to initially create and then to talk about whatever issues were expressed in the creation.
As the art therapy profession developed, art therapists tried to find or define their place within the world of mental health by becoming affiliated with psychotherapy, psychology, and psychoanalysis. Judith Rubin’s book, *Approaches to Art Therapy: Theory and Technique* (2001), presents an example of the diversity of approaches with which the art therapy profession has identified itself. These include: psychoanalytic (Freudian) theory, analytic (Jungian) theory, humanistic approaches such as phenomenology, gestalt, person-centered, spiritual, and feminist art therapy, psycho-educational approaches such as behavioral, cognitive, and developmental art therapy, systemic approaches such as family and group art therapy, and integrative approaches such as eclectic and multi-modal expressive therapy.

In this process, and in conjunction with the influential theories of Freud and Jung, the emphasis moved from the making of art to the deciphering of the created images within both qualitative and quantitative frameworks (Gantt, 1997, 1998). While the studio idea of art-as-therapy still exists, art made within the art therapy studio has become predominantly a branch of the field called art psychotherapy with an emphasis on diagnosis and assessment (Acosta, 2001). In addition, the field of art therapy has branched out to include practice with a diverse range of populations within medical, rehabilitation, and educational settings (Malchiodi, 2003b).

Most individuals, whether they are children, adolescents, or adults, who come to art therapy, are not practicing artists. Although they may have had some previous experience with art materials, they usually have not been working with them on a regular basis. In addition, they may have had more experience with one art material (such as
water-based paint\(^3\) and less or none with another. As a result, a tension ensues in the creative process between the imagined and what actually happens. Levine (1995) refers to this dialogue between the artist and the materials when she says: “First, in terms of making art at all, one has a relationship to the materials which are in space out-there. One encounters the materials and interacts with them to produce the art work” (pp. 77-78).

In this section I plan to base my investigation within the art therapy literature on art-making in the therapeutic setting and explore how art therapists view the creator’s dialogue with the art materials\(^4\), the art-making process, and the art product. In relation to these three themes, I will explore the various theoretical constructs that art therapists have developed as specific to the creative/therapeutic dialogue. It is important to note here that many art therapists are themselves practicing artists or came to the profession from a background in art (B. L. Moon, 2002; C. H. Moon, 2002; Robbins, 1987). These different ‘cultures’ – artist and art therapist – are mutually influential in ways that may not always be clear.

**Different Perspectives**

A component of the evolution of the art therapy profession has been the development of different theoretical constructs that enable art therapists to better understand their clients’ art-making. Within these theoretical constructs, art therapists focus on diverse aspects of the art-making process. Thus some art therapists will focus on what is created (the product), others on how it is created (the process) and yet others

\(^3\) Paint can be divided into two categories: water-based (such as gouache or acrylic) and oil-based paint.

\(^4\) In the literature art material and art medium or media are used interchangeably.
on why it is created (the psychological underpinnings). For example, some art therapists focus on the images that appear in the product of art-making (Betensky, 1995; Case & Dalley, 1992; Levine, 1995; McNiff, 1992, 1993; Schaverien, 1992), while others also address the way those images are constructed or the pictorial style (Simon, 2001; Steinhardt, 1993). Spaniol (1993) relates to the similarities that exist between the artistic and the therapeutic process where both involve transformation and where “each therapeutic session is part of a larger treatment structure that evolves over time” and “each artwork usually relates to a larger body of works that has integral structure and develops with increasing experience and skills” (p. 218).

The use of different art materials is often discussed in conjunction with some other aspect of art-making such as in relation to a specific population or developmental stage (Riley, 1999; Rubin, 1984b) or in relation to the psychodynamic aspect of the interaction with art materials (Hanes, 1997; Lusebrink, 1990; Rubin, 2001; Wadeson, 1987; Zigmund, 1986). By looking at some theoretical constructs that art therapists have developed about their clients’ dialogue with art materials, with the art-making process, and with the art product within the therapeutic situation, I hope to provide a better understanding of how art therapists make meaning of their clients’ art-making.

**Art Materials**

In art therapy, art materials are those substances in our environment which can be manipulated in some way to enable expression, problem finding and solving, exploration, playfulness. They can be natural substances, such as wood, stone, clay or

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5 Clearly, there are a number of art therapists who have related to all three and there will be an overlap between these themes in the art therapy literature.

6 Art therapists work with very diverse populations and need to adapt to the specific needs of each.
other objects from nature, or they can be manmade substances such as various drawing materials (pencils, craypas, pastels), painting materials (waterpaint, gouache, acrylic, oil paint) or materials that can be used in sculpture or construction (styrofoam, plaster, plastecine, plastic, manmade found objects). In addition, there are a variety of surfaces upon which creators can work: papers having different weights, surfaces, colors, and sizes, as well as other materials such as cardboard, canvas, masonite, etc. (Rubin, 1984a). Inherent to the dialogue with all art media is the relationship we create with them: “when an inanimate object absorbs and then communicates feelings and ideas” (Seiden, 2001a, pp. 19-20).

Art therapists need to be able to perceive their clients’ different reactions to the media and to understand that art materials are active participants in the client’s art work. They challenge his sight and touch. They bring forth emotional arousal and consciousness all at once. Being themselves bits of the world, these materials contribute to the client’s getting back in touch with the world. Thus, there is an ongoing dynamic process between material and artmaker. (Betensky, 1995, p. 22)

Each art material has its own specific structure and properties which can make it inviting or frustrating, attractive or repulsive, depending upon the individual’s response to it (Rubin, 1984a; Wadeson, 1987). In addition, each material has its own constraints: what you can do with one you may not necessarily be able to do with another. Wadeson (1987) notes certain media characteristics which can become an important factor in the art therapy process:

1. Control: Various media enable more or less control (for example, pencils versus water paints).

2. Commitment: Certain materials (e.g., felt markers) are indelible, providing little possibility of alteration, while others (e.g., clay) are transformative, offering endless opportunity for change.

3. Color intensity: Some materials are inherently either pale (e.g., colored pencils) or vivid (e.g., felt markers). Others (e.g., oil pastels) can be used to create a range of color intensity which provides the creator with the possibility of either choosing one or combining different color intensities.

4. Drawing or coloring: Media such as pencils or pens tend to be more suitable for drawing while paints are best used for coloring.

Wadeson suggests that while the art therapist needs to be sensitive to the creator's condition and needs, she usually leaves the choice of material to the creator (Rubin, 1984a). The decision to suggest a different material would be based on the therapeutic goal combined with an awareness of the difficulty of using a specific medium and the creator's perceptual-motor capacities.

The way art materials are used in different stages of the therapeutic process can mirror artistic and psychological development and enable different levels of expression, communication, and sublimation. Kramer (2000) created an art therapy evaluation which focuses on the different responses that specific art materials elicit. She distinguishes between three materials which she provides during the evaluation: pencils, paint, and clay. Her observations have led her to conclude that pencils tend to elicit storytelling and expression which is intellectually controlled, paint tends to induce the expression of
affect, and clay can evoke either regression or constructive integration. In addition, Kramer (1975) postulated five ways in which art materials can be used by children:

1. Precursory activities such as scribbling and smearing. These are exploratory physical strategies that do not result in a symbolic product.
2. Chaotic discharge such as spilling, splashing, pounding. Kramer saw these as destructive behaviors that could lead to loss of control.
3. Stereotyped repetition, tracing, or copying. She saw this as art in the service of defense against chaos.
4. Pictographs which are pictorial communications that replace or add to words. Within her ‘art-as-therapy’ perspective, Kramer viewed pictographs as belonging to psychotherapy rather than to art therapy but was aware that they were at times necessary.
5. Formed expression: creating symbolic configuration that express and communicate.

While providing a more systematic way of thinking about children’s use of art materials, Kramer did not advocate viewing this as a rigid, developmental system. Her observations led her to describe possible back-and-forth movements between these different ways of art-making, even in the making of a single object. She saw the manipulation of art materials as a means by which the creator gives form and structure to both the materials and to her own emotions. The use of the art materials in both the evaluation and the therapeutic process can demonstrate individual tendencies towards regression or integration and possible change over time.

Lusebrink views art-making within a systems approach, the system being the individual interacting with the media. In *Imagery and Visual Expression in Therapy*
(1990), she discusses her conceptual model, called the Expressive Therapies Continuum (ETC) [developed by Kagin and Lusebrink (1978)], consisting of four levels of expression and interaction with media. The model is organized developmentally in relation to image formation and information processing. The first three levels—kinesthetic/sensory level (K/S), perceptual/affective level (P/A), and cognitive/symbolic level (C/SY)—are developmental. The fourth level is the creative level (CR) and may be a synthesis of the other levels or can be present in any of the preceding levels. Each level can be related to specific art media.

The first level, the kinesthetic/sensory level, encompasses two components. The kinesthetic component is a release of energy and expression that is generated through bodily action and movement. The art material is a passive facilitator of the action (i.e., pounding clay). The sensory component refers to the tactile aspect of the interaction with the material: For example, “fingerpaint facilitates expression on the sensory level through individuals’ experiencing the paint as smooth and pleasant or as slimy and unpleasant, depending on the user” (p. 92). The relation of these two components is reciprocal: as one increases the other decreases.

The second level, the perceptual/affective level, focuses on the interaction between perception and affect in expression and the way that interaction is influenced by different art materials. Thus, the perceptual component refers to the form or structural qualities of the art material. For example, “Media with high structural qualities (e.g., wood or mosaic) are more likely to evoke an inner organization in the individual than fluid media (e.g., watercolor) where the individual has to impose a structure upon the medium” (p. 93). In relation to media, the affective aspect of this level refers to the ways...
that certain materials are more prone to facilitate the expression of affect (i.e., fluid media such as gouache).

The third level, the cognitive/symbolic level, relates to “conceptual and anticipatory operations” (pg. 93) which include analytical, sequential operations, logical thought, and problem solving. As relates to media, the cognitive aspect employs exploration of the properties of the material as a forerunner to understanding and internalizing the necessary actions (i.e., using a hammer and nails to create a construction out of wood). Lusebrink notes that “Resistive and structured media, such as pencils or construction paper, enhance operations on the cognitive level. The symbolic aspect refers to “intuitive concept formation, realization, and actualization of symbols, and the symbolic expression of meaning” (pg. 94). Media that facilitate symbolic perception are those that produce indefinite forms (i.e., sponge prints) while media that facilitate symbol resolution are those that “help to concretize and personalize the different components of the symbolic experience” (p. 94) (i.e., oil pastels).

As noted above, the creative level may be present in any of the other levels and is not related to a specific media but “culminates in an affective experience of closure and a sense of unity between the medium and the message” (pg. 95). This can be seen as a sense of coherence between content and form.

In the expressive therapies, art materials sometimes seem to play a role in the transference relationship between art therapist and client. On the most basic level, the art therapist is the provider of tangible material supplies which are given almost unconditionally. As such, “The materials may be experienced as extensions of the art therapist and treated accordingly, tentatively with great care and fear, with relish and indulgence, taken for granted, disregarded, or abused” (Wadeson, 1987, pg. 53).
The Art-Making Process

In art therapy, the art therapist often has to encourage the client to engage in art-making. People who come or are sent to art therapy are usually not artists and may be both unfamiliar with the range of possibilities inherent in art-making and unsure of their capabilities or their creativity. While adolescents and adults are more self-critical and hesitant, young children are frequently more open to their own creativity. Steinhardt (1993), differentiates between the early stages of the art-making process, which are exploratory and playful, and the latter stages, in which experimentation is more determined.

Depending upon the population, the goals of the therapy, and the art therapist’s theoretical orientation, the art-making process may be structured or unstructured. When structured, the art therapist will give the client a directive or a specific art material with which to work. The decision about which directive and which art materials to use may result from the client’s needs as perceived by the therapist. For example, Zigmund (1986) posits that “the treatment and modalities used should reflect and correspond to the developmental level that each patient is fixated at, both what is presented behaviorally by the patient, and what the therapist is aware of theoretically” (p. 4). Robbins (1987) emphasizes the importance of “assessing the developmental level of a patient at any given time before proceeding with any intervention” (p. 44).

In addition, certain groups will work around a specific theme, such as coping with cancer or identity issues. For example, when working with immigrant populations, art therapists may suggest that clients use their traditional art media and develop art pieces related to cultural themes with which they identify (Westrich, 1994). Structure may also appear in the form of directives which encourage clients to develop spontaneity.
by using free and expansive gestures or focus on centering through work with clay. Art therapists often use guided imagery to elicit mental images which may then be further developed through art work.

In unstructured art therapy, the client is given the initiative to use the art materials in whatever way he chooses. The motivation for creating art is seen as coming “from within the personality” as “a way of bringing order out of chaos”, creating a relationship between inner and outer realities and fusing them into a “new entity” (Ulman, 2001, p. 26).

Thus,

The client may have just begun by playing with the art materials and permitting them to lead. This means that she or he may have made some marks on paper which suggested other marks, and from these the picture developed and grew into synthesis of different elements. (Schaverien, 1992, p. 87)

In this vein, McNiff advocates to *Trust the Process* (1998), believing that “The creative process is often perverse, illogical, and totally contrary to what I might anticipate” (p. 304). Similar to the experience sometimes expressed by artists, art therapists have noted that immersion in the creative process can bring about a feeling as if the medium has “taken one over” and is “directing one in what to do” (Case & Dalley, 1992, p. 104).

Different theoretical orientations also influence the way the art process is viewed. For example, the psychodynamic model talks about “inner states” being projected into the art materials, transformed in “health promoting ways” and then “reinternalized by the client” (Johnson, 1998, p. 85). In contrast, the cognitive/behavioral model of art therapy emphasizes first accessing (concretizing and externalizing) a problem, and then reframing and practicing new behaviors via the art
materials. The humanistic approach (Garai, 2001; Malchiodi, 2003a), which emerged in contrast to the psychoanalytic and behavioral approaches, is based on three principles: 1) emphasis on problem solving of intrapsychically or environmentally caused conflicts, 2) creative expression as a means of self-actualization, and 3) developing trust and intimacy in interpersonal relations. Within this perspective, creativity in art making is seen to be a healing agent and the goal of art therapy is to encourage, support, and facilitate the creative process.

Art therapists who work within a developmental art therapy perspective often integrate a variety of theoretical frameworks: psychosexual, psychosocial, and object relations in conjunction with theories of normal artistic development (i.e., theories developed by Lowenfeld, Piaget, Gardner, Kellogg, Golomb, and Winner) (Malchiodi, Kim, & Choi, 2003). These theories are used as a basis for evaluation and interventions which are geared toward helping the client move ahead on the developmental continuum.

The Art Product

In the art therapy literature related to the art product, the focus has been mainly on the images that the client consciously creates or that emerge spontaneously in the dialogue with art materials. Images are mental representations which, when externalized in an art form as images, are then related to in some way depending upon the therapist’s theoretical orientation. As noted above, some art therapists emphasize the creative aspect – the art-making itself – as being the goal of art therapy, particularly when it encourages

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8 It is beyond the scope of this dissertation to discuss in detail these various theories. Suffice to say that art therapists need to be familiar with the stages and characteristics of normal artistic development.
sublimation (Kramer, 1971; Ulman, 2001), while others believe that insight and expression of feelings is the primary goal (Landgarten, 1981; Wadeson, 1987). The former approach is associated with the art-as-therapy theoretical construct, while the latter approach is related to the art psychotherapy or art in psychotherapy theoretical construct. Both of these approaches can be associated with what is termed the intuition-oriented approach in which the therapy is based on intuitive responses to the images from both the creator and the therapist. An example of this is Shaun McNiff’s (1992; 1993; 1994; 2000) unique approach to working with images which emphasizes staying with the image and further developing it in different modalities. In addition, he talks about “the life of the image” where it is possible to dialogue with images as “an autonomous vitality that is separate from the persons looking at them” (McNiff, 1993, p. 5).

In contrast to the intuition-oriented approach, the measurement-oriented or structural approach in art therapy relates to the art product through its formal elements: line, color, form, image, composition, type of media used, etc. This approach is usually applied to diagnosis and assessment and has been advocated for research (Gantt, 1998). An example of such an approach is The Diagnostic Drawing Series (DDS) developed primarily by Cohen in the early 1980s (Malchiodi, 2003b). Research based on the DDS showed that certain structural components relating to line and composition “cluster in characteristic combinations to create a graphic profile of the artists/client and, by extension, diagnostic categories” (p. 405).

Some art therapists have referred to the presence of a multileveledness in works of art where artwork can be understood, detailed, and experienced in several systems or levels of connected meanings. Rhyne (in Lusebrink, 1990) posits, for example, that lines
are “plurisignificant” “and do not represent a one-to-one relationship to the constructs associated with them” (p. 79). Acosta (2001) furthers this thought and says:

When art therapists view the patient’s art as a symbolic and dynamic expression of self, they may arrive at several different clinical impressions about a patient that accurately mirror the complexity of the human psyche, which operates on many different levels at the same time. (pp. 94-95)

In addition to the image-based approach to art therapy products, some art therapists have looked at the structure of the artwork as a whole. For example, Simon (2001) believes that “pictorial style provides a reliable mirror of a person’s habitual attitude towards life” (p. 93). She likens basic pictorial styles in therapy to those that can be found in the history of art. Simon relates to two main categories or styles which she sees as being evident in clients’ artwork regardless of psychiatric diagnosis. She defines these two categories as traditional and archaic. Traditional means that they contain elements typical of traditional European art (such as realism and decoration). Archaic means that they evidence elements associated with primitive or prehistoric art. Each basic style can be further subdivided into massive and linear with areas of transition between them. According to Simon, the habitual pictorial style reflects the physiological – muscular and perceptual responses – and the psychological – assumptions and unconscious thoughts – that the individual brings to the creative process. The changes in pictorial style over the course of therapy can indicate the changes that are taking place in the individual’s personality.
Conclusion

I have outlined here some of the approaches and constructs that art therapists have developed or adopted within different theoretical orientations pertaining to how they understand or approach different aspects of art-making. Within the first sub-area – art materials – the literature that I have read indicates that the media are related to either developmentally or psycho-dynamically. The second sub-area – the art-making process – may be structured or unstructured, depending upon the population and the therapist’s therapeutic goals. The process of art-making is seen as either being a means toward a goal (expression and/or working through of psychological, social, or developmental problems) or the enhancement of creative capability is seen as a therapeutic goal in itself. In relation to the third sub-area – the art product – while some art therapists refer to multileveledness in art products, most of the literature can be divided between the intuition-oriented approach and the measurement-oriented approach. Within the former, the focus has been mainly on images although there is some literature on the structure of the artwork as a whole (pictorial style). Within the latter, the art product is related to through its formal elements.

My intention in this section was to provide an overview of the field. Art therapy is a versatile profession that continues to develop. My impression is that most of the literature relates to art therapy in conjunction with some other psychological, social, or developmental theory. Very few new theoretical constructs have been developed that are independent of known theory. Hopefully, as the profession continues to attract people interested in both quantitative and qualitative research, new arts based theory relevant to art therapy will evolve.
Creative Process with Clay

What this clay hides and shows is the passage of a being through time and space, the marks left by fingers, the scratches left by fingernails, the ashes and charred logs of burned-out bonfires, our bones and those of others, the endlessly bifurcating paths disappearing off into the distance and merging with each other. This grain of the surface is a memory, this depression the mark left by a recumbent body. The brain asked a question and made a request, the hand answered and acted. (Saramago, 2003, p. 68)

Throughout history, human beings have used various media to create two-dimensional and three-dimensional objects which carried symbolic meaning. We know that 32,000 years ago artists painted images of animals in caves (Balter, 1999; Christensen, 1996). Native Americans create sandpaintings for use in healing ceremonies (Griffin-Pierce, 1992). The Yoruba of southwestern Nigeria use small carved and molded human figures as medicine figures (Wolff, 2000). In most cultures materials in the environment have been explored and manipulated to create both “art by metamorphosis” (Maquet, 1986, p. 18) (art objects that originated in functional craftsmanship or for religious rituals and were later deemed to be art) and/or “art by destination” (Maquet, 1986, p. 22) (art whose original purpose is to be viewed).

Clay

As an art material, clay is versatile. It has been used for thousands of years for practical, aesthetic, and expressive purposes, often combined. Its roots relate to history, mythology, and the very workings of the earth. Clay is associated with creation stories...
as of that in the Bible: "The Lord God formed the man out of the clay of the earth and breathed in to his nostrils the breath of life and the man became a living being" (Gen. 2:7 in Henley, 2002, p. 22). Some scientists believe that in the 'primordial soup' in which life began, clay acted as a silicon conductor, channeling lightning bolts through a mixture of gases which created the amino acids and the organic molecules that were the forerunners of life (Henley, 2002).

Natural clays developed over millions of years as processes of erosion broke up rocks along the lakes and beaches into minute particles. Over time, organic materials mixed with layers of hydrous aluminum silicate minerals in the disintegrating rock and settled into lake-beds, where they continued to be washed. There is a great variety among natural clays which results from the chemical variations in the parent rocks and from the 'impurities' picked up as the clay was transported from its original site by forces of nature such as glaciers and floods (Woody, 1978). The variety in clays is evidenced in characteristics of color (indicating the presence of various metals), texture, plasticity, amount of shrinkage, and required temperature in firing (Clark, 1972).

Clay particles are flat and six-sided and have a plate-like shape. These plates are slightly indented and finely texture and it is not entirely clear what holds them together. One theory is that when combined with water the plate-like particles slide against each other and become suctioned together (Notes from course: Special Topics in Clay. Instructor: Mary Kaye). The size of the particles can vary considerably: This may have been caused by a difference in the progression of the weathering process, by sedimentation of different-size particles in various regions, or by the grinding of some clays into finer particles.
Woody (1978) discusses the four unique characteristics that all clays share to various degrees:

1. Clay is plastic and when sufficiently wet can be manipulated in a variety of ways without losing its cohesion. In addition to water, other factors determine clay’s plasticity: particle size – smaller particles create a more plastic clay, the amount of carbonaceous material in the clay, the surface tension of the water (cold, hard water increases the plasticity of the clay), and the electrical charge in certain types of clay particles.

2. Clay shrinks as it dries through the natural evaporation of water and as a result of being heated. As the water evaporates, the particles increasingly adhere together. Shrinkage will vary depending upon the size of the particles and the amount of water between them. This means that clays that are very different in their particle size and water content cannot be joined. In addition, the rate of shrinkage will be different in clay walls or pieces having different thicknesses. This difference in shrinkage rate may cause cracking in the drying clay.

3. Clay hardens and becomes stronger when it dries. It can then support its own weight without sagging or tearing but it also becomes more brittle.

4. Clay vitrifies when heated to an adequate temperature. It becomes hard, durable and resistant to water and acids.

Various techniques have been developed which take into consideration these four characteristics. These will be discussed in more detail in the section on creating sculptural form in clay.
...you can’t copy the sound of it or the weight, and then there’s the relationship between sight and touch which I read about somewhere or other, something about eyes being able to see through the fingers touching the clay, about fingers being able to feel what the eyes are seeing without the fingers actually touching it. (Saramago, 2003, p. 16)

Art materials, including clay, can be related to through the interrelated parameters of form, texture, color, movement, space, balance, and abstraction (Robbins & Sibley, 1976). Robbins (1987) delineates these parameters as follows:

- **Form**: the objective and subjective essence of the visual expression.
- **Texture**: the tactile quality.
- **Color**: chromatic material.
- **Volume**: the level of three-dimensionality
- **Space**: the volume and density in relationship to its environment.
- **Movement**: the quality of kinesthetic tension of an image and the type and degree of physical manipulation necessary to produce it.
- **Balance**: the degree of integration of space, color, shape, etc.
- **Abstraction**: the image as metaphor, symbol, and nonrepresentational portrayal of reality.

He adds: “The elements describe not only the dimensions of materials but also the nonverbal aspects of the internal representational life…” (Robbins, 1987, p. 105). I would include smell as another important parameter, especially as related to clay.
Clay is unique as an art material in that it is an unstructured, polymorphous, malleable, and three-dimensional medium which the creator “must structure and endow with his own meanings, desires and idiosyncrasies” (Woltmann, 1964, p. 363). Albertson (2001), in discussing the conscious/unconscious dialogue between ceramic artists and clay, says:

Typical metaphors reflect playful thoughtfulness: clay has a memory. The layers of this simple phrase are typical of the shop talk of ceramic artists. Literally, an accidental kink or twist that occurs during an early forming process, although subsequently corrected, will often return during the frying or firing of the object. The clay ‘remembers’ the mistake and returns to it. But because clay is plastic, it also ‘remembers’ and records with amazing accuracy the slightest or most forceful touches from hands or tools, and therefore is ideal for expression of subtle feeling and emotion. Hence, the clay ‘remembers’ the feeling, sometimes even before the artists know that they have felt it. (Albertson, 2001)

Clay can be worked in a variety of ways: building up and adding, pushing, pulling, cutting, scooping out or hollowing. These characteristics encourage play as parts can be easily rearranged, separated and combined, destroyed and rebuilt (Wadeson, 1987) while the material itself is not destroyed (Woltmann, 1964). Mistakes can be mended and decisions can be reversed thus enabling reversibility, flexibility, and incorporating a process of decision-making (Robbins, 1994; Robbins & Sibley, 1976). In addition, if the clay is kept damp, an ongoing process of creating, transforming, and refining the clay piece can develop over time.

There is a physical or embodied involvement with the clay which is enhanced by the directness of the touch when clay is manipulated without intervening tools. Utilization of various physical strategies – manipulating the clay with fingers, palms,
and/or the whole hand, handling the clay gently or roughly – can result in a range of
tactile sensations. In addition, the clay can be thrown, pounded, smoothed, molded, dug
into, split, etc. Although there are few inherent limits as to what can be done with clay
(D. G. Linesch, 1988), constraints do exist: Clay can become ‘tired’ and evidence
cracking or splitting while being manipulated; clay that is worked too thinly will tend to
tear; pieces that are not attached securely may fall off in the drying process; forms need
to be built so as to support the weight of the clay. While the surface of the clay is
sensitive and responsive to touch, it can also be sensed as being resistant as when some
force is necessary for certain manipulations (i.e., flattening a ball of clay) (Foster, 1997).

In claywork, the kinesthetic/sensory components of expression are especially
apparent (Lusebrink, 1990). The kinesthetic component is a release of energy and
expression that is generated through bodily action and movement. The sensory
component refers to the tactile aspect of the interaction with the material. These two
components are related to early experience. “The early tactile experiences in our life are
characterized by textures – we feel shapes and then taste shapes (experience them in our
mouths) before we can see them” (Winship & Haigh, 1998, p. 78). Clay can kindle very
different sensory feelings ranging from repulsion, when experienced as cold and slimy,
to pleasure, when experienced as soft and yielding. These responses are a function of
both what the client brings to the experience and the particular qualities of the material
(Rubin, 1984a).

Woltmann (1964) described a developmental process specific to plastic materials
(mud, clay, and plasticine) whereby

The child learns how to master plastic material through maturation cycles, which
are initiated by the sheer love of motor activity directed at the material offered.
The early stages of this cycle, during which creative intentions are absent, may be called the kneading period or stage of nonspecific treatment which corresponds to the scribbling period in drawing. It is an investigation of the external world by rhythmic movements out of which patterns are built. An accidentally gained form or shape may be given a name and may become the carrier of a meaning. A more integrated rhythmic rolling seems to be characteristic for the next higher level of maturation during which attempts in object representation appear. The first real form mastered by a small child is usually a rolled cylinder which is comparable to the loop, whirl, and circle which form the primitive units of visual motor gestalten in graphic work. Through handling and turning, the cylinder can easily be changed into an arc, a ring, or a spiral. Out of these primitive geometrical forms more complex entities can be created. Rolled balls to which cylinders are attached, are usually the first attempt to create a 'man.' The plastic creative work of the child is no longer sheer motor exercise, but the representation of real objects to which meaning and emotional values are attached. (p. 352)

Similarly, Golomb (1974) conducted a research which follows the development of the creation of the human figure in both two and three dimensional materials. Her findings show that in the initial stage of creating representational form, children employ "romancing" (p. 4) or verbal interpretation. In other words, they make up stories about the figures thus connecting their creations to play. Representational development proceeds from a complete lack of specificity to a growing awareness of differentiation of parts, size, proportion, and position. Interestingly, she found that "the two-dimensional playdough figure reflects methods and procedures invented by the child for the paper and pencil medium..." (p. 187).

Based on her experience as an art therapist, Judith Rubin (1984b) posits a developmental framework of the creative process in reference to children’s interaction
with art materials. The stages she delineated are: manipulating, forming, naming, representing, containing, experimenting, consolidating, naturalizing, and personalizing. These stages relate to a developmental continuum.

➢ **Manipulating**: incorporates sensory and motor-kinesthetic aspects (the feel of the clay; the movement of the hands, arms, body).

➢ **Forming**: a shift in attention to the visual aspect of what is being formed; repetition of certain actions or movements such as rolling or flattening the clay; a conscious creation of separate shapes or gestalts.

➢ **Naming**: the object is given a name which stands for something else. At this stage, the name and what it stands for can change.

➢ **Representing**: the emergence of true representations.

➢ **Containing**: creating and filling in boundaries.

➢ **Experimenting**: discovering various graphic ways (representational and non-representational) to express the same thing.

➢ **Consolidating**: developing a schemata or symbols – preferred ways of pictorial representation.

➢ **Naturalizing**: artwork becomes more naturalistic; often accompanied by an inner dissatisfaction due to the discrepancy between either the mental image or what the creator sees in ‘reality’ and what is created.

➢ **Personalizing** (in adolescence – if the child has continued creating art): exploring styles of expression related to the creator’s emerging identity.

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9 Rubin’s developmental framework refers to all art materials. Where possible, I have included her specific references to clay.
In art therapy, claywork enables creators to explore the material and themselves in interaction with the material where “... psychological and aesthetic principles merge to shape and organize verbal and nonverbal communications pertaining to subjective and objective reality” (Robbins, 1987, p. 106). There is a release of tension resulting from the physical involvement and manipulation of clay – pounding, throwing, squeezing, etc. The release of tension encourages the client to be more open to unconscious expression and emotional release (Bissonnet, 2001; Case & Dalley, 1992). Combining the senses, perception, and technique, the clay piece moves from inception – exploration of ideas and feelings, of possibilities – to testing and developing the chosen course or image and, finally, to completion. In addition, while working with clay, there is a constant exploration of form, shape and issues relating to balance, interconnectedness and concept formation (Levens, 1995).

As the clay dries, the creator ‘lets go’ of the embodied involvement with the material. Thus clay can “function as a bridge between sensory experiences imprinted in the body and conscious awareness of these events” (Waldman, 1999, p. 12). The clay form becomes a symbolic or narrative expression relating to ideas, feelings, and relationships. “Each stage provides both an element of struggle and one of potential” (Henley, 2002, p. 56).

The malleability of clay encourages an understanding that “Whatever one does with it, one cannot fully get rid of the three-dimensional quality and an awareness that there is an inside, a rearside and a front” (Foster, 1997, p. 54). There can be a feeling of moving in and out of a body or substance: being inside, swallowed up, or surrounded when fingers are pushed into the clay, and then released when the fingers are pulled out of it. As clay tends to adhere to the skin, the sensation of contact remains even when the
creator is not working directly with the clay. In drying, clay absorbs moisture from the skin, creating a feeling that one’s hands are also drying out. Foster (1997) suggests that the "physically alive’ qualities of experiences” when working with clay “are connected not only with ‘body-likeness’, but also with ‘life-likeness’” (p. 55).

Some art therapists have speculated on the role that clay can play in representing developmental stages. The embodied quality of clay, its texture, which can range from fluid to brittle, and its color, has often resulted in its being considered a regressive material in therapy, where “Working with clay may arouse issues concerning early bowel control, mess, expulsion, mastery and creation” (Levens, 1995, p. 122). Thus the transformation of clay into a sculpture can be likened to giving form to chaos. Macks (1990) suggests that the clay process in art therapy parallels the developmental stages of symbiosis and separation/individuation: the malleable stage of claywork, where the creator moves “in and out of a oneness with clay” (p. 22), parallels the beginning of differentiation from symbiosis with the mother; the clay’s ‘response’ as similar to the mother’s mirroring; exploration of the clay and the self in relation to it as a delineation of boundaries; the drying stage as similar to the process of gradual separation and individuation.

Creating Sculptural Form in Clay

He [the sculptor] must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualizes a

10 In this section I have attempted to weave general theories about sculpture with the specific creation of sculptural form in clay.
complex form from all around itself; he knows while he looks at one side what the other side is like; he identifies himself with its center of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air. (Henry Moore. In: Read, 1977, pp. ix-x)

Sculpture exists as a three-dimensional object in space, delimited from its environment. Both the volume of the object and its surrounding space are perceived simultaneously. In the process of sculpting, the sculptor begins “...by occupying space so as to shape the outside form” (Kreitler & Kreitler, 1972, p. 188). In modern sculptural form there is also the possibility that sculpture will move in space (Schoffer, 1996) or surround space as well as have space exist around it. For example, Henry Moore (1952) noted that holes connect one side of the sculpture to another, emphasizing the three-dimensionality, “as though space had acquired quasi-solidity” (Arnheim, 1974, p. 242).

Arnheim further notes that, while three-dimensionality is inherent in sculptural materials such as clay, the creator has to continuously redefine the three-dimensional organization of the material in space. He does so by relating to the object’s dimensions – its shape – and to its spatial dimensions – the pattern it creates in space. Arnheim has posited that this ability requires a higher level of visual intelligence than creating in two dimensions. As a practitioner and as a teacher of both painting and sculpture, Anthony Apesos refutes this, saying: “Translating 3-D reality into a 2-D surface is a much more complex mental act of abstraction than modeling” He adds that “this is clearly demonstrated in the work of beginning students in both media” (personal communication).

Sculptural form is a familiar entity in that it possesses qualities such as length, width, thickness, bulk (the quality of volume), and mass (the quantity of matter the
object contains) (Read, 1977) and, as such, is similar to most physical bodies in external reality (Seiden, 2001b). Objects are a part of our experience in the space of our environment,

...a space whereof he [the creator] is the center; his body and the range of its free motion, its breathing space the reach of its limbs, are his own kinetic volume, the point of orientation from which he plots the world of tangible reality – objects, distances, motions, shape and size and mass. (Langer, 1953, p. 90)

Thus, the sculptor works with form within experiential space, manipulating and creating a new organization of space through his art. In addition, the elements of space and form are also “developmentally interdependent and mutually codetermining” (Kreitler & Kreitler, 1972, p. 187). In sculpture this new organization of space through form usually differs drastically from the more familiar structures in space in its uniqueness and/or its complexity.

Arnheim (1974) suggests that we consider sculpture and the surrounding space as two adjoining volumes, where the sculptural form is enclosed and the smaller of the two. If viewed as such, there is an interaction between these volumes, especially in relation to the convexity and concavity of the surface, where shapes bulge outward or sink inward. This interaction results in the illusion that the sculpture “reaches beyond the limits of its material body,” while the surrounding space is no longer seen as passively displaced but rather “assumes an active role” (p. 242). Encroachments into the mass, including perforations, can be perceived as “empty space between solids...” (p. 242) and, as such, can be seen as parallel to the concept of negative space in painting.

In addition to space, three-dimensionality in sculpture involves the interrelated features of surface and mass. Form is one obvious aspect of surface but form is made up
of masses in relation to each other and to the surrounding space. Mass can be further analyzed by its proportional size and directional axis (indicating or creating the illusion of movement). Another facet of surface is texture: whether the material is dense, fine and soft, smooth or rough, hard, elastic, brittle, etc. Texture is experienced mainly through touch although it may also be evaluated visually and associatively. The addition of color to sculptural form increases its experiential impact (Kreitler & Kreitler, 1972).

A further possible characteristic of sculptural form is reflected light. Sculptors may process specific materials in such a way as to create the possibility of light reflecting off the sculpture (i.e., polished bronze, stone, or wood). This reflected light can facilitate a sense of movement: As we move around the sculpture the light ‘plays’ on the surface, sometimes creating the illusion that a static object is moving in space. At other times, the illusion of movement will be in the light itself as it seems “to flow around the contours of the object, like a line of fire” (Read, 1977, p. 110). The experience of light reflecting off a sculpture will be different if the viewer is moving or if the sculpture is moving (i.e., rotating), “whether one sees a thing in motion or walks past, around, or across it” (Arnheim, 1974, p. 377). In creating sculptural forms in clay, this may be a fleeting phase: Water applied to the clay will cause it to reflect light but this effect disappears as the clay dries. Another material, such as glaze, is necessary in order to retain the effect of reflected light emanating from the sculpture.

The feelings stimulated by a sculpture are often linked to both tactile and visual senses relating to our perception of the material as well as of the form (i.e., smooth as pleasant; jagged and spiky as exciting) (Kreitler & Kreitler, 1972; Langer, 1953). Read (1977) calls this the art of “touch-space” (p. 48) which is exhibited in the complex sensory reactions which creators – professional artists as well as amateurs – and
spectators often have toward a piece of sculpture. Sculptural forms frequently stimulate
the desire to touch and handle them. Smooth and rounded forms especially encourage or
invite a movement of hands over the form. As sculpture can be viewed from several
points of view, there is no fixed perceptual image, but in recollection we retain "one
particular and significant aspect as a memory image" (Read, 1977, p. 27).

As a transformative material, clay invites direct physical involvement of the
hands without the intervention of tools (although they may be used as aids during the
sculptural process). When direct touch is involved there is a "close reciprocity of subject
and object" where "every touching is simultaneously also a being touched" (Kreitler &
Kreitler, 1972, p. 207). The authors were referring to viewers touching a sculpture but I
would add that this reciprocity is part of the process of transforming an amorphous lump
of clay into meaningful form. In creating a sculptural form in clay, touch becomes
experience where the creator is playing an active role in repeated cycles "of
interdependent motion and sensation" (p. 207). Kreitler & Kreitler also note that in
several languages the word for touch has more than one meaning: tactile, emotional, and
experiential.

Three interwoven processes are active in the course of sculpting in any material:
translation, transference, and transformation. Translation entails translating the mental or
perceptual image into physical form in space, "...into entire visual terms, i.e. to make
tactual space visible" (Langer, 1953, p. 90). The process of translation is subtle and
intricate as sculptural forms rarely coincide with either realistic object representation
(Goodman, 1976) or mental images. Transferring entails endowing tangible material
with intangible ideas or feelings. The form of the sculpture becomes vitalized with a
semblance of living form or virtual kinetic volume (Langer, 1953). Transformation
implies a change in form: in claywork, the material is transformed from one form to another, often in an ongoing process of exploration and manipulation (Seiden, 2001b).

There are basically two major strategies for creating sculptural forms: modeling (building up) and direct carving (taking off or away). For centuries there was controversy over the comparable aesthetic value of these methods: Carvers appropriated the more esteemed term sculpture, while modelers were seen to be related to craft. In the last decades this controversy has been more or less resolved in that all solid materials and methods are deemed appropriate for sculpture.

The artist, Jacob Epstein (1932), characterized the difference between the two techniques, noting that in modeling something is created out of nothing, while in carving the initial shape of the material will often suggest the form. Art historian, Herbert Read (1977), advised that each method has its dangers, stating that “Modeling tends not only to looseness and imprecision of form but also to a preoccupation with surface effects to the detriment of mass” while “Cutting tends to monolithic rigidity, to a fear of freedom” (p. 77). While these are clearly two very different techniques, Read sees “…no absolute difference of aesthetic worth: the essential sculptural values of significant form can be achieved by either method: the sculptural mass is there, and what difference there is is a difference of surface treatment” (p. 77). Both Epstein and Read were referring to sculpture in general but their observations are relevant to this discussion as both methods are applicable to the creation of sculptural forms in clay.

Clay sculpture can be created in a variety of ways: working from a solid lump of clay, combining small units, constructing from one or more large units, and paddling (Woody, 1978). I will describe these methods in brief:
1. Working from a solid lump of clay, the sculptor can create two different types of sculptural forms: a solid sculpture and a hollow sculpture. In the former, the clay can be pushed and prodded, carved and shaped (with or without tools), squeezed and smeared until the desired form is achieved. Subtractive techniques can include pulling, scooping, gouging, cutting, and slicing. From beginning to end the sculpture remains basically a solid piece of clay. In the latter, the solid can be initially hollowed out (again, with or without tools) and the desired shape achieved through a process of thinning the walls by exerting pressure from the inside and the outside. The hollowing out process can also be accomplished after the desired sculptural form has been reached and the clay has dried to the leather-hard stage: Excess clay is then carved out from the inside of the piece.

2. Small units of clay can be joined repetitively, enabling a building-up process which can lead to sculptural forms of various sizes. There are numerous forms of small units which can be created: coils (often called ‘snakes’ or ‘worms’ by children), small flat pieces or slabs, balls of clay, pinched pieces of clay, etc.

3. Large units of clay, which usually take the form of individual large slabs, can be joined to create the sides of a form or manipulated to enclose space. These large slabs can be worked at either the plastic stage (with or without supports) or at the leather-hard stage.

4. Paddling is a technique unique to clay. It entails gently hitting the sculptural form with a paddle (usually made of wood), thereby forcing the clay particles closer

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There are different terms that relate to the amount of water in the clay: 1) slip – clay at a mayonnaise consistency; usually used as a kind of glue in joining two pieces. 2) plastic – workable clay; having maximum plasticity but not so wet that it sticks to the hands. 3) leather-hard – clay that has partially dried but still contains some moisture. 4) bone-dry – completely dried clay.
together to alter, refine and clarify a shape, to strengthen joints, and/or to create surface texture. Sculptural form made with any of the above methods can be paddled. The degree of possible alterations in shape will depend upon the consistency of the clay when paddled: the more plastic the clay, the greater the influence of the paddle. Clay that is in the soft leather-hard or leather-hard stage will move only where the paddle touches it, providing greater control. Hollow forms can be paddled from either the inside or the outside.

In addition to aesthetic considerations in creating sculptural form in clay, the creator must adhere to the constraints necessitated by the characteristics of clay noted above: plasticity, shrinkage, and hardening. Various techniques have been developed which address these constraints while enabling a variety of handbuilding methods. In this review I will not discuss these techniques in detail but rather address the aspects that all these techniques have in common (Woody, 1978):

1. **Joining:** At some point in the process of sculpting in clay, pieces will need to be joined together. Joints are vulnerable to stress because of the shrinkage of the clay in drying. When there is a discrepancy between the water content or the thickness of the pieces to be joined, cracks may develop because the pieces will dry and shrink at different rates. Therefore, the pieces need to be adhered closely together. There are various types of possible joints which depend upon the consistency of the clay and the forms to be joined (i.e., the size of the contact area between the joined pieces). In general, a larger contact area provides a better joining.

2. **Wall thickness:** This aspect is particularly relevant to hollow ceramic sculptural form. The decision about how thick to make the walls of a piece depends on aesthetic as well as on technical constraints. The thickness or thinness of the walls...
will affect the way the piece looks: delicate, massive, etc. In addition, the weight of the clay needs to be taken into consideration. Although supports can be provided during the drying process, structural stresses may influence the decision about wall thickness.

3. *Working in stages*: Particularly when working with large sculptural forms, pieces need to be worked on in stages. This allows the bottom pieces to strengthen by beginning to dry, while the clay at the top is kept moist. The length of time necessary for the piece to dry before work on it can be continued depends upon the consistency of the clay, the wall thickness, and the structural stresses.

4. *Supports*: While clay is stronger than most people realize and in many forms can support its own weight without collapsing, there are times when supports are necessary until the clay has fully dried. Clay itself is often the best support as the clay supports will shrink at the same rate as the sculptural form.

5. *Stickiness of clay*: Wet clay will stick to materials that have little or no absorbency, such as wood. Working on a piece of canvas enables certain physical strategies, such as pounding the clay, without it becoming stuck to the ground.

6. *Drying, wrapping, and resoftening*: The rate at which clay dries depends upon various factors: humidity of the air, structural form (open or closed, size), and the type of clay used. The drying process can be controlled or slowed by wrapping the piece with thin plastic and ‘airing it out’ occasionally. Clay can also be kept damp and workable for a long time if moisture is maintained and the piece is well wrapped between sessions. In addition, clay that has slightly begun to dry can be resoftened by covering it with a damp cloth and then with plastic.
7. **Responsiveness of clay:** Whenever clay is touched a mark is left whether by hands or tools. This responsiveness invites the creator to explore and connect with the material. At the same time, overuse of the clay will affect its look, its freshness, and its surface tension. Because clay is so reactive to touch, it is often necessary to work with both hands together, where one hand braces or counteracts the pressure exerted by the other hand. The responsiveness of clay also enables it to be textured in a number of ways (with or without tools): It can be smoothed, scraped, or sponged. Clay can be taken away or added. The surface can be carved, indented, or imprinted. Texturing is possible at both the plastic and the leather-hard stage.

Specific to the use of clay is the decision whether the end result will be a ceramic sculpture – the clay will be glazed and/or fired, whether the clay sculpture is a stage in the casting process, or whether it is an end in itself. In ceramic sculpture certain rules and constrictions must be taken into consideration so as to enable firing (i.e., creating a hollowed form; ensuring that no air bubbles remain in the clay; completely drying the clay before firing). As a stage in casting, the finished clay sculpture is covered with another material (i.e., plaster, rubber) which becomes a mold. The original clay sculpture is then removed from the mold (and destroyed in the process) and a self-hardening material such as plaster or bronze is poured into the mold (Slobodkin, 1973). Clay sculpture as an end in itself is prevalent in the field of art therapy where the emphasis is more on the process and the meaning of the image than on creating a permanent product. (In addition, firing requires a very specific setting which includes a kiln, an expensive

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12 Another method of creating forms in clay is the technique of wheelthrowing. While wheelthrown forms can be altered, joined, or combined with handbuilt pieces, this technique will not be available to my interviewees and, therefore, not discussed here.

13 The processes of glazing, firing or casting are also not relevant to my research and the technicalities of these processes are not within the scope of this dissertation.
piece of equipment which is not available to most art therapists.) In the latter case, the
clay remains unfired and, as such, can remain intact if not subjected to contact with
water or it can be reused. It can be painted and is sometimes covered with lacquer or

glue.

In creating sculptural form in clay, composition and execution are interwoven. In
other words, as the sculpture develops the creator is continuously making decisions
about arranging, accentuating, or subduing shapes, creating balance and movement. At
times, the creator will initially concentrate on a particular area or part of a composition
of forms. This can result in a relational distortion of areas not focused on, especially
when working with a material as malleable as clay. Any manipulation of one area will
immediately affect other areas near it because pushing the clay in one place ‘physically’
pushes it out elsewhere. The creator may then change his focus by either moving around
the sculpture or rotating it. Arnheim (1974) notes that “The ability to think of the total
volume as a continuous whole marks a late mastery of three-dimensional space” (p.
216).

Due to its malleability and transformative nature, clay is especially suited for
creators whose methods of creating are very different. In reference to painting, Galenson
(2001) distinguishes between two types of innovative art-making: aesthetically
motivated experimentation and conceptual execution. Experimentalists are motivated by
aesthetic concerns and their method of achieving their goals is incremental: “an
experimental process of trial and error” or “a process of searching” (p. 50) for the ‘right’
form. Their art usually focuses on visual perceptions or sensations. Conceptualists create
predetermined images – ideas that have often been worked out or planned in advance –
that propose to communicate ideas or feelings. Galenson posits that innovative creators
are either experimentalists or conceptualists. His conceptualization has been criticized for not being clearly supported by the data (Winner, 2004). In addition, it remains to be seen if this is true of sculpture and of creators who are not working artists.

Conclusion

In this section I have attempted to interweave different facets of the creative process in art therapy and in creating sculptural form as it applies to clay. To do so I have had to broaden my focus to include (a) how creative process with and without clay is understood in art therapy and (b) a basic understanding of creating sculptural form, again with and without clay. I believe that in doing so I have located the creation of sculptural form in clay within the broader contexts that are applicable to both my profession as an art therapist and to this research.
Narrative and Reflection

The research presented in this dissertation involves two aspects of the creative process of non-artist creators: creating and reflecting on the process of creating. This section of the Domains of Content will present some theories related to what is involved in narrative and reflective practice and the way they contribute to making sense of experience. Where possible, I have tied these two concepts to the creative process in art.

Traditionally, narrative was situated within literary theory and was defined as what Prince called "the representation of at least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other" (Wolf, 2003, p. 181). Today, narrative research comprises a broad spectrum of domains in qualitative research and is applied to a variety of disciplines such as literature, history, psychology, and anthropology. It encompasses data such as clinical verbatim, life stories, field notes, and diaries and is used, for example, in researching literary or historical periods, cultures, identity, and other social and psychological phenomenon. Narrative can be both the object of the research or a means of representation of research (Leiblich, Tuval-Mashiach, & Zilber, 1998). It is far beyond the scope of this dissertation to explore this rich and, at times, controversial field in depth. Instead, I will situate my review in those aspects of narrative which relate to personal reflection and reflective practice.

Within a constructionist perspective, personal narratives are culturally and "socially situated actions; identity performances; fusions of form and content" (Mishler, 1999, p. 18). From birth we learn about the world from different perspectives which evolve and broaden as we grow and develop. The information boom in Westernized
cultures has enabled us to become proficient at considering multiple perspectives or stances and to posit the possibility of alternative worlds. Applicable to the domain of art "...constructivism is nowhere more compelling than in the psychology of art and creativity. Blake, Kafka, Wittgenstein, and Picasso did not find the worlds they produced. They invented them" (Bruner, 1986, p. 97).

Relevant to my study is that aspect of narrative that relates to the construction of personal reality, to what people say to themselves or about themselves, to "the varying perspectives that can be constructed that make experience comprehensible" (Bruner, 1986, p. 37). Narrative can be seen as a tool through which, in an ongoing process of meaning-making, we converse with ourselves and with our surroundings. It does not necessarily represent some ‘historical truth’ (Spence, 1983) but can be a "meaning-making system that makes sense out of the chaotic mess of perceptions and experiences of life" (Josselson, 1999, p. 33). Reflection, within the context of this study, is seen as being a central factor in this making sense of experience.

Reflection, or more explicitly self-reflection, is a process of inspecting and evaluating our thoughts, feelings, and behavior. This inspection and evaluation can lead to a cycle of self-regulation or to the ability to use feedback and monitor progress. Such a process requires a certain cognitive flexibility which, according to Grant, Franklin & Langford, (2002), refers to: a) an awareness of options and alternative courses of action, b) the ability to be flexible and to adapt to new situations, and c) self-efficacy in being flexible. In their study they differentiate between two types of self-reflection: 1) a productive problem-solving or solution-focused approach, and 2) an emotion-focused or self-focused self-reflection which also includes reflection on cognition and on behavior.
Cognitive processes, though, are not always neatly organized in one-to-one cause and effect relationships. Josselson (1999) talks about "the human capacity to hold multiple interpretations simultaneously" and states: "Most narratives include a multitude of discourses, and it is this multiplicity of discourse that resists being reduced to a single voice" (p. 35). In her view, this complexity forces us, as researchers, to recognize that, while some phenomena can be seen to be common to most people, some will remain uniquely individual.

Rogers et al. (1999) further complicate these concepts of self-reflection and narrative by relating to what they call the 'poetics of languages of the unsayable.'

The tension between what is known and what lies beneath the surface of conscious knowing, or what is spoken and what is known but not spoken, produces a phenomenon of double meaning that is common in our lives. We experience this doubling in a variety of ways, including living with contradictions, 'being of two minds' about something, and the internal dialogues that accompany ambivalence. (pp. 86-87)

These internal dialogues often involve thoughts and feelings. Thus reflection can engage an interaction between cognition and emotion. In this vein, Mills and Kleinman (1988) developed a typology of four ways in which individuals may respond to a situation: reflexive and emotional, unreflexive and emotional, reflexive and without feeling, and neither reflexive nor emotional. They view these responses as emotional/cognitive styles that are shaped by circumstances.

Aron (2000) furthers our understanding of this interaction between cognition and emotion in reflection by distinguishing between two types of self-reflexivity. He notes that the conventional view of self-reflection implies distancing or thinking about oneself
as though from the outside. In contrast, Aron uses the concept of self-reflexivity as a
"dialectical process of experiencing oneself as a subject as well as of reflecting on
oneself as an object" (p. 2). He focuses on the importance of integrating thought and
affect, mind and body, observation and experience. From within a psychoanalytic
perspective, he views self-reflexivity as "internal conversation among multiple selves as
well as in external dialogue with another" (p. 10).

If we take this complexity into the world of art and, even further, into the
creative process, we come to theories that relate knowing and understanding to
embodied action. The embodiment theory views the creative act in art as being
influenced by "the reciprocal influence of consciousness, the body, techniques and
materials" (Haworth, 1997, p. 3) and, as such, entails both reflexive or conscious
thought and pre-reflexive or thought that is below the level of conscious awareness.
Additionally, Cupchik (1999) defines two complementary aspects of aesthetic creativity:
the "thinking-I" – thinking about techniques, ideas – and the "being-I" – attaching
emotional and personal meaning to the work. The thinking-I encompasses perception
(sensory experiences), cognition (properties of the subject matter and style), and
reflection (personal and general context). The being-I encompasses representation (of
personal meanings, values, and experiences), projection (of unconscious meanings), and
transcendence (expression of previously unarticulated meanings and feelings).

In addition to thinking and being and feeling, art-making is also about doing.
Don Schon’s (1983) construct of reflection-in-action and reflection-on-action is
particularly relevant to both the thinking and doing aspects of the creative process in art.
His conceptualization is a development of John Dewey’s theory of reflection: "a
particular way of thinking about things that was needed when trying to resolve a
situation of doubt, perplexity and confusion into a 'situation that is clear, coherent, settled, and harmonious’” (in Linder & Marshall, 2003, p. 277).

In talking about reflection-in-action, Schon situates reflective process as being thought in dialogue with action embedded in a context (Ferry & Ross-Gordon, 1998). In this sense, the individual who is reflecting while doing is a part of the process or the phenomena that he is trying to make sense of: It is, in part, of his own making. Schon was referring to both ordinary people and to practitioners’ ways of working through whatever task is at hand. In other words, people often think about what they are doing while they are doing it.

One aspect of reflection-in-action encompasses what Schon (1983) calls “knowing-in-action” (p. 50). Knowing-in-action suggests that “we reveal a kind of knowing which does not stem from a prior intellectual operation” (p. 51). Polanyi (1967) termed this kind of knowing *The tacit dimension* where “...we are relying on our awareness of a combination of muscular acts for attending to the performance of a skill. We are attending from these elementary movements to the achievement of their joint purpose, and hence are usually unable to specify these elementary acts” (p.10).

Another aspect of Schon’s (1983) construct is the element of surprise. Schon notes that when things go the way we intended them to go, we tend not to think about them. But when something unexpected happens – either favorable or unfavorable – we may react by reflecting in or on the process. For this to happen, according to Schon, reflective practice requires the ability to maintain a “reflective conversation with the situation” by keeping “alive, in the midst of action, a multiplicity of views of the situation” (p. 281).
In art-making, as in life, we are constantly concerned with understanding or making sense of our actions and their influence on the material at hand. That material may be the concrete materials of art or the more abstract materials of life. In this section of the Domains of Content, I have provided some theories about narrative and reflection that I see as being pertinent to both what we know and can formulate and to what we cannot verbalize but which influence our sense-making.
CHAPTER 3
METHOD

"An invitation to participate in a study: A meeting with clay" was the heading on the notice that I hung up in various places in the Humanities and Social Science Building of Ben-Gurion University of the Negev. Additional information stated that the participants would be required to attend two sessions. A small monetary incentive was noted (40 shekels which is about $8.50). Over the telephone, I provided further explanation to the participants of what the study involved and answered any questions they had.

Twenty four students responded to the notice - 16 women and 8 men - out of which 4 women were chosen for the pilot study. For the continuation of the research after the pilot study, I contacted the other 20. Three participants cancelled after initially agreeing to participate (concern over 'getting dirty,' concern over the videotaping). 4 could not be reached. As I was interested in having an equal number of men and women participate, I employed a 'word-of-mouth' method of finding male participants. The end result was 11 women and 9 men. One of the women participated in only one session as the 'meeting with clay' proved to be too stressful for her.\(^4\) The students came from a wide variety of academic fields\(^5\), ranged in age between 23 and 34 years old\(^6\), and were mainly (18 out of the 20) first degree students.

\(^4\) She is presented as an 'extreme case' in the analysis. The 'extreme case' is elaborated on in the methodological discussion.
\(^5\) A short descriptive paragraph for each participant and accompanying photograph of her product/s is presented in a synopsis preceding the analysis.
\(^6\) Most Israeli youngsters go to the army after high school: two years for women and three years for men. Some stay in the army for an additional number of years. Some also give an extra year of national service, usually working with underprivileged populations in various capacities. Some take extended trips abroad –
The research was carried out in the Qualitative Research Laboratory of the Israeli Center for Qualitative Methodology at Ben-Gurion University, Beer Sheva, Israel. The laboratory consists of two rooms: one room in which the interviews were carried out and one room which serves as an office and contains related technological equipment for videotaping. The interviewing room is a comfortably-sized room containing a corner for interviewing, computers, and three video cameras which are situated high up on the wall opposite the interviewing corner. There is an orange backdrop drape on two walls. During the interview, a member of the laboratory staff operates the three video cameras from the second room. After I had completed a pilot study with the first four participants, an additional video camera was added as a ‘back camera.’ It was situated behind the participant’s left shoulder and provided a view of the process in clay similar to that of the creator.

Research Questions

My main research question was: What happens in the meeting between a non-artist creator and the art material, clay? Initially, from both the visual and the verbal data of the pilot study, a list of themes formulated as secondary questions emerged. The themes relate to what I can phenomenologically describe as happening and to what the participants say while working and while reflecting:

➢ How do they explore the physicality of the clay and what do they say about the material?

backpacking – after the army. For these reasons the average age of undergraduate students in Israel is older than that of undergraduate students in western countries. 17 I thank Ellen Winner for her help in formulating these questions.
> How do they relate (what do they say, what do they do) to knowing and not knowing: what to do, what they can do, what can be done with clay?
> What makes them change course and how do they change course (moments of change)?
> How do they respond to 'accidents'?
> What do they think about their creative abilities, in general, and with clay, in particular?
> What correspondences do they perceive between the clay process and/or product and how they are in other life situations?

As I continued with the research, other questions developed:

> What does aesthetic value encompass and who determines it: internal or external evaluator?
> What are the goals of creating in clay?
> What is the influence of the research setting?

**Procedure**

The first session began with formalities: answering any questions that the participant had, reading and signing a consent form (Appendix A1), and a written acknowledgment of receipt of payment (Appendix A2). The 'meeting with clay' began with a warm-up which followed the same pattern for each participant: I put a rounded piece of clay, approximately 3 inches in width, 3 1/2 inches in length, and 2 1/2 inches in height (two additional balls of clay were available on the table), and consistently instructed as follows: “Take the clay in your hands. Close your eyes if that is comfortable for you. Feel the texture of the clay, its temperature, its smell. Feel what your fingers,
your hands, can do with/in the clay.” The next stage usually came when I saw that she had opened her eyes. At that point I said: “You can work freely with the clay. Through the clay you can tell about yourself.” I chose this wording so as to enable the possibility of choice.

A container of water was available on the table. Learning from the first participant that some tools might be required, in the following meetings I provided a few wooden clay tools. At the end of the session, when the participant had completed working with the clay, I placed the product on a turntable and asked: “What do you see?” following Betensky’s (1995) phenomenological approach. In addition, I asked the participant to give a name or a title to the art product. Depending upon the time and the discussion that evolved, we continued exploring the meeting with clay as experienced by the participant. This was facilitated by a semi-structured interview which was aimed at promoting the participant’s reflection on the experience. At the end of the session, I explained that I would be taking the clay product with me, but would bring it to the second session.

The second session (between one and two weeks after the first session) began with some general questions (Appendix A3). The clay product was in full view, next to the television upon which we would view the videotape. I asked if the participant had had any associations, thoughts, or feelings following the first session and the meeting with clay. We then began viewing the videotape of the first session. At various points I fast forwarded or paused the videotape while encouraging reflection on what was happening, what he was seeing, and what recollections or understandings she had about

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18 In Hebrew the word ‘with’ can be understood as either ‘with’ or ‘in.’
19 The turntable was added after the pilot study and is discussed in the analysis and in the methodological discussion.
the process. For example, one question might be: "What was happening here?" Thus, while the image was a constant presence, my focus was on the process. The second session ended with the participant taking the art product with her.

Analysis

The data is derived from 6 sources: 1) non-verbal data as viewed from both the front and back cameras, 2) spontaneous reflection during the clay process; 3) semi-structured interview and reflection immediately after the clay process, 4) semi-structured interview and reflection while viewing the video in the second session, 5) still photographs of the products, 6) my field notes and researcher’s journal.

Analysis of the data proceeded along the following lines:

Non-verbal data. I created a description of each creator’s tactile process: the participant’s physical strategies with the clay and what was happening to the clay as a result of these manipulations (see Appendix B1 for an example). Following that, the physical strategies employed were listed (see Appendix B2 for an example). In both the description and the listing of physical strategies, I noted what the participant was doing in each of four stages: eyes closed, eyes open, on turntable, and during the interview and reflection in the first session.

Verbal data. In stage 1 of the analysis, all of the verbal data was transcribed. While rereading the transcriptions and reviewing the videos, I broadly ‘pulled out’ statements (phrases, sentences, or paragraphs) and listed these verbal elements separately for each participant as ‘meaningful bits.’ I viewed as a ‘meaningful bit’ anything that the participant said that related in some way to how they experienced the
process. From these ‘meaningful bits’ I further culled verbal elements and grouped them into twelve “clusters of meanings” (Creswell, 1998, p. 55) or categories as follows:

1) Aesthetic evaluation
2) Correspondences
3) Exploring physicality
4) Knowing and not knowing
5) Moments of change
6) Physical strategies
7) Problems
8) Research setting
9) Sculptural form
10) Self-evaluation
11) Storytelling
12) Tacit knowledge

In other words, in each category there was a separate file for each participant and what he had said that was relevant to that category. I often included what I had asked for the sake of clarity (see Appendix C for example). Further analysis – stage 2 – enabled a process of integrating the twelve categories into seven meta-categories with relevant sub-categories:

20 Not every participant said something that was relevant for all of the categories. In the example given in Appendix C, Celia is not represented in the categories Problems and Moments of Change.
21 I have translated one example of the transcription (Appendix C1), meaningful bits (Appendix C2), and clusters of meaning (Appendix C3) so as to provide the reader with a clearer picture of stage 1 of the analytic process as outlined here.
<table>
<thead>
<tr>
<th>1. Exploring physicality: Eyes closed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Exploring physicality: Eyes open</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Knowing and not knowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous knowledge/experience</td>
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</tbody>
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<table>
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<tr>
<th>4. Problems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical knowledge</td>
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</table>

<table>
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<tr>
<th>5. Self evaluation as creator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compared to other areas</td>
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</table>

<table>
<thead>
<tr>
<th>6. Aesthetic evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfection or wholeness</td>
</tr>
</tbody>
</table>
7. Correspondences

<table>
<thead>
<tr>
<th>To process</th>
<th>To product</th>
<th>Cognitive process</th>
<th>Problem solving</th>
<th>General orientation</th>
</tr>
</thead>
</table>

For each meta-category I created individual tables for each participant which included the sub-categories, relating to both session 1 and session 2. Into these I inserted the relevant verbal elements (see Appendix D for an example of a table for each of the meta-categories).²²

Each individual meeting with clay can be viewed as an arts-based exploration. I envision the reflection-in and on-action (Schon, 1983) verbalization as part of the creator’s phenomenological description and interpretation of the art-making process. “The self experiences and, therefore, constructs meaning that, in turn, creates the self. The reflexivity of arts-based inquiry allows us to write ourselves into our world, inserting ourselves into it as agents” (Diamond & Van Halen-Faber, 2002, p. 125). My accompanying questions were aimed at furthering or deepening reflection. The clay’s ‘voice’ is presented through the participants’ and my phenomenological descriptions and interpretations of the process.

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²² Only one example for each category is provided in the Appendix because the verbatim and categorical analyses are in Hebrew and I have translated a sampling for this dissertation. The examples are from different participants.
CHAPTER 4
SYNOPSIS OF PARTICIPANTS

In this section I present a short description of the participants with an accompanying photograph of their products, where available. My intention is to provide the reader with a fuller picture of the people who participated in the research.

**Orly** - *It seems that it suddenly floated up*

Orly is 25-years-old and is in the second year of her BA in Education. She is the oldest of 4 children and single. She remembered being in an after-school clay workshop as a child. Orly created three products: *A Snail* – a replica of a gift she had made for her father as a child; *The Treasure* – an oyster shell with a pearl inside - *the fulfillment of dreams*; and a *Hand with Flowers* – a way of saying thank you in her family.

**Adar** - *Thought aroused doing and doing aroused thinking*

Adar is 25-years-old and is in the second year of her BA in Behavioral Sciences. She is single and has 2 younger siblings. As a child she had had a problem with muscle weakness and had been given clay to work with as part of her physical therapy. She remembers enjoying playing with the clay. The smell also reminded her of her childhood on her kibbutz – the smell of earth. Adar’s process was her product and therefore there is no relevant picture. She began and ended with the same ball of clay.

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23 The participants are all students at Ben-Gurion University of the Negev, Israel. All of their names are pseudonyms.
24 The meeting with Orly, my first experience as a researcher, became a learning process for me. For example, I gave her the clay product at the end of the first session. Therefore there is no accompanying photograph of her products and she is not in alphabetical order as are the other participants.
Amit

Amit is 23-years-old and is in the second year of a BA in Philosophy and Mathematics. He is single and has 4 older siblings. He had some vague memory of working in plastecine as a child. His exploratory manipulations of the clay were perfunctory – passing the ball from hand to hand – although he later claimed that that experience had helped him understand how to work with the clay. Aiming to create something ‘with a twist,’ he created a product which he named *Hand in a Plate.*

*a kind of potential in your hands*
Ceila

Ceila is 23-years-old, single, and the middle child of 5 siblings. She is in the second year of her BA in Literature and Art. Within 5 minutes and 16 seconds Celia created an abstract product which represented her life story: her childhood, the crisis when her parents divorced, and the present. She named her product The Internal Model. 

The Internal Model 2004 ... because things will change. A kind of model that relates to things that aren’t seen on you25.

He [the clay] gives you chances...to make...eh...to bring something out of yourself.

25 The clay in this photograph seems to be a different color. This is solely a function of the lighting in the photographic process.
Daphne

Daphne is 26-years-old and is in her third year of her BA in Philosophy. She is single and has 1 younger sister. She remembers some experience with clay from public school but has had more experience in drawing. Using all of the available clay, Daphne created a head which was part human and part animal. She named this image *Beauty and the Beast* or *Man and Animal*.

*and then it was as though we were together, as though it's a part of me*
Eva

Eva is 25-years-old, single, and the second child of 4 siblings. She is between the second and third years of her BA in Literature and Art. Eva is physically handicapped. Four years ago she was in an automobile accident which left her paralyzed on the right side of her body and in a wheelchair. Recently she had had a single experience with clay. She used all of the available clay and would have continued adding more if it had been on hand. She named her product: An Example of Life

We knead it, all the time. To utilize everything, to utilize the maximum, to reach our maximum development.
Gad

Gad is 26-years-old and is in the second year of his BA in Behavioral Sciences. He is single and has 1 older brother and a twin sister. He remembered participating in an after-school clay workshop for a few months in the second grade. Gad created what he named *The Breathing Tree*, a tree which had a human face in its trunk and a bird nestled in its branches. He could see correspondences between his dialogue with the clay and other situations in his life.

_I'm the one who led but the material in some way also led me_
Hannah

Hannah is 33-years-old and in the first year of her MA in Anthropology. She is single and the middle child of 3 siblings. She was in a clay workshop a couple of years ago but left it because there was no instruction. Hannah created two products: The first she called a *Tulip*. She deliberated about what to name the second product, finally settling on *Is it like me?* She repeatedly utilized a physical strategy – rolling a ball of clay in her hand – as a forerunner to creating.

_Rolling the ball in the hand is like thinking, it’s like thinking. On the other hand, if I would create from, make all kinds of things with the ball in my hand then it’s like writing_
Itai

Itai is 24-years-old, has 1 older brother, and has recently married. He is in the second year of his BA in Industrial Engineering and Management. He had no recollection of previous experience with clay. Itai named his product *Waves*, saying that it represented how he had been feeling later. He had experienced a number of changes and the waves symbolized his sense of the ups and downs of life. Itai constantly touched the clay, even after declaring it finished.

*All the time I aspired, I guess, to make it more tangible, to my feelings*
Majib

Majib is 34-years-old, recently married, and has 9 siblings – he is the fourth. He is in the first year of his MA in Middle East Studies. Majib recently immigrated to Israel from Morocco and was the only participant of Arab origin. He remembered playing with mud when he was very young. Through his creation he tells the story of his village in Morocco, the story of how it used to be, before modernization. Each image has its own story and represents both the concrete image (for example, the water jug which women used to bring water from the well) and a way of life.

_I can see myself, who I am, where I come from, the things that made me who I am._
Mona

Mona is 23-years-old and in her first year of her BA in Behavioral Sciences. She is single and the younger of 2 children. Mona has no recollection of working in clay as a child but does remember enjoying playing with mud and creating small vessels from it. She created a bowl with a kind of balcony and decorated with flowers. In addition, she created a mouse, a snowman, and three ants which she put inside the bowl. She named her product *The Flower Garden*.

*So I said, while working sometimes all kinds of ideas suddenly float up*
Na’ama

Na’ama is 26-years-old and in the second year of her BA in Geography. She is single and the middle child of 3 siblings. She remembered some sporadic experience with clay and Fimo in school. Na’ama created two products. The first was a copy of the symbol of her home community (where she no longer lives). She named it Home. The second was an abstract, associative creation which she named Vector with Movement.

*I move between these two worlds.*
Niva

I met with Niva for only one session as the 'meeting with clay' was too stressful for her and, in a follow-up phone call, we agreed that it was not necessary for her to review her process. She had begun her studies with Behavioral Sciences, hadn't completed her degree, and was now studying for a Teaching License. She is presented as the 'extreme case' in the Analysis.

*That's the way my life is passing me by.*
Noah

Noah is 27-years-old and is in the third year of his BA in Behavioral Sciences. He is single and the second of 4 siblings. He remembered the smell of clay from an after-school workshop when he was around ten years old. He created an image which he named *Without Words*. The image had no mouth and he later mentioned that he doesn’t talk a lot.

*Because I know that I’m not really excellent at this... to flow with it and whatever comes out will be alright. I didn’t aim high.*
Nora

Nora is 23-years-old, single, and is the youngest of 4 children. She is in the second year of her BA in Geography. Previous experience with clay was when she was six or seven. Nora created in a continuous process of shaping and destroying images, staying with the same ball of clay. Her final image is just that – the last thing that she made. At the end of the first session she named it *The Fig Leaf* but changed it to *A Lock* in the second session. When asked about her dialogue with the clay, she said:

*...we took each other.*
Omer

Omer is 25-years-old and is in the second year of his BA in Geology. He is single and the oldest of 3 siblings. He didn’t remember any previous experience in clay. Omer was very clear about participating in the research for monetary reasons. He quickly created an open container and when I asked if he wanted to do anything else with the clay, added a cover for it. He named it Vessel.

_It's automatic, nothing special, if I need this shape I make this shape._
Oren

Oren is 27-years-old, the fifth of 8 siblings, and recently divorced. He is in the third year of his BA in Nursing. He had no recollection of any previous experience with clay. Oded created four products, all of which were related to his perception of different aspects of his present situation – the crisis that he was experiencing: *A Broken Heart, Brain, Wall,* and *Earth with Question Mark.*

The clay was only maybe an instrument for bringing it out, for externalizing the feelings.

*but no, the clay itself, the creating, wasn’t the issue*
Razia

Razia is 25-years-old and in the second year of her BA in Education, Psychology, and History. She is single and has an older brother. She remembered arts and crafts from the six grade but had no specific memory of creating in clay. Razia created two products which represented two different time periods in the future: her wish for how it would be in three months time and her thoughts about what her life would be like in a year’s time.

*It seems to me just knowledge. Like riding a bicycle, it stays.*
Yoav

Yoav is 28-years-old, single, and the middle child of 3 siblings. He is in the third year of his BA in Chemical Engineering. As a teenager he had participated in an after-school workshop in arts and crafts and vaguely remembered creating in clay. He remembered the ‘doing’ – using coils to build a container. Yoav created two products: one with his eyes closed which he named *Human* and one with his eyes open which he named *Let’s Eat* (he is an amateur chef in his free time). He found the process with eyes closed to be much more meaningful for him.

*I see it through my hands, it’s different*
Yuri

Yuri is 28-years-old, single, and has an older sister. He has a BA in Economics and Business Management and is now in the third year of a BA in Accounting. He immigrated to Israel a few years ago from the former Soviet Union. Yuri had never heard of clay before and looked it up in a dictionary before the first session. He created a *Lioness* as a symbol of the freedom that he aspired to.

*Because I didn’t hear any guiding instructions so I was only dependent on myself so simply to listen to your feelings/sensations at that moment*
CHAPTER 5
RESULTS

The framework that I have chosen to analyze the data is triangular: the Material, the Process, and the Product. Based on my belief that each side of the triangle can contribute unique knowledge, I theorized that investigating these facets of the creative process as an independent component would enrich the research and provide an in-depth understanding of what happens in each phase of this meeting with clay. I studied the verbal and visual data closely to develop categories, as described in the Methods section. While each side of the triangle is discussed separately in this Analysis section, there are numerous instances of overlapping, interaction, and reciprocal influences between them.

For example, the characteristics of the material influence the process and the resulting product, the process is often influenced by the product that the creator may or may not have in mind, and the product is influenced by the unique process of each participant. Based on an analysis of the data, this research assumes that what happens in each of these areas results from the kinds of dialogue that the individual creator has with them during art-making.

Each category – material, process, and product – relates to a number of subcategories which address the verbal and the visual data. In the section on ‘Material’ I look at (a) the way the creators explored the physicality of the clay with their eyes closed and with their eyes open, (b) what they do with the clay, and (c) what sense, associations, feelings, and thoughts arise as a result of their manipulation of the material.

The section on ‘Process’ relates to (a) the underlying narratives that point to the participants’ evaluations of themselves as creative, (b) the cognitive, emotional, and
physical strategies that they utilize in generating and developing ideas, and (c) the way problems are found and solved. I conclude the Process section with (d) an analysis of the possible goals of creating in clay: clay as a means of telling the ‘story’ that the participants want to tell and clay as a means of investigation into what they are able to create. In the section on ‘Product’ I discuss (a) aesthetic evaluation as an underlying narrative, (b) the product as finished or unfinished, and (c) the perception of change in the product from the first to the second session.

The analysis ends with a fourth category – Correspondences – which looks at the participants’ perception of possible correspondences between what happens in the creative process with clay and how they are in other life situations. This category relates to various aspects of the material, the process, and the product and therefore is presented as a separate yet inclusive category. At the end of each category I present an ‘extreme case’ which reflects some aspect of that category that I’ve chosen to exemplify. The ‘extreme cases’ represent those participants who demonstrated an unusual or uncharacteristic way of working or reflecting on their process.

**Material**

Clay is the material of choice for this research because of its unique characteristics as described in the Domains of Content. Clay is transformative and is easily worked without the mediation of a tool which could separate or distance the creator from the material (Foster, 1997). Thus touch becomes an important element in the meeting with clay in this study. While manipulating the clay, the senses are

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26 The importance of the ‘extreme case’ in qualitative research will be elaborated on in the methodological discussion.

27 In this study, a few basic wooden clay tools were provided and occasionally used.
stimulated, feelings aroused, and associations and thoughts evoked. Clay is a very responsive material: It immediately reacts to even the slightest pressure which is often unexpected and can create a sense of lack of control. However, due to its malleability, forms created can be easily changed, developed, or fixed.

*Exploring physicality.* Participants explored the physicality of the clay within two conditions: with their eyes closed and with their eyes open. Two of the participants chose not to close their eyes. One participant worked with his eyes closed for 7.13 minutes during which time he also created an image. Altogether the time participants explored the clay with their eyes closed ranged from 0 minutes to 7.13 minutes, with a median time of 1.48 minutes. Upon opening their eyes the participants continued working with the clay, following the instruction noted in the eyes open section – “work freely, through the clay tell about yourself.” The time of work spent on the various products with eyes open varied from 2.27 minutes to 54.37 minutes, with a median time of 10.23 minutes.

**Eyes closed**

I envisioned eyes closed as a warm-up, a process of familiarizing themselves with the material. The verbal directions I gave were, “Take the clay in your hands, feel the temperature of the clay, its smell, its texture, and for as long as suits you, explore what your fingers, your hands can do with/in the clay.”

My observations of participants’ initial explorations with the physicality of the clay revealed that working with the medium encourages physical movement. Analysis of the visual data revealed various ways of manipulating the clay: pressing, pinching, squeezing, stroking, smoothing, dragging, folding, turning, tapping, pushing, smearing,
lifting, and placing. Clay was added and extracted. A variety of hand and finger strategies were used to facilitate these movements: one or more fingers manipulating the clay; hands working simultaneously or alternating. The movement was sometimes enjoyable in itself as an exploratory strategy – *without doing anything – just to pass it through your fingers*... (Celia, 128). The combination of touch and movement created a change in the clay’s shape; it became abstract, rounded, squared, elongated, elliptical, triangular, flattened, ridged, indented, or raised; its texture varied from smeared, torn, cracked, indented and ridged to smooth; and its dimensionality varied from very thin and almost two-dimensional, to solidly three-dimensional. According to Lindauer (1970), these changes in shape, texture, and dimensionality, even when they produce apparently meaningless forms, can “…contain and communicate meaningfulness” (p. 21).

Participants’ physical strategies with the clay varied during the familiarizing stage with eyes closed. A few held the clay while lightly pressing on it with fingertips, sometimes moving the ball of clay from one hand to the other, without changing its basic shape. Many of the participants employed squeezing, pinching, folding, and/or pressing physical strategies, thereby changing the initial ball shape. Perhaps in response to my instruction, “Take the clay in your hands,” most of the participants held the clay in their hands while familiarizing themselves with its properties. Usually both hands were active, sometimes working together and other times working alone. Most of the participants didn’t talk during this part of the process; upon later reflection these participants noted that they had had no thoughts about what they were going to do with the clay.

28 The numbers 1 and 2, in conjunction with the pseudonym, represent ‘session 1’ and ‘session 2.’ Italics are used for all the verbatim.
While analyzing the verbal reflexive data from the first and second sessions related to exploring physicality of the clay with eyes closed, I looked for expressions relating to the experience, such as sensations, feelings, associations, thoughts, and images. I found that simply differentiating between sensations and feelings or between associations and thoughts is problematic since they are often intertwined or used interchangeably. However, two sensations were prominent: (a) the smell of the clay which often related to associations from childhood – clay experiences either in kindergarten or after-school workshops – and (b) its temperature, which most experienced as initially cool or cold and then becoming warmer. Other sensations expressed were soft, damp, viscous, and pliable. Feelings that came up were pleasant, comfortable, aggression, resistance, and inviting or, as one participant said, a kind of potential in your hands (Amit, 1). Similarly, Oren was surprised that he felt a tickle in his fingers and asked: You’re not an artist so why does it tickle your fingers to do something? (1).

A number of participants related to a change that ensued over time in their interaction with the material. This was sometimes expressed as a developmental process where In the beginning it’s like a small child feels with something new. In the beginning you don’t know at all how to hold it and it’s wet and not nice, say, and slowly you begin to handle it and it becomes easier. It’s less strange. As soon as you know the material, you feel more confident to handle it (Noah, 2). Daphne talked about the clay initially being hard and then becoming warmer and softer and then it was as though we were together, as though it’s a part of me (2). Foster (1997) mentions this sense of merging with the clay when she states: “In terms of direct touch experience, clay in its malleable state tends to stick and cling very firmly to the skin, thus giving a continuous sensation.
of contact with a substance even when one has stopped physically handling it” (pp. 54-55).

Eyes open

The next step in the process began when the participant opened his or her eyes. I then said: “You can work freely with the clay. Through the clay you can tell about yourself.” This shift from eyes closed to eyes open and from an exploratory stance to a goal-oriented one stimulated a dramatic change in the participants’ approach to the clay. Oren was most explicit in the difference between these two stances: It was like a dream. I’m not here and I, touch the clay, I’m not in this space, I’m not, I’m not here because I don’t see it. When I opened my eyes so in a moment I’m here...and I’m with clay and I need to do something with it (1).

This “need to do something with it” often promoted a different approach to the clay. The initial exploratory dialogue with eyes closed now became an attempt to understand the material and the creator’s relationship with it: I felt like in a process that in the beginning it’s just something new and you don’t really know how it is and slowly slowly you take the material or whatever and make it yours so that it will be easy to work with (Daphne, 2). The beginning of the eyes-open stage seemed to be a continuation of the familiarization but from a different perspective. Participants began to recognize the clay’s inherent possibilities and potential constrictions. When you hold the material in your hands you believe that you can make anything with it but don’t forget that it has its borders and its business (Amit, 1). “In the case where the individual has a preconceived idea for the form to be modeled, the specific structural qualities of the clay will soon impose limitations and require accommodation” (Lusebrink, 1990, p. 76).
Creators often referred to qualities specific to clay to account for their challenges in controlling the medium. Because the moment that the material is soft and flexible, then I decide what to do (Orly, 1). Interestingly, Orly noted a correspondence between what was happening with the clay and other situations in her life: I say that a hole suddenly appears and you can make it so that there is no hole. That's the advantage of this material. I forgot how much....how much it's like that because that I...ah...a little more...ah...use common sense and try to analyze things – I’m studying psychology – so there is more beyond creating. I try to understand what is the meaning for me that I so want to fix the hole that was created. It’s actually a way of feeling good with myself...because the moment that something is created that you can immediately fix, the feeling is much better. That's something that took me a long time – simply after I learned the lesson – to fix. Things that I go through in life (1).29

Orly’s perception of her dialogue with the clay, repeated by a number of participants, relates to its transformative nature which seemed to provide a feeling of control over the material. Remembering that none of the participants were artists or had worked with clay on a regular basis, a certain degree of nervousness about their ‘performance’ was to be expected. While most of the participants were critical about their creative ability, they did not attribute their difficulties to the clay itself. In contrast, clay was seen as providing a greater degree of freedom than other art materials. And because he’s30 so easy, I mean, you can...for example...you begin with the goal of making a vase and I see that I don’t succeed so I move to something else...but...I mean,  

29 The correspondence between different aspects of the meeting with clay and other life situations is presented in the final section of the analysis and will be developed in the Discussion.
30 In this instance, Ceila used the word ‘he’ but in Hebrew it is acceptable and common to use the pronouns he or she for inanimate objects.
the minute I started doesn’t mean that I can’t go back, the opposite. I, like, continue from it to something else or take it apart and start something new. That’s what’s beautiful, like, about clay. He all the time gives you more possibilities and more possibilities and more possibilities. He gives you chances...to make...eh...to bring something out of yourself. Something that there isn’t...eh...in other material, like painting, for example, that...what you do is what comes out. You have to start all over again and what you made has to be thrown into the garbage (Ceila, 2).

At times, participant’s seemed to enter into a responsive dialogue with the clay due to their sensations of its resistance. At those times, they often employed specific physical strategies to cope with theses challenges. Gad noted that Like it resists, resists but, not really all the way, it lets (my emphasis) you move freely (1). Adar noticed a change in the material over time ...it hardened a bit () but still, ah, it, it doesn’t harden too much, doesn’t give in too much (my emphasis), I mean you need to apply some force but not too much () and that’s good (1).

Other times, the material was perceived as being in control or determining the outcome. Some of the participants talked about what they could not achieve with the clay because of its characteristics. For some creators this meant that the material doesn’t let me be exact (Dana, 1) or that the material sometimes has its own language, its own opinion (Orly, 1) which determines what you can do with it. Similar to the contradictions that sometimes appeared in artists’ reflections on their art-making, Orly here demonstrated this ambivalence. In her reflective narration she initially talked about the clay as enabling control and then later referred to its inherent constrictions.
The Extreme Case - Yoav

The meeting with Yoav exemplifies what can be called the ‘extreme case,’ demonstrating differences between the condition of eyes closed and the condition of eyes open. Yoav was the only participant who worked for over 7 minutes and created a product while his eyes were closed. He began the process of exploring the clay through the use of pressing and squeezing movements for 1:49 minutes, holding it in the air. A moment of change occurred when he placed the clay on the board, indicating that he had decided to make something. He then began shaping a face. I saw this moment of change in the visual data and it was later confirmed in the reflective data. Wanting to maintain the format of the research, when he opened his eyes I gave the second instruction: “work freely, through the clay tell about yourself.” He went on to make a second product, utilizing the same initial physical strategies but with a predetermined product in mind. Later he reflected on the difference between the two modes: eyes closed and eyes open. In the following, the first and second products are designated as ‘a’ and ‘b,’ respectively.

Yoav talks about the difference in the development of the idea: So ah it (b) was more think-, it was more difficult because it was more cognitive. Here it (a) simply was created. Here it (b) was also simply created, but it took more time to activate the, machine until it ran by itself. Here it (a) did it alo-, the hands did it alone very quickly...here (b) I thought a lot more than here (1). While both products are simply created – the material or the image leads – in the first case the sense of touch was dominant, while in the second case thinking was dominant. Henley (2002) refers to Lowenfeld’s identification of two modes of perception which he termed “haptic” and “visual.” “In those whose dominant perception is haptic..., the center of the sensory
apparatus is not vision but is rather a visceral feeling of the world” (p. 115). He continues: “Haptic perception is most noticeable when sculpting the human face…” (p. 119). Yoav then became more explicit about the difference in the kind of thinking that went on: You can wander with your thoughts (a). Here it’s more limiting when you see it, more obligating (b) (1).

During the second session, we went deeper into understanding the difference for Yoav between these two states. I asked him if he had an image in his mind while he was working with his eyes closed. Yes, because of that I all the time looked at it through my hands, caress it all the time. The forgotten sense. Touch, the whole body, not just the tips of the fingers. Really not the tips of the fingers. If it was a much bigger chunk I would dive into it up to my elbows (2). Yoav is caught up in the sensations generated by touching the clay; not seeing what is happening frees him to follow what his hands tell him. He compares this to working with his eyes open: Here I don’t know, in the first (a) actually I don’t know exactly what is happening, I see it through my hands, it’s different. It obligates you in a different range. I’m obligated between me and myself…to trust myself about what I’m doing. Here (b) I see it and it’s liable to other considerations, not just mine, including aesthetic considerations that others also determine (2).

Yoav’s case was unusual in that he was able to allow himself a more in-depth experience of working with the clay with his eyes closed. For many of the participants the research setting created a constraint, especially in relation to working with their eyes closed in front of a stranger while being filmed. Here Yoav provides us with an in-depth glimpse of working with the clay with eyes open and closed, and the difference between the condition of being led by his senses and then by his cognition.
Artists are well aware of that moment when they face the empty canvas or the unformed material; that moment just before the physical aspect of creating begins. Karel Appel eloquently describes this dialogue between artist, material, and image as process:

*It's like this – you are in front of your canvas, your hand holds the paint, ready, raised. The canvas waits, waits, empty and white – but all the time it knows what it wants. So – what does it want, anyway? My hand comes near, my eyes begin to transform the waiting canvas; and when – with my hand holding the paint and my eyes seeing the forms – I touch the canvas, it trembles, it comes to life. The struggle begins, to harmonize canvas, eye, hand, forms. New apparitions stalk the earth.* (Stiles & Selz, 1996, p. 209)

This is the point of 'knowing and not knowing.' Questions arise such as: ‘What to do? What can I do? What can be done with this specific material?’ Analysis of how these non-artist creators dealt with the unformed clay ball and the instruction – “work freely, through the clay tell about yourself” – led me to look at (a) the underlying narratives that they brought to the process, and (b) the cognitive, emotional, and physical strategies that they employed in confronting problems, generating and developing ideas, and the role of clay in this process.

*Underlying narratives.* Participants came to their experiences with clay with pre-conceived evaluations of themselves as creators or as creative people, in general, and with clay, in particular. Thus, an underlying narrative in this study is my perception of their views of their artistic creativity or talent. The data seems to indicate that how an individual perceives herself as creative involves a comparison with other people, to other situations, or to creating with other art materials. Most of the participants did not
perceive themselves as having creative competency with clay. They often attributed this perception to their lack of experience, technical knowledge, or general artistic orientation. The following discussion on ‘underlying narratives’ explores what this preconceived evaluation is based on as described by the participants.

For some of the participants, other people have been an influence on how they perceive themselves as artistically creative or talented. This was evidenced in downward comparisons to other people, either to specific people or to the ideal of the ‘creative person’ or artist. A downward comparison indicates that the participant views him/herself as less (capable, experienced, talented, etc.) than another person. Ceila recalls her feeling of frustration when, in a recent experience of working with craft materials with a friend, she felt that *It’s difficult to sit opposite someone so talented and nothing you do comes out, maybe in comparison to what she made* (1). Mona states her perception of herself even more clearly: *I have a friend who works with a similar material...He does all kinds of nice things. But it looks like I’m not as talented as he is* (1). In comparing the image that he had in his head to the product, Amit says: *...I mean, in my head I had what, I assume, only a great artist is capable of doing* (2).

In contrast to their perceived lack of creativity with clay, some of the participants talked about being creative in other areas. Amit, for example, says: *...so, ah, definitely this is not my kind of art. I, for example, am a person who loves music, so when I play, for example, I can clarify things* (1). Other participants saw themselves as being creative in other areas such as cooking (Yoav, 2), or as having a non-artistic creative orientation where *as for art I’m really not [creative]. I do think that I am someone who, yes, creates for himself a certain reality, even though I’m in a greater reality which is more difficult for me, but yes, I, you can say that I create* (Oren, 1). In contrast, Omer perceives...
himself as being completely uncreative which for him means being very realistic, very
cognitive, you could even call it scientific, but no, anything that's connected to spirit,
art, religion, I'm not close (2).

Some of the participants seem to have preserved positive memories of
themselves as once being creative based on childhood or youthful experiences. For
example, Orly recalls her participation in a clay workshop and her family's response to
her products: I remember that each time I would come home with the piece from this
workshop...I would run to my mother to show her 'Look what we did!' And she was so
proud of me 'How wonderful!' (1). This was further enhanced just before her encounter
with clay in the research when she learned that her father still has one of her pieces
proudly displayed on his desk at work.

Remembered youthful creativity was often expressed as another underlying
narrative evidenced in the data which can be described as 'unfulfilled creativity': where
I want to believe, also sometimes I believe in it that I have in me something that hasn't
been revealed yet, that yes I have in me something that I can, ah, that needs to come
out...but no, I know that I haven't reached that place that I get really carried away,
really get into it, as I would like to. I think that maybe one day I'll retire from everything
and buy myself some room alone and I'll be alone and then I will make art, but
meanwhile, in the routine and in the, ah, I don't even think about it (Daphne, 2). At
times this sense of unfilled creativity was accompanied by a feeling of loss where I think
that maybe once I was creative, now I'm no longer. I run away from doing these things
because I feel that as time passes I'm less and less creative...it was and it disappeared.
It's not logical. I know it's not logical but that's how I feel (Na'ama, 2).
Creating with clay, specifically, was often accompanied by a sense of lack of knowledge or experience. For Yuri this study was his first encounter with clay. This short experience brought him face to face with his lack of experience: *I'm simply aware that I won't know, don't know how to make it as I wanted so of course it won't come out perfect. If I had worked or if I wouldn't be doing this for the first time, then it would come out better* (1). Upon later reflection, he relates to the meeting between his lack of experience and the possibilities that he sees as inherent in the material: *...and there are many tools, not physical but rules that I'm not aware of because I'm not a professional...that when you know them all you actually can say whole heartedly that it's possible to give this material any form* (Yuri, 2).

Interestingly, a number of participants who clearly did not perceive themselves as having creative capabilities with clay, found themselves enjoying the experience. Initially they were aware that they were participating in a research study and felt compelled to do what was asked of them. For some, though, there seemed to be another underlying narrative or a correspondence to how they approach unfamiliar situations. Amit expresses this when he says: *First of all it interested me, this meeting with clay. The truth is that even if it was without payment, I would come because it's just nice; really, it simply was nice in the middle of the day to come and see what I can do with something like this. I'm the kind of person who really likes to do different things and to test in that way, to see myself, what I'm capable of doing with things that I don't in fact have any idea about them* (2).

Confronting problems. A number of participants in this study made comments over the phone or at the beginning of the first session such as “I'm not an artist” or “I
don’t have experience with clay.” I reassured them that that their lack of experience was an important criterion for the study. In analyzing the data, I could see that what they expected from themselves and what they perceived that I expected from them was often an underlying narrative that they brought to the meeting with clay and that affected their expectations. While Noah divulges what he expects from himself: *Because I know that I'm not really excellent at this...to flow with it and whatever comes out will be alright. I didn’t aim high* (1), Nora relates to what she perceives are my expectations: *I knew that you don’t expect anything from me that will look pretty, rather something that...I actually didn’t know if you expect anything from me. I knew that I can make anything that I like* (2).

For some participants, the underlying narrative was how they perceive themselves physically in relation to what they were trying to do. For example, Hannah talks about her perception of herself as *I’m a bit clumsy. I don’t have this gentleness. So I'm a bit careful* (1). Gad relates to the difficulty he has with *going into details and creating something very small with big hands and with material that’s, that’s a bit sticky* (1). Amit is surprised at how gentle he looks in the video when his perception of himself is different: *I’m aware of (laughs), my size, that is not that big, but I’m aware that I’m awkward* (2).

While most of the participants sought solutions when they encountered problems while creating, the underlying narrative of expectation at times had an effect relating to motivation and to the way they dealt with difficulties that arose in the process. Omer, for example, came to the meeting with limited motivation and invested the least amount of time and effort possible: *And this was some attempt to make the neck that didn’t succeed. So I simply left it. It’s all a matter...of motivation, I didn’t have the mo-, the*
will OK so much to invest in this, so what didn't go quickly I pretty much left and passed on (2). In contrast, Yuri was motivated by his curiosity and sense of commitment to the study. While both Omer and Yuri came to the meeting without previous experience or sense of themselves as creative with clay, Yuri enjoyed the challenge: *At no stage did I feel frustrated and I don't know what caused it. A’ as I’ve already said to you there was some enthusiasm that it's not just some sculpture because I’m committed to doing, although it's also that I’m committed to doing. For me that's a lot and then I don’t get up and leave in the middle. But, in addition to that, there was some interest* (2).

Confronting problems that arose or were found while creating with clay can be attributed to two causes: difficulty in creating the desired mental image and technical issues related to the characteristics of the material. While these two areas were often intertwined, problem-solving strategies varied. These included adhering to an initial mental image or revising the image in response to what was happening with the material, trial and error, or utilizing tacit knowing while working. The material was often perceived as either hindering or enabling the participant to deal with whatever problems she experienced during the process.

Some of the participants had an image in mind that they wanted to create either while working freely or as a means of telling about themselves. *Because when you have everything, you know you can describe a full picture, you can begin to arrange things and you use your former knowledge...and slowly slowly you build for yourself some picture that doesn’t have to be true, but it’s true for that moment, maybe along the way it will change but at least something that you can begin to run with* (Omer, 2). Problems arose when there was a disparity between the initial image and what was happening with the material. Yuri expresses this gap between what he was trying to do and what he was
succeeding in doing: *I don’t succeed to make it the right thickness, at least like I think about it, ah, each time I have difficulty giving it the shape that was in my imagination* (1).

Similar to knowing and not knowing what to do, here too some of the participants employed the strategy of talking themselves through the problem. While building the cover for her container, Mona came up against a problem: the cover was too thin and began tearing. She addresses this by working out a solution while talking quietly to herself: *It’s tearing...the circle is too big...I need to fix it*, and, finally, *I’ll do something else* (1). Hannah wanted to cut segments in the round ball she had formed but did not have a sharp knife. She was concerned that the wooden tool would damage the form. In her internal dialogue, which was silent while she was working, she changes direction saying: *So I said, good, I’ll open and take out from the inside so as to approach it from a different direction* (1).

Some of the difficulties that arose were around issues of control. For Eva, for example, the issue of control revolved around the images: *I tried to form it as I see fit and it all the time went out of my control* (1). In contrast, Gad, who had enjoyed exploring the stickiness of the clay, found it a hindrance when he was not able to control the material. Utilizing water he discovers that *when I gained control through the water I said OK, so now I can, somehow a bit to be a bit cleaner as far as the making goes and maybe to reach what I really want to reach* (2).

One aspect that I found fascinating was how these non-artist creators knew how to work with clay. The data suggests two approaches: trial and error and tacit knowing utilized while working. Trial and error relates to both what can be done with the material and how the image can be formed. Hannah tests the limits of the material saying: *To see,
like, until where I can reach and still keep it because when you push clay to here so it, it shrinks in other places (1). In her later reflection, Mona notes that the techniques I learned later and It took me time until I understood how you work with this better (2). Na'ama is very clear about her perception of the process: I'm sure now, that I think about it, that it's trial and error. I tried and if it hadn't worked I would have, maybe I would have even done something else... because it joined in a uniform way so, it seems to me, I continued (2). She later adds: The moment that it works you don't think about failure too much (2).

The participants often could not fully explain how they knew what can be done with the clay. There seemed to be a kind of tacit knowledge or learning that occurred while working. Amit talks about having familiarized himself with the qualities of the material during the eyes closed stage but, upon reviewing the video of the first session, I could see that he barely explored the material. He passed the ball back and forth from one hand to the other without changing its basic shape. About this initial exploration he says: You felt that you can fold, move, throw th-, it has very flexible qualities, still with certain constraints... but the qualities and the character that is so, of the material are familiar to me (Amit, 2). Later, as noted in the process section, he talks about his hands seeming to know what to do on their own. For Omer, his knowledge of what to do seemed very clear cut: It's automatic, nothing special, if I need this shape I make this shape (2). Razia draws upon her childhood experience as the source of her knowledge about how to work with the clay: It seems to me just knowledge. Like riding a bicycle, it stays. You experience it and that's it. (2). In contrast, Yuri talks about having to rely on his own feelings or sensations: Because I didn't hear any guiding instructions so I was
only dependent on myself so simply to listen to your feelings/sensations at that moment (2).

Thinking and doing. The amount of time during which the participants worked with the clay varied: ranging between approximately 5 and 50 minutes. As previously noted, the creators were given an instruction which suggested that they do something with the clay. The question then became: What should I do with this material? Itai states this clearly when he says: There was some feeling of helplessness in the beginning. Like, I have this lump in my hand. What am I supposed to do with it (1)? In their attempt to address this question the participants employed different cognitive, emotional, and physical strategies. Most were holding the clay in their hands in the air when they received this instruction. After an initial deliberation in which they continued manipulating the clay, many of the participants placed the clay on the board. Upon later reflection this moment of change – placing the clay on the board – seemed to indicate that a decision had been made, where at some stage I felt ready to begin so I had to put it somewhere and I can’t, didn’t feel that it’s right to do it in the air (Gad, 2).

In analyzing the reflective data I noted different starting points which reflected either a conceptual cognitive process or an associative cognitive process. A conceptual approach to creating enables a clear and definite starting point and a sense that you are controlling the process. The creator begins with some idea in mind and proceeds to develop it. Associative thinking relates to some association that the clay, the emerging image, or the instruction engenders. Initially about half of the participants employed a conceptual mode of thinking and half employed an associative mode of thinking. A few maintained this stance from beginning to end but most of the participants’ strategies
developed into a mixture of conceptual and associative thinking while working or, as one participant said: Thought aroused doing and doing aroused thinking (Adar, 2).

Conceptual approach

For a number of participants the idea that they came up with resulted from previous knowledge or experience, usually from childhood clay workshops either in or out of kindergarten or school. At times this related to the image where It seemed to me that it was the last thing that I did with clay in kindergarten, it’s th-, first thing that came up in my mind (Omer, 2). For one participant the image was influenced by both a childhood memory where When I was little we had a kind of statue made of Styrofoam, this kind of face, this kind of bald head (Daphne, 2) and also it seems to me that simply because I’m influenced by all kinds, by television or movies when you see a statue the first thing that you see, like the outstanding thing in a statue is the head and that’s it, that’s what I had in my head (Daphne, 1).

While for some of the participants the childhood memory focused on a mental image, others recalled the process of how to work with the clay. The memory was not always positive. For example, Hannah says: we would start with a ball and then do like this with the finger and, and actually a kind of bowl or plate comes out and I always thought I don’t want to make a plate; I want to make say a statue (2). It was not even always useful for what the participant wanted to do now: If I remember correctly I made something very small, that I just made with my thumb. I did like this (demonstrates pinch bowling) and that’s it...it became a...I didn’t have to flatten and to raise and then to connect all the curves together. Because of this I suddenly didn’t understand how I stand this thing up (Mona, 2).
Three of the participants came to the meeting with clay with mental images of what they were going to make, even before hearing the instructions. Thus, Amit had this idea to make a container when I came, even a bit before (1) and Mona noted that For some reason I'm always attracted to make a kind of....I told you that when I was a child I made out of the mud in our yard...if I remember correctly I would always make cups or ashtrays, a container (1). While Orly initially says: I said to myself that I won't make something that I plan ahead of time, the positive memory of the gift she created for her father as a child is so strong that It seems that it suddenly floated up. I knew that it would come to me the minute I handle it...I really remember even the place where I was. And the smell (smells the clay) and everything. It's really amazing (1).

Associative approach

About half of the creators initiated the process of creating with the clay while employing an associative mode of thinking. At times the associations were linked to something that they wanted to tell about themselves; they appeared to be facilitated by the unique qualities of clay which responds immediately to even the slightest touch. For Oren, who had recently undergone a painful divorce, the association resulted from his physical manipulation of the clay where I folded it and then it seems to me, here already in the folding it seems to me that some heart shape came out and then it raised the first association (2). The initial process not only related clearly to an 'image' that would reveal something about its creator. At times, the process itself revealed something about the creator's cognitive approach: While wor- working, a bit after that, after you said to make something, I started to think. I didn't decide what to do and then I made it rather while fiddling with it something came up (Noah, 1). What 'came up' was the image which he named Without Words.
Na’ama demonstrated two variations of associative processes as exemplified in the two sculptures that she created. The first sculpture — the symbol of her home community — came from the feeling that *To work freely with the, simply it’s a bit frightening to begin to make shapes and all kinds of things like that because I don’t, like, know and then you said to tell about yourself and then I completely didn’t know what to say but then I started to fiddle and then it simply came. And it was the most natural thing to make that this is me* (1). Thus, after her initial deliberation, she quickly reached an associative idea of how to represent herself and proceeded to develop it in clay. Her second sculpture — an abstract image — comprised a different process: *I think that all kinds of thoughts came up and in the end I didn’t decide and then simply my hands ah took themselves and yes did it by themselves. And then I saw in in my imagination something flowing upward, something ah twisting flowing airy-like going and disappearing, something like that and, that’s it* (2). In contrast to the first sculpture, in which she developed the image with deliberation, the second image was created by allowing her intuition to guide her hands.

**Conceptualizing and associating**

For most of the participants, the process of creating in clay alternated between conceptualizing and associating. This involved alternating processes of thinking and doing regardless of whether the initial approach was conceptualizing or associating. For example, Daphne began with the idea of creating a human head. She used the three available balls of clay to build up the basic form but then *Later I tried to look at what is really there and from there to make it. To look at the form and to let it lead me. Never mind what I have in my head but what is here and not what I have in my head and to try that it will be as close as possible to it* (1). Letting the emerging image lead her, Daphne
transformed the human head into the head of a human-lion or, as she named it, *Beauty and the Beast*.

When the associative process was the initial starting point, here too the continuation often alternated between associating and conceptualizing. In the second of her three creations, Mona begins with an association: *There wasn’t anything...specific that I thought of but while...eh...touching the material it suddenly began...eh....also the material gets a certain shape the minute you play with it and then it raises associations and immediately...eh...the idea came to me* (2). She then proceeds to develop images of an oyster shell and a pearl.

For some participants, doing and thinking were parallel processes that were in dialogue. Hannah, for example, was aware of this dialogue that accompanied her art-making. She says: *So I’m all the time thinking while I’m doing. And also, all the time I’m thinking, I can’t remember everything that I thought but, ah, also small things like ‘I’ll do this again and again’ (demonstrates with hands on clay) and also things, ahm, like bigger say ‘What will change if I’ll modify here this way and here this way’* (1). While Hannah saw doing and thinking as a kind of complementary dialogue, Amit talked about the two as existing but almost unrelated: *It’s funny to see the, that the hands can be so busy and really look like they’re with much less contrast than the head, like, because I’m the kind of guy really, I also assume for people who like philosophy, until they decide something it takes a long long time, but the hands seem very decisive, like ‘we know what we want, what we’re doing and it doesn’t matter what you think and decide’* (2).

In relation to the issue of knowing or not knowing what to do with the clay, a number of participants seemed to talk themselves through the process. These inner
dialogues were evidenced in their reflections in phrases such as *I said we’ll see how it develops* (Amit, 2), ...*so I said OK you have to get out of this fixed thinking*... (Daphne, 2) or, as Na’ama recalled at the end of the first session: *In the beginning I searched for what to do what to do what to do. And I knew that I don’t want to make, I don’t know what, a bird or a rabbit or all kinds of things like that... and then, like, I didn’t know I didn’t know I didn’t know and then I said yah flow with it and then I simply played with my fingers and something rising upwards came out so I said will go with this thing of upwards, and that’s it.* None of this had been verbalized out loud while creating but was recalled upon later reflection.

It is interesting to consider the meaning that some of the participants attributed to the different physical strategies that they utilized as a kind of doing-thinking. Certain repetitive physical strategies were attributed to points of deliberation. When I remark on Hannah’s repeated physical strategy of rolling the ball in her hand at different points during the creative process, she differentiates between different kinds of doing: *Rolling the ball in the hand is like thinking, it’s like thinking. On the other hand, if I would creat, from, make all kinds of things with the ball in my hand then it’s like writing.* Thus, for Hannah, rolling the ball in her hand is a doing-thinking strategy that prefaces a moment of change.

Similarly Mona uses a physical strategy, albeit a different one, in order to think while doing. While creating her decorated container, she repeatedly smoothed or filled in cracks. For her, this ‘smoothing’ or ‘fixing’ or ‘filling in cracks’ fulfilled a purpose. It was a way of what she called ‘biding time’ until she has an idea of how to continue. She later says: *Yes...it... just stands there. It needs additions but I didn’t know how, and, So meanwhile I bide time, doing all the...eh, little corrections until I’ll have an idea.*
can be seen as a doing-thinking strategy, as evidenced in Mona’s inner dialogue: So I said, while working sometimes all kinds of ideas suddenly float up (2).

Storytelling versus investigation. Analysis of the process ends with a discussion of participants’ possible goals of creating with clay. The shift from the exploratory warm-up to the goal-oriented instruction to ‘create something,’ required participants to make various decisions. For example, they had to ask themselves: Am I going to work freely? Am I going to tell about myself through the clay? In observing this decision-making process, I later came to understand that for some participants the clay remained the center of their focus while for others the ‘story’ that they wanted to tell became the pivot around which they built their creations. Of course it was not always so clear-cut. Some creators focused entirely on the clay and what they can do with it, while others began with an exploration of the clay and ended with an image through which they told about themselves. In a few cases, the clay itself receded entirely into the background, becoming a vehicle through which the story was told.

Investigation of the clay and what could be done with it remained the focus of Nora’s creative activity throughout her experience with the medium. From beginning to end, Nora explored the clay in a seemingly unending process of creating and destroying and recreating images. She worked silently, occasionally pointing out and naming an image. I started to, simply, like, each time if it managed to stimulate my imagination somehow – simply to go in the direction because I...I didn’t have any idea of what was going to come out from each thing (1). Referring to her exclusive use of one piece of clay she said: I preferred not to take a new piece of clay because with this piece I have where to go. There’s a kind of some direction that you can begin to flow with. When I
asked her who or what was giving the directions, the clay or herself, she answered: *We took each other* (1).

In contrast, the use of clay in storytelling was evidenced in two ways: as an inherent element through which the story unfolded or as a means to an end. In the former case, the clay became an important aspect of telling the story where *Simply... I thought about myself... what to tell about myself and clay somehow was connected to that*. But *because clay is simply... it lets... it helped me express things that are more concrete... (correcting herself) abstract – by itself being formless – it doesn’t have... It passed between my hands and, like, it came out in the clay itself – just the forms that I made and my fingers* (Ceila, 1).

As a means to an end *...the goal was the product. Right now it doesn’t matter what the material was in actuality* (Yuri, 1). The clay was *only maybe an instrument for bringing it out, for externalizing the feelings, but no, the clay itself, the creating, wasn’t the issue* (Oren, 2). Majib exemplified this stance as he told the story about life in Morocco. *I can see myself, who I am, where I come from, the things that made me who I am* (2). He created a portrait of his home life, telling the story while creating small images: the water jug that women used to carry water from the well, the teapot that his grandfather and then later his father used to simmer the tea in for their guests, the couscous pot that his mother would use to prepare the meal in each evening while the children sat around her and listened to the stories that she would tell. He told the story while working and the addition of each small item added to the picture he was creating. The clay itself was unimportant to him.
The Extreme Case – Adar

Adar was the only participant who did not create a conventional product as an end result. In other words, she did not manipulate the clay to create a final image different from the ball-shaped lump of clay. She decided to tell about herself through a process of physically manipulating the clay, changing its shape, and finally returning it to its original form. She worked silently and then repeated the process while telling me what she was doing with the clay and what it represented for her. Adar’s words document her unusual process of creating and representing.

I think that, I saw it as a animated film... where you see the change in front of your eyes and, in the beginning I took some, I wet it with water and smoothed the lump and, I imprinted fingerprints in it, ah, as I see myself, ah, I, ehm, pretty easily influenced by people... people easily leave their fingerprints in me. Occasionally as phases of life change or things happen so, so I become smooth again and, and or I change my surroundings and then there are new people who imprint their fingerprints where the others still stay but, like, a bit more blurry. At some point she takes a small piece of clay from another lump, adds it to the larger ball, and continues: Ah, that actually it’s that each time new people are added, like, if assuming that the lump is me ah, ah I made something like this [a deep indentation] and something like this [closing the deep indentation] that testifies that sometimes I may close up or, like, withdraw into myself but in the end, ah, I pretty much return to be the round form that I began with, with a bit more material. That’s it (1).

For Adar working with the clay involved a parallel process of thinking and doing where thinking aroused doing and doing aroused thinking (2). As she notes, she did not really think about what she would do with the clay in advance, but rather took advantage
of the fact that the material that can return to its original shape and yet express something new. *I saw the water, so, like, I thought what can be done with it and how does it connect to me and what does it tell about me, and I did it and, ah, I guess that there were things also while I was doing it that I thought how does this connect to me? How does this tell about me?* (1)

Adar’s manner of working with the clay was also a way for her to feel in control of what she was ‘telling’ about herself: *When I express myself [in this way] so I can tell you anything and you don’t know what I really...* (1).

Adar’s rationale for creating in this matter exemplifies the difficulty that people often have in choosing what to tell about themselves, and their sense that their work conveys much more meaning than can be explained in words. *Ah, when you’re asked to introduce yourself there are lots of things, not one thing, and when you work with a material that is very easy to shape so, so, there is, there is the advantage of presenting a few of your selves...* (1). Thus she found that the clay enabled her to present a more complex picture of how she perceived herself.

**Product**

In this section I analyze the product of the creative process with clay from two perspectives: aesthetic evaluation as an underlying narrative and the participants’ perception of the product. Aesthetic evaluation as an underlying narrative relates to (a) aspiring to wholeness or perfection, (b) to the gap between the mental image and the product, or (c) to the perception of an external or an internal evaluator. Perception of the product looks at (a) what the sculptural form represents for the participants, (b) whether they view it as finished or unfinished, and (c) changes that occurred between the first and second sessions.
All of the 20 participants created a product: 12 created one product (although 3 of the 12 created a few pieces that were in some way related to each other, either by placement or by the story they told, and are therefore viewed here as one product); 4 created 2 unrelated products; 1 created 3 unrelated products. One participant did not create a conventional product and is discussed as the extreme case in the previous section.

The style of the products can be broken down into figurative (14), representational (8), and abstract (2). 13 were more horizontally-oriented and 15 were more vertically-oriented. 6 of the participants, who created more than one image, produced both a horizontally oriented and a vertically oriented image. The images varied and can be seen in the photographs attached to the synopsis of the participants in the section before the Analysis section. Each product was given a name by its creator. Except for the first participant, all the products were re-viewed by the participants in the second session. The participants were given the opportunity to take their products home with them at the end of the second session: 3 chose not to take them (of the 3, one who made two products decided to take one and leave one).

*Aesthetic evaluation as an underlying narrative.* The participants’ aesthetic evaluation of their products seemed to be an underlying narrative related to what they perceived as perfection or wholeness or achieving some form or image that they felt had worth. The establishment of whom or what determined that worth stemmed from their perception of an internal or an external evaluator. Some rated their products as

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31 I gave the first participant the sculpture to take home with her after the first session. It was only after she had completed the two sessions that I realized that I wanted the sculpture to be present in the second session so that it could be re-viewed.
satisfying, because it expressed what they wanted to say and achieved what they thought they could achieve, or they thought that art belongs to another realm – the realm of ‘fine art’ – and therefore would evaluated by someone more knowledgeable or capable. Those who tended toward the former mode of evaluation usually viewed their products more favorably. Those who tended toward the latter were usually more critical.

The aspiration to perfection or wholeness as an underlying narrative took different forms and for some seemed to be a general orientation. Yuri believed that most people, ah, in my perception of course, need to aspire to perfection (2). For him aspiration to perfection meant that the sculpture would be as close to reality as possible:

Simply, the aspiration is that there will be perfection. Like it exists in reality… (1). Eva viewed perfection in a different way. For her perfection meant that my work will be different…that it will go to different directions that, things that people don’t think about (2). For some participants the orientation was towards the opposite of perfection, an ideal of imperfection. Na’ama, for example, talks about liking things that are not complete because it gives them some liveliness (2).

The concept of perfection or wholeness related to their sense of the aesthetic. Aesthetic meant different things for different people. For some it meant following general rules relating to symmetry – because it bothered me that it wasn’t the same height…simply bothered the eye (Omer, 2). The original idea was really to turn it into a kind of bowl that will demonstrate symmetry…(Amit, 1). As a philosophy student, symmetry was just one concept that Amit battled with. In addition, it was too open; I didn’t like all these holes…I tried to make it look whole; that it will have a more defined form so as to quiet my soul…I think in general that we people live all the time within definition, you look for definition all the time (2). In contrast, Gad had a different
perspective on symmetry: *but specifically this imbalance is healthy because also in nature it, nothing is really symmetrical* (2). For Mona aesthetic related to stability. For example, she compares the different leaves that she had made to decorate her container: *Although in retrospect, when you see that there is one thin and one thicker, then the thicker one has much more...eh...it has much more stability. It's much more aesthetic* (2).

Some of the creators imagined that appraisal of their sculptures would come from external evaluators, so that *if someone would say that this sculpture looks good maybe it would also look good to me* (Eva, 2). At times, there was even a sense that the external evaluator would not be able to understand the creation because *I guess that if you look at it without my telling you what it is ... you just know that it's something about me, you wouldn't ... it's difficult for me to believe that you would reach the same things that really...it's impossible to understand, I don't know what can be understood from this but ah...with my explanation it expresses – like it expresses the reality, from my view* (Ceila, 1).

Other creators evaluated perfection according to internalized personal criteria, relating it to their sense of what they felt was right. While Itai talks about the *feeling of perfectionism that I'm all the time aspiring to* (2), he also says: *It seems that here...I tried to express myself in clay in the best possible way and it is expressed in that each time I tried better and even better to express and more and more to change and more to illustrate... All the time I aspired, I guess, to make it more tangible, to my feelings* (2). Yuri also views perfection as being a subjectively determined value: *In my opinion perfection is determined by each and every one. Maybe when you carry out something, so there is someone who holds your view and supports it and then he too will contend*
that what he did is also perfection. But the idea of perfection is born first of all from the rib of the creator (2).

Many of the participants experienced a gap between their initial mental image and the image that they developed while working. This gap often determined how they evaluated the product. This was particularly true of those creators who were more interested in exploring what they could do with the clay as opposed to those who were more motivated to tell their story through the clay. For Itai, his creation of waves was an expression of the recent changes in his life. While It's not similar to waves, I mean if an objective person would come here who doesn't know the story and would look and say 'a plowed field', would say ah 'regular strips' (2), he concludes: Bottom line I would give it a grade of 7 to 7 1/2. But it expressed what I feel and that's the most important in creation (2).

In contrast, Hannah expressed frustration in not being able to create the imagery she saw in her mind. This situation was familiar to her from her drawing and painting where if it's connected to art so there is this thing when you close your eyes and something comes out and it's something that I always tried to do but I haven't yet succeeded, the thing between the technical and (points to head) (1). Here too she is critical of what she can accomplish with the clay: I had a shape in my head of the lea-, how it should look, flat but with some volume, which will have this kind of form and I didn't succeed to do it with th- with th-, with cla-, clay (2).

Perception of the product. Placing their products on a turntable often appeared to effect participants' perceptions of their sculptural forms. The creator placed the product
on the turntable after indicating that he had finished.\textsuperscript{32} After placing the ‘finished’ product on the turntable, 8 of the participants continued to work on their sculptures. Guy remarks: \textit{...like I knew that there is, there is a side that is untreated} (2). Noah addresses the change in perspective that the turntable provides: \textit{It’s clearly three-dimensional but the moment you see it only from in front...I’m not completely sure but it seems to me that yes, that you do relate to it as something two-dimensional. The moment it turns also you see it li-, you see the thickness and also like this you see the backside and also we see that really the moment that I saw the back side, I began making all kinds of corrections and all kinds, so ah, like, I saw it more as something whole the moment it turns} (Noah, 2).

Amit develops this idea and says: \textit{Because then I could better look at it in a more, a more comprehensive and a more continuous way. Not in a way that I need to stop and to stop because each time you stop so your thoughts can scatter to somewhere else, but when it’s in a continuous form you think about the same thing} (2). The turntable thus provided the possibility of viewing the sculpture in the round, adding incentive to continue its development by providing a more complete view.

More than half of the participants described the product they created as representing an aspect of themselves. Itai created waves as a representation of recent changes: \textit{and there is this sense of ups and down that, like, you float for a period of time. Once you’re up and once you’re down. Once there are waves and once there aren’t waves. That’s the feeling that I have today} (1). Noah created an aspect of his personality: a head without a mouth because \textit{I really don’t talk a lot} (1). Na’ama created the symbol

\textsuperscript{32} The turntable was introduced after the pilot study. The exception to the regular procedure was Eva who is paralyzed in her right hand. I moved her developing sculpture to the turntable at an earlier stage so as to enable her more freedom and control.
of her community – a house on a hill – as a definition of her identity: which is a big part of who I am and where I’m from (2). Oren created four representations of the crisis that he was experiencing after his recent divorce: the broken heart – I recently experienced a broken heart (1), the brain – I can’t separate the rational from myself (1), the wall – my difficulty to look at things beyond [the present] (1), and the earth with a question mark which represents all kinds of existential questions that were revealed to me now which I never thought about... about the meaning of existence in general (1). Yuri created an aspiration: a lioness who is simply free, she’s not dependent upon anyone. She does what she wants when she feels like it... and that’s my aspiration also (1).

Five of the participants created products that they did not perceive as related to themselves, at least as evidenced by their statements. Rather, these products appeared to be attempts to comply with the request to create something in clay. This did not mean that less time and effort were invested in them or that they did not have some personal meaning that was not revealed in the research setting. Some examples are Mona’s bowl with decorations and small figures, the face that Yoav made with his eyes closed, Daphne’s lion-head, and Eva’s abstract formations.

It is important to note that most participants did not appear to understand some aspects of the sculptural forms – why they had made them in specific ways. Eva, who created an abstract sculpture that she related to forms in nature, says: You can see in this all kinds of forms. I made a lot of holes. I don’t know why (1). Using all of the available clay, Daphne created the head of a human-lion which appeared complete in the front but was hollowed in the back. She constantly dragged clay from the front of the developing face and smeared it into the hollow rear. She did not know why she created it in that manner although she was able to say that it was important to her to add clay to the back
because I knew that I couldn’t leave it hollow and like a bit unstable, like. I had to have something that will stand and will be stable. That’s the only thing that I can say about it (2).

It was not always easy for the participants to decide that their sculpture was finished. Seven of the participants continued working or touching the sculpted clay after stating that it was finished. As Amit said: ...you look at what you created and then you begin to look at what you didn’t create (1). Analysis of the visual data from the videotape indicated that continuing the work often involved smoothing and tapping the clay to refine its shape. Occasionally major changes were made in the shape. For example, Itai added a beach to his sculpture of waves, Gad completely reformed the bird that he had put in his Human Tree, and Na’ama added a river to the symbol of her community.

As noted above, I took the clay products with me after the first session and brought them to the second session for re-viewing. As discussed in the Domains of Content, clay changes as it dries. Its color, which was dark brown in the first session, became dramatically lighter when dry. The evaporation of the water in the drying process also causes shrinkage which makes details sharper. Some of the participants perceived this difference between the clay product as they left it in the first session and the clay product now before them as a change in quality or character. It look’s much worse than before. Eh...maybe because it hardened, there’s more...ehm...eh, everything is like sharp, like, all the bristles...I don’t know, it looks different. There are all kinds of, like, these sharp points. Understand? That...because it became hard... The color also changes a bit when it dries. Because...because then the material was fresher and softer, I remembered it as being softer (Ceila, 2).
Noah, who had particularly enjoyed using water and had been satisfied with the product at the end of the first session, now says: \textit{It had looked simply, ah, more shiny-like, that's what made the piece, I was excited about the water. It's very disappointing. Now it looks just like a lump of sand} (2). Na'ama too was disappointed because her first product was less similar to the mental image she had carried with her and glorified in her mind during the week, even imagining it with different colors: \textit{And now it looks a bit like a lump of clay with a point on top. I less see what I then saw so clearly} (2).

A few of the participants did not relate to any changes in the material or their perception of the product. Those who had been critical before were still critical; those who had been satisfied with what they had accomplished were still satisfied; and some even viewed their pieces as having changed for the better. For example, at the end of the first session Gad had been concerned that his human-tree would collapse or that some of the branches would break off. It now seemed more stable to him. Interestingly, Oren noted a parallel between the change in the material and his perception of himself. Referring to letting go of the intensity of his feelings around his divorce he said: \textit{Suddenly it seems to me to be something old. Maybe because the color changed, right? It was darker. So I say maybe it's like my thoughts need to really also dry in some way} (2).

\textbf{The Extreme Case - Ceila}

While most of the participants focused on the images, some also related to the meaning of the various sculptural forms that comprised the finished product. I view Ceila as an extreme case of representation because of her ability to relate various sculptural aspects of her creation to what she was trying to tell. Ceila created an abstract sculpture which she named \textit{The Internal Model – 2004}. It is divided into three parts
which are abstract representations of three periods in her life: her childhood, a crisis that began when she was 12 when her parents divorced and she and her father became estranged, and her present. She created these representations chronologically as she experienced them. Upon reflection she was able to provide an unusually comprehensive testimony of her interpretation of the sculptural forms of her piece and how they relate to the life story she was telling.

It was clear to me that I would make a hole the minute that it was something difficult because it reminds me of a fall — you fall and you get up — like, a fall is not necessarily something bad, simply someone who falls goes down so I couldn’t do it in the form of a mountain, for example, it seems to me not... I thought about some kind of break like this. Because if I say that this is me then somewhere, something in the middle, something was cracked. That was the first thing that I thought. I wanted to make all kinds of textures for the character to show that there are all kinds of sides — there is a funny girl, there is an indifferent girl, there are all kinds of things in your character that even clash with each other. Not everything is smooth like in childhood... So in the beginning I made all kinds of little hills like this and changes like this and I thought about all kinds of things that I got from my army time, things that I got in the university, in the studies, in high school, in the trip abroad. All kinds of things that were added to me and didn’t necessarily change in me. This is a change that happened in me [pointing to the part on the side between childhood and now]. I created it from myself. But these, for example, that I made these shapes, on purpose I made a circle and a kind of square, and this is a different kind of circle, an ellipse — these are things that were added to me from outside to inside. It’s not an inner change. This inner indentation is...
something internal that was created from the material but these are outer things that I added (1).

Correspondences

I was interested in discovering whether the participants could perceive possible correspondences between their meeting with clay and the way they are in other life situations. In this context, possible correspondences means that the participants can identify similarities or differences between their perception of some aspect of themselves and the three aspects of the creative process with clay – material, process, and product. Participants identified some correspondences by spontaneous verbalization, either while working or upon later reflection. Others were responses to my: “Are you familiar with this from other situations?”

In relating to the material, some of the participants noted a similarity between a general tactile pleasure or the specific enjoyment of the tactility of clay and that of other materials such as sand and earth. Orly remembers how she always preferred working directly with her hands, even when painting: *I didn’t like using a brush. It would limit me. I did everything with my hands. I didn’t care how dirty I got from the paint ... Clay gives me here the same feeling of working with material...feeling the material... and creating...passing to it what I feel through my hands and not through some tool ... without some means of mediation between us* (1). Daphne too relates to this tendency towards touch but in a different direction: *I sit for hours and stroke my dog and it seems to me that the sensation is the same, like there is, the sensation, at least the touch, is similar* (2). Eva widens this perspective of touch and talks about the kneading of the clay
as similar to what we do with life: *We knead it, all the time. To utilize everything, to utilize the maximum, to reach our maximum development* (2).

In the process of creating in clay, many of the participants perceived a correspondence between the way they confront problems and the cognitive, emotional, and physical strategies that they usually utilize in generating and developing ideas. Some of these correspondences can also be viewed as underlying narratives. In other words, similar underlying narratives influence not only what happens in this meeting with clay but are also present in other life situations.

Omri provides us with an example of an underlying narrative that influences the way he is in different situations. In the research setting he discovers a specific problem with the clay: He is not able to make it as smooth as he would have liked. He does not ask for help and when I question him about this, he responds: (laughing) *I, yes, I very, ah, I usually like to work alone and to do everything by myself. I’m that kind of person and I usually really trust myself. I know what I’m capable of and I run ahead. Often I also don’t ask for help. It’s also part of my stubbornness* (1). In addition, he also notes that he often relies on some previous experience as the basis for some new idea. He gives the example of utilizing his army experience with maps as the foundation upon which he built when he was in the field as a geography student. In the meeting with clay he recalls his experience with clay in kindergarten as *the first thing that jumped into my mind* (1).

For some of the participants, there seemed to be a general tendency towards a specific individual pattern of behavior. For example, while viewing the video of the first session, Amit talks about his perception that he is doing two unrelated things: talking to me and creating in clay. When asked if this behavior is familiar from other situations, he
responds: *It seems to me that yes, like a lot, all my life I’m laughed at that I’m a person who is capable of doing more than one thing at the same time* (2). Similarly, in relating to his trial and error approach while working with the clay Noah says: *I think that it’s, ah, yes, I mean, I think that, ah, it’s connected to a kind of impulsiveness of, good I want to connect them [pieces of clay], we’ll try it in some way...maybe it won’t work. It doesn’t really matter; it seems it doesn’t matter to me and really also like in life. I want to do something, I try, ah, I try like in some immediate [way], ah, it doesn’t always work ...it does characterize the-, how I deal with problems or in general* (2).

Some correspondences seemed to be similar or dissimilar in relation to different areas. Daphne, for example, notes a similarity between how she thinks when she develops an idea for a philosophy paper and what happened when she worked with clay: *Always the beginning is intuitive and the most irrational things and then after that you start to make connections. That’s also what happened here* (1). In contrast, for Daphne the actual doing is dissimilar in the two creative areas: When she is drawing with a pencil or with ink, she tries to be very exact which always exhausts her. The clay did not enable this kind of exactness so it was *more fun in the long run to make something less exact and less tiring* (1). She sees these two modes of creating as *a kind of tension that I have* (1).

Itai perceived a difference between thinking and doing. While viewing the video, it seemed that he immediately began developing some idea. In response to my query about this immediacy, Itai noted that in areas related to doing such as physical or creative work or work with people *Yes, it happens in 70%-75% of the cases when I’m focused and I know exactly what I want to do* (1). In contrast, relating to thinking, he reflected that in his studies it takes him longer to understand and to think.
There also seems to be a correspondence between modes of thinking. Oren talks about a parallel between his associative mode of thinking in general where I know that also, also while I’m talking with you so one thing brings up another thing and I move from topic to topic, it’s, it’s my thinking. Once it was also much more problematic, that I would begin one story and finish with some fourth or fifth story, like I would jump from story to story (2) and the process with the clay where it flowed from one thing to the other (2). In contrast, Amit was constantly thinking about how develop his bowl into something that would satisfy his conceptualization of the product he had in mind: Yes, something that bothers you, like something that doesn’t [fit], and that’s really something that I very very much like, in general in art or in general...it’s a kind of irony, to laugh at, at things that we take at face value (1).

The first correspondence between the product and the creator that emerged from the data was the representative nature of the images to personal characteristics or to specific life situations. These were discussed in the previous section in relation to perception of the product. To further clarify how some of the images were representative of specific life situations, I present one more example. Na’ama created two sculptures: the first was a representation of the symbol of her home community and the second was a vertical abstract image which she name Vector with Movement. Upon reflecting on these two images she says: They are similar in that in both there is me, from me, ah, I very much like things that rise up, that have some, ehm, how to call it, not appearance, but, vision that, like, thinking with vision...on the other hand I’m very much connected to the ground, to where I come from, to the ground as ground, ah, and I, like, move between these two worlds of ah being a person very ah, ah pragmatic, to compromise
between positions and do what, what is necessary and between ah to go wild like the wind (2).

In addition to representation, however, certain correspondences to other aspects of perception of the product were observed. For example, Mona talked about her not liking empty spaces or dead moments in general. She fills space and time and usually does not sit with arms folded (2). This was evidenced in the way that she worked with the clay: smoothing and fixing to bide time (2) and creating small images to put inside her bowl although they aren’t connected...It simply was too empty for me (1). Orly related to the product as something of value which could contribute to relationships: I have a tendency to create each time original things, if it’s birthday presents, if it’s any present that I give because the feeling that I made someone happy by not giving him something mundane that OK here is another present and another....instead something that... when he’ll look at it he’ll remember that...this he received from me and it was something that caused him to smile. Maybe something that will strengthen the relationship (1).

The Extreme Case – Niva

Niva demonstrates an extreme case of a correspondence between her meeting with clay and how she is in other life situations. I met with Niva for only one session. It was a very difficult and painful session because she was constantly anxious and self-depreciating. In addition, she did not want anyone but me to witness the video and was concerned that the student who worked the video camera would hear everything that she was saying. There were often tears in her eyes as the process brought her face-to-face with her negative perception of herself. I was constantly aware that I was in the role of researcher, not therapist, and therefore it was necessary to maintain this boundary. When
I followed up the session with a phone call, we agreed that a second session would not benefit her. Although the data from her session is not analyzed in depth in this study, this brief case description provides a unique example of a participant’s reaction to an encounter with clay.

Niva didn’t know what to do with the clay. She became anxious because she experienced the instructions as ambiguous. She wanted to make something pretty, but did not know how: *I don’t know what to do if I’m not told.* As can be seen from the photograph of her product, Niva repeatedly created small cylindrical forms *to fill up time*, using all of the available clay. She told me that this is the way her life is – repeatedly doing things that, in her eyes, lead nowhere and just fill up time. In the past she studied behavioral sciences, and is now studying for a teaching certificate, but has not yet decided if this is something she wants to pursue. She already has plans to study something else next year but she is not sure about that either. Niva’s process with the clay seemed to be like a mirror, a mirror reflecting her thought: *That’s the way my life is passing me by.*

Conclusion

In the Analysis section I have presented a construct which enabled me to ‘make sense’ of the rich and varied data that emerged in this research. The section on ‘Material’ revealed some of the various sensations, feelings, thoughts, associations, and images that may arise while exploring clay with eyes closed and with eyes open. The section on ‘Process’ demonstrated some of the underlying narratives, the cognitive processes, and the physical strategies that participated in generating and developing ideas and in confronting problems. In addition, possible goals for creating in clay were
presented. The section on ‘Product’ showed how these non-artists related to their clay products: aesthetically and personally. The section on ‘Correspondences’ noted the participants’ perception of possible similarities between their process with the clay and how they are in other life situations. Finally, the ‘extreme’ cases in each section provided an outstanding example for each of the categories.

Throughout the analysis, I have tried to maintain a balance between my construct and the visual and verbal data. With that end in mind, the participants’ reflections and my observations of what they were doing and what was happening to the clay were preserved. In the following sections, I discuss the results and the methodology of this research as a continuation of my ‘meaning-making’ of this multi-faceted dialogue between non-artists and clay.
CHAPTER 6

DISCUSSION

The purpose of this research was to explore non-artist creators’ verbal and non-verbal ‘dialogues’ with a specific art material – clay. The term ‘dialogue’ in this study is multi-faceted: It represents the ongoing reciprocal movement between the creator, the material, and the emerging forms or structures where the creator both influences the material and the form and is influenced by them. Dialogue here also represents the interface between various underlying narratives that influence the individual’s perception of herself within a creative process and what actually happens with the material: the way that these narratives influence the interaction between the creator and the material, the process, and the product of art-making. These dialogues between creator and material can be seen to exemplify individual ways of ‘making sense’ in the interaction between sensing, feeling, thinking, and doing, and the material, in which structure, process, content, and meaning intertwine. In addition, correspondences were perceived between: (a) the creator’s dialogue with the process of creating in clay and/or (b) the emerging image/s and other life situations.

Underlying narratives

I preface the Discussion with the issue of what I defined as underlying narratives – the creators’ subjective perceptions of themselves that they brought to the ‘meeting with clay.’ Bruner (1991) has argued that “we organize our experience and our memory of human happenings mainly in the form of narrative – stories, excuses, myths, reasons
for doing and not doing..." (p. 4) and that there is the possibility of "narrative as a form not only of representing but of constituting reality" (p. 5). In this study, the participants' underlying narratives were related to self-evaluation as a creator (compared to other areas or other people, sense of self as a creative person, and lack of technical knowledge or skill), expectations (the creators' expectations from themselves or their perception of my expectations from them), and aesthetic evaluation (internal or external).

Initially I began the research with the assumption that underlying narratives do exist, would be an important part of the research, and would lead to a greater understanding of what non-artist creators subjectively bring with them to the act of creating in clay. My thought was that these underlying narratives might provide me with a differentiating frame of reference. The data demonstrated that most of the participants (16) did not perceive themselves as being creative in the arts, in general, and with clay, in particular. More than half noted a lack of technical knowledge or skill as a factor in their not being able to lessen the gap between the mental image and the concrete product. In addition, when relating to aesthetic evaluation, some of the participants (6) spontaneously cited external evaluators (other people – artist or not) as being more knowledgeable or capable in determining artistic value while others (5) cited internal evaluators (their own evaluation).

All of this, in itself, is actually not surprising as the criteria for participation in the study were formulated around their not being practicing artists or having had extensive experience with clay. Thus, while the assumption of the existence of underlying narratives was borne out and were clearly present in their various forms, they did not contribute to a better differentiation. The participants came to an unfamiliar situation where they were required to do something that they are not used to doing, and
where there was a perceived creative or aesthetic expectation. In such a situation it seemed reasonable that the participants would enlist an underlying narrative to protect them from a sense of inadequacy.

As noted in the Domains of Content of this dissertation, art therapists observe that people who come to art therapy need to be encouraged to begin creating as they perceive themselves as non-creative or unknowledgeable. The stated perceptions of the participants point in this direction. Therefore, the underlying narratives can be seen as a normative attribution[^33] which does not differentiate between modes or types. They are argumentations (Bar-On, 1985) which have been mobilized to enable them to cope with the research setting. With that said, understanding the specifics of individual underlying narratives can be important for the art therapy situation. Such understanding could help art therapists distinguish between the need to support their clients in developing a better self-image as a creative person and the need to provide knowledge of materials and techniques where lacking.

In addition, it is important to note that the underlying narratives also did not differentiate between the participants' satisfaction or dissatisfaction with either the process or the product. Many of the participants did express either full or mixed satisfaction with the process and/or the product. As Mona says: *I’m satisfied, like, I did everything that was possible to do here from my side. I didn’t think that I could do something better. I did what I could with my meager artistic talent.* Some of the participants expressed satisfaction with the process: *what was interesting? First of all the work itself. To see what exactly, what exactly comes out. Because I didn’t plan in advance what is going to be there. And simply it’s something that I haven’t done in a*  

[^33]: It is important to note that normative attributions are culturally based.
long, long time. First of all, it was interesting to come back to it and, I myself... to remember what I remember from it and what not and.... in general all the... all the... all kinds of things that... that you have to be quiet and concentrate on only one thing is always something very, very special and interesting (Nora, 2) and dissatisfaction with the product: I thought about it a lot. I thought about why I don't do similar things more often. As you can see, there is a reason why I don't do it more often... eh... that I'm not really talented in it... (Nora, 2)

Thinking and Doing

The interaction between doing and thinking emerged as the most significant finding of this research. The doing category encompasses the physical manipulations that the participants utilized, the tacit knowledge that they enlisted, and the trial and error strategies that they applied to the process of creating in clay. The thinking category encompasses the different modes of thinking strategies that the participants employed before, while, and after doing. This category can be organized into four groups, where each group relates to a different mode of thinking strategy. Three of these groups can be seen along a continuum in which conceptual or planned thinking is at one end of the continuum and associative thinking is at the other end. In the middle are those participants who used a mixture or a back and forth dialogue between planning and responding to associations that resulted from accidental occurrences. In the fourth group are participants who made more than one product where in one they employed a

34 I am not suggesting that this division is always very clear-cut or easily discerned. A continuum, by its nature, implies multiple degrees and the probability of overlap.

35 Bar-On (1999) suggests a similar typology of conceptual, back and forth, and intuitive in the chapter ‘Maps of mind and nature’ although he does not relate to them as being on a continuum. He defines them as ‘ideal types’ and notes that in reality these ideal types don’t exist. I agree with his fundamental perspective that people are more complex than any differentiating typologies that we ascribe to them.
conceptual mode and in the other they employed an associative mode of thinking. In the following I exemplify the interaction between doing and the different modes of thinking strategies.

In the eyes closed stage, most of the participants reported that they had no specific thought or idea of what they would do with the clay. Their thoughts were diffusive and sensory and/or associative responses were more prominent. In other words, they were more focused on doing or on thinking about the doing. This doing was of an exploratory nature: My thoughts were concentrated around the clay. I mean I didn’t think about anything except for the clay. I felt a soft, cold body, viscous like, some kind of plastecine, ah, and the first feeling that I had was to press on it a bit and to try and soften it more and straighten it and I think that’s what I did (Itai, 1). This changed when they opened their eyes and received the second instruction. At this point, some mode of thinking was activated, a mode which seemed to be a general orientation for most of the participants, correspondent to their modes of thinking in other life situations.

Conceptual thinking

Conceptual thinking or planning, as an exclusive mode, was employed by 8 of the participants (Adar, Amit, Itai, Mona, Majib, Omer, Ceila, and Yuri). This means that they came up with an idea of what to create, usually quite quickly. The idea sometimes came from some previous experience with clay, usually in childhood, and sometimes from some representative image that came to mind. The clay was seen as enabling where There isn’t the fear of making some shape that is wrong (Ceila, 2). This is similar to some artists’ definitions of their creative dialogue as actively shaping the passive material and as planning and controlling the process and the outcome. In some of the cases (Amit, Mona, Omer), I could also see a similarity to what analytical art...
psychotherapist, Joy Schaverien (1992) calls the diagrammatic image which “is usually an approximation of a preconceived mental image” (pg. 86).

For these participants, conceptual thinking was prominent in relation to both what would be made and in planning how the imagined goal – the mental image they had in mind – would be achieved. In other words, thinking about what to do, also involved thinking about how to do it. For example, both Amit and Omer let the mental image lead where Most of the things that I did were just to think about the final product more or less (Amit, 2) and The goal was to create the final shape that I had in mind (Omer, 2). Amit, who was more invested in understanding the process, is more explicit about the doing: In principle, the first thought that I had is that any body that you have, simply to take it and to sink it inwards. Base on the bottom and its side walls go up and, and that’s more or less what I tried to do but here it’s a bit more difficult, so I made it all [together], because the goal was to make it flat and then slowly, slowly to raise the side walls and to give it some kind of round shape (2).

While Amit was more descriptive about what he had done, Omer was perfunctory in his response to my question: “How did you know to make it that way?” He says: It’s automatic, nothing special, if I need that shape I make that shape. It’s not from some method or thought about it (2). This kind of doing can be seen as a kind of tacit knowledge: being able to do something while not knowing exactly how you know it (Schon, 1983). It can also be seen as a difficulty in verbalizing what you know or what you are doing, especially in relation to an area that you are not used to talking about or about which you lack technical knowledge or experience. “For such an act relies on interiorizing particulars to which we are not attending and which, therefore, we may not be able to specify, and relies further on our attending from these unspecifiable

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particulars to a comprehensive entity connecting them in a way we cannot define”

Another form of thinking and doing in the conceptual mode was carrying on an
internal dialogue or ‘talking themselves through it.’ This internal dialogue was usually
silent and only reported upon later in the reflective stage, often prefaced by “I said…”
While re-viewing the video of her clay process, Tsela reflects upon the development of
one aspect of her creation: also because I thought about it and... I said, how will I make
it and then... eh... and then the idea of different shapes came to me (2). Sometimes,
though, as in the case of Mona, the internal dialogue was verbalized vocally. For
example, when she planned the various stages of the decorated bowl she was creating,
she talked herself through her planning out loud but as though talking to herself: I’ll
work on the aesthetics, first of all to make it pretty and then I’ll put decorations here (1).

The popular assumption is that conceptual or planned thinking might be tied to a
figurative or realistic creation. While this was true for Amit, Omer, and Mona, all of
whom based their creations on some variation of a bowl, and for Itai, Majib, and Yuri
who created other figurative sculptures, it was not true for Adar or for Ceila whose
creations were abstract. Abstract art forms can also be created conceptually or thought
out. There might not always be a clear mental image of what the product will look like
but there is an idea or concept that the creator wants to express and there is thought
about how to go about doing it. Both Ceila and Adar, as described in the extreme cases
of process and product, respectively, demonstrate the way thinking and doing were
intertwined where the hands were working while the mind was thinking about the ‘what’
and the ‘how’ of their developing abstract creations. I mean it went in stages. I saw that I
knew I want to tell about myself so I started smoothing the lump with the water and then I already knew that the next stage would be fingerprints (Adar, 2).

Associative thinking

In my construct of these non-artist creators’ dialogue with the material and with the art-making process, associative thinking is at the other end of the continuum. Before continuing with the discussion, though, there is an important distinction which needs to be made between associative thinking and association to or the representative nature of an image. I define associative thinking here as a process by which some feeling or association or idea, which didn’t consciously exist before, emerges or is perceived from what is happening to and with the material. In contrast to conceptualizing or planning in advance, the creator begins with doing. The result of that doing, here manipulating the clay, is a change in the sculptural form or in the texture of the clay. This change generates a response to the emerging form which the creator then proceeds to explore. A personal relation to the image may not be immediately apparent to the creator.

In contrast, the creator may have constructed some image which she associates with or which represents something meaningful. These representations may be conceptually planned or seemingly accidentally arrived at but they are more clearly representative of something that the creator is trying to consciously express in the clay. Yuri’s Lioness, who is simply free, she’s not dependent upon anyone (1), is an example of a conceptually generated image which represented something that symbolizes me (1). We can compare this to Oren’s first image, The Broken Heart, which materialized when I played with it, I said we’ll see what I can do and then when I folded it so it seemed to me, here already in the folding it seems to me that some heart came out and then it raised the first association (2). This image, which was representative of his current life
situation ...because I'm broken-hearted now...(2), while seemingly accidentally generated, also seems to have been waiting in the wings for its cue to move to center stage.

Three of the participants (Eva, Nora, and Noah) belong to the group where an associative mode of thinking led the process. As noted above, when an associative mode of thinking is prominent in the initial stage of creating, there is no consciously generated product in mind and no accompanying mental image. The process is not planned but rather exploratory, experimental and the ‘doing’ leads the process. The creator manipulates the clay in various ways, employs different physical strategies, and ‘discovers’ images or associations to images that seemingly emerge by themselves. There is often the feeling that the material or the emerging images lead the process. Art therapists have noted that immersion in the creative process can bring about a feeling as if the medium has “taken one over” and is “directing one in what to do” (Case & Dalley, 1992, p. 104).

Referring again to my construct of the way artists talk about their art-making, I perceive a similarity between the participants who worked associatively and those artists who relate to the inherent qualities of the material and the emerging images as leading the process through accident or spontaneity. This process can also be seen as analogous to what Schaverien (1992) describes as a common way whereby an embodied image may emerge where “While making the initial marks the patient may have been reminded of something, and this association may have been incorporated, and so the meaning of the picture emerges” and “If there was no preconceived mental image, one may emerge in association to the marks” (p. 87). Schaverien was talking about drawn or painted
creations but I think that her construct is relevant to the creation of sculptural form as well.36

Interestingly, the style of creating of the three participants who worked associatively can also be viewed along a continuum from continuous associative thinking throughout the process to associative thinking as a catalyzer. The former was accompanied by ever-changing images. In the latter associative thinking initiated the process but led to defined images. The ‘doing’ in the former was mainly diffusive and exploratory. In the latter, exploratory and investigative physical strategies became more goal oriented each time an image began to emerge.

Eva created an abstract sculpture made up of pieces of clay which she had squeezed and pinched into different shapes. She accompanied her doing with a vocally expressed, associative stream of thought, at times related and at times unrelated to what she was doing and what was happening with the clay. There was a quality of unknowingness (Bliss & Wilborn, 1992) to her work: I have no idea what I'm doing (1). In line with her associative stream of thought, the meaning that she attributed to the images kept changing, where often the same image aroused different associations: Yes, it looks like maybe an upside-down turtle or it's reminiscent of some sex organ, I don't know... (1). I look at it from the side and it looks like some kind of dragon... you see this is the head, this is the tail. A seal. A seal and here there's some kind of fish, you can see (1). Her evaluation of the product similarly slides between sometimes it looks nice to me and sometimes it looks very ugly (1).

36 Schaverien suggests that the two types of images – diagrammatic and embodied – evidence a different kind of involvement with the image-making process: The diagrammatic image is “merely descriptive” (p. 79) while in the case of the embodied image “the intensity of the pre-conscious or unconscious mental image is articulated in the pictured forms” (p. 87).
As described in the analysis of the data, Nora worked associatively, creating an ever-changing stream of images, each of which she tried to develop into something that she felt has some aesthetic value. In the second session, Nora reflected on the thoughts she had while working: *There was calmness and there was...like...there was a little time to think about all kinds of other things from the side and, like, and because it requires quiet and calmness...like...it gives you time to think about them...and...from a direction or in a way that I didn’t think about till now. Simply all kinds of thoughts that flow through your mind without connection* (2). Her ‘doing’ encompassed different physical manipulations, some of which she remembered from childhood experience and some of which were experimental. When asked about a repeated physical strategy of dividing the clay (which seemed to indicate a moment of change), Nora’s answer was equally diffusive: *it’s all kinds of things that seemed to me at that moment. Some idea that was received from some shape from...from a certain angle that I looked [at it] (2). Thus there seemed to be a congruence between her associative thinking while doing and her associative doing while thinking.*

Because there had been no conceptually conceived product in mind or some initial mental image, for both Eva and Nora it was difficult to decide when to stop the doing; when they could deem the sculpture a finished product. *Everything I would want to change. I’m always a person who, I never, sometimes not satisfied, that all the time I want, sometimes you have to say Enough, That’s it, It’s sufficient* (Eva, 1). For Nora, the final product was simply the last thing that she created and not one that she especially evaluated as having some aesthetic worth or personal meaning for her.

Noah is at the other end of this continuum. In the beginning *I didn’t have the vaguest idea what I’m going to do* (2). He added another lump of clay to the first one
because I knew I didn't want something tiny (2). The adding of another lump of clay on top of the first one brings him to some vague idea of an elongated figure. Noah is entranced by the effect that wetting his fingers has on the clay which brings him to pressing, and smoothing physical strategies. He later reflects: I didn't decide what to do and then do it, rather while I was fiddling with it, so something came up (1). In the end, his 'fiddling' becomes Ah, it's a kind of face. Suddenly it looks like an owl but that's not, not the intention (1). Trial and error, which he is familiar with from other situations, was a prominent aspect of Noah's process. It too was not thought out or planned but rather focused on doing: Right away to confront the problem in a practical way and not to begin to think too much (2). For Noah, doing was the initial starting point and the accompanying mode during the process while thinking began diffusively and slowly became more defined.

Mixed conceptual and associative thinking

Between these two extremes on the continuum are the four participants (Daphne, Gad, Hannah, and Razia) who employed a mixture or a back and forth dialogue between planning and responding to associations that resulted from accidental occurrences. Moving back and forth between planning and responding is a complex strategy. The conceptual aspect requires the participant to think about what he is wants to do and how he wants to implement the idea. It provides a degree of structure and some direction. Responding to unplanned associations that arise as a result of the physical strategies, and the accidental outcomes of those strategies, necessitates a certain degree of flexibility or being able to be in a state of not knowing. Here moving back and forth between the two – between composition and execution – means being able to conceptualize – respond – re-conceptualize, etc. or to respond – conceptualize – respond – re-conceptualize, etc.
Razia, for example, created two sculptures, both of which represent her hopes for the future. She describes in detail the process of creating her second piece, a representation of her expectations for a year hence: *I began here, no, I began with up.* With that I started, to aspire up, to succeed, all kinds, going up and then I think I made the triangle, simply as something, no idea there. And then there was searching, like, and then I had like problems, lacks (she’s referring here to an expectation of problems or lacks in the future), there’s that, and then when I tried to think about something whole a circle came out, whole, so we continued ah, the square, I don’t know, a square came to mind. later it was portrayed in my mind as a dice, so I said: ‘I’m not making it a dice, because it’s not luck...’ ah, so I made the skirt with the hole, where things need to come out from inside me, and then a star came out, that that’s really a symbol of success...and then in the end...in the beginning it seemed like a plus sign, like positive things, then it became a smile of happiness, and then somehow it exactly connected to the beginning and became like an anchor, like a beginning (1). From her description, we can see how Razia moves back and forth between the ideas that she has about what represents her hopes or what she expects for the future and the emerging images. At times she creates the symbolic image and at times it *comes out* in the clay as a result of what she is doing with it. The thinking and the doing seemed almost to be in a dialogical dance, where at times one is leading, and at times the other.

Moving back and forth between these two modes of thinking and doing also requires a move between leading and being led. Gad eloquently expresses this dilemma when he says: *Like, what was strange in this whole process was that I didn’t know what leads wh-, what. Like, it’s difficult for me to say that I led the process and difficult for*

37 I have shortened her description for the sake of brevity.
me to say that I didn’t lead th-, because it’s ridiculous, because I, because I’m the one who led but the material in some way also led me, because I didn’t know the material, the pressing created something and, and then, like, that reaction of the material caused a certain cognitive reaction in me and it was a kind of dialogue, like also when I thought, when I looked at it, and felt at the same, the same time that I’m pressing and I have no idea what’s going to happen when I press (2).

Gad could also see this mode as relevant to other life situations, for example in his work with children where: when we reach some situation where they are very agitated and I, like, need to be less of a counselor and that’s to be a bit more therapeutic and to be attentive to the child and his needs and I’ll say a word and I’ll, I’ll press on some specific spot and I’ll see how he reacts to me and then according to that I’ll need to continue and react, to see if it’s right to press like that or not to press at all, to take a step back or forward and, and so on, it’s, it seems to me that it happens every day (2).

Utilizing different modes

The fourth, and final, group comprises the four participants (Na’ama, Orly, Yoav, and Oren) who created more than one product, where they employed a conceptually planned strategy in one and an associative strategy in another. Each of the four is a unique example. Na’ama created a figurative, conceptual piece first (the symbol of the community where she grew up) and then an abstract, associative piece (Vector with Movement) second. Orly created three sculptures: In the first, A Snail, the touch and the smell of the clay in the initial, exploratory stage, raised an image of a something she had made in childhood. In the second sculpture, An Oyster Shell, the material led where There wasn’t anything...specific that I thought of but while...eh...touching the material it suddenly began...eh....also the material gets a certain shape the minute you play with
it and then it raises associations and immediately...eh...the idea came to me (2). In the third, Hand with Flowers, she returns to a conceptualization where Less the shape that reminded me what it is. More to feel the material and to imagine...what it will be in the end (2).

Yoav, who is discussed as the extreme case in the Material section of the Analysis, worked associatively with his eyes closed, letting his fingers lead and develop his sculpture which he named Human. When he opened his eyes, he moved to a conceptual mode and created what, for him, was a less meaningful product: a Bowl similar to those he had seen in his trip to the Far East. Finally, Oren created four pieces, the first associatively and the following three pieces conceptually, having emerged in relation to the first sculpture.

Interestingly, for these four participants, each of their sculptures and/or modes of creating represented some aspect of their lives or of themselves. Na’ama and Yoav can be seen as using the contrasting modes of thinking and doing as differentiating between contrasting aspects of themselves. For Na’ama, her two sculptures represented how she perceived herself as both grounded (her conceptual sculpture) and wild like the wind (2) (her associative sculpture). Similarly, while reflecting, Yoav talks about two aspects of himself which can be seen as related to his two modes of creating. There is the side of him which really believes that serenity comes actually from absence of thought and it was easier to do that here (with his eyes closed) (2). In contrast, I really need to know what is the next step, and what are the next five steps, and what are the next ten steps, otherwise I feel very unstable, unbalanced, and threatened and I’m really working on this so now it’s less than in the past but it’s still something very dominant (2) (the conceptual sculpture).
Orly and Oren utilized the different modes of thinking and doing to create representations of different aspects of their lives. Orly related her three products to herself and her family—*I now tie this all to... it all ties to home, to family* (2) the *relationship between me and the family* (2). Her *Snail* was connected concretely to her father (conceptual); the *Oyster Shell* to her aspirations for herself: *And the pearl is some kind of treasure – secreted and hidden somewhere – that I would like to find – not necessarily materially but actually the fulfillment of dreams* (1) (associative); the *Hand with Flower* is again a concrete reminder of her family: *It raises the association of thank you. We usually give flowers in the family when we want to express something...* (2) (conceptual). Finally, as noted in the Analysis, Oren created four sculptures, all of which related to different aspects of his current life-situation (his recent divorce): the *Broken Heart* which represented how he was feeling (associative sculpture) and the *Brain, Wall, and Earth with Question Mark* which represented the thoughts that occupied his mind (conceptual sculptures).

From these examples, it seems possible to suggest that employing different modes of thinking and doing enabled these participants to express or represent a multiplicity of facets of themselves. Here, these facets comprised contrasting aspects of personality (Na’ama), a contrast between doing and thinking (Yoav), the relation of family and self (Orly), and the mixture of feelings and thoughts that are inherent in a crisis (Oren). As noted in the Domains of Content, Galenson (2001) posits a controversial model of two exclusive types of innovative art-making: aesthetically

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38 Galenson (2001) describes Pissarro’s failed attempt to move from the experimental approach of Impressionism to the conceptual approach of Neo-Impressionism: “…he revealed his awareness that an artist’s use of an experimental or a conceptual approach was not subject to choice, but stemmed from basic traits of personality” (p. 95).
motivated experimentation and conceptual execution. While the participants in this research are not artists and have not established a familiar (previously known or ongoing) mode of working with the art material, they demonstrated a wider range of possible art-making modes of thinking and doing: In addition to a conceptual and an associative mode, some also employed a mixed associative and conceptual (moving back and forth between the two) or a contrasting mode of thinking and doing in separate products.

Similar to the participants in this research, in art therapy the clients are also often unaware of the range of possibilities inherent in any given art material and unsure of their capabilities and/or their creativity. Perhaps, while in a state of ‘not knowing,’ some people may ‘fall back’ on a familiar mode – familiar from other life situations or ways of thinking and doing – and perhaps, paradoxically, for others ‘not knowing’ may enable a greater range of exploration. In art therapy, exploring both avenues – the familiar modes and ‘not knowing’ – can contribute to clients’ understanding of their coping and creative styles.

In contrast, Bruner (1991) suggests that “Each particular way of using intelligence develops an integrity of its own – a kind of knowledge-plus skill-plus tool integrity – that fits to a particular range of applicability” (p. 2). He calls this “culture’s treasury of tool kits” which are “domain specific” (p. 2). His conceptualization implies that while people may try to apply familiar thinking and doing modes to unfamiliar situations, the lack of knowledge-plus-skill will influence the outcome. This could account for the frustration that some of the participants expressed in their inability to lessen the gap between the mental image, or what they would like to achieve, and the final product: *Just like that, when I tried to strengthen it, it made it more blurry. So I left*
it. For example, when I made the face of the bull... I tried to give him a face and all the folds that were there reminded me of it and when I tried to really make it, it turned into the face of some smiling child. That’s why I erased it pretty fast (Nora, 1).

Artists experience similar frustration but it is not necessarily a deterring factor as it can be for non-artist creators. In his phenomenological study of the creative process, Bindeman (1998) sees this gap between the imagined and the realized as a positive force of creativity. He says:

The amplification, simplification, and even discarding that are all variously and subsequently performed on the artwork are modifications the artist enacts on the external perceptual object as he or she compares it with the internalized model he or she has formed. Because this internalized model is itself undergoing changes, the entire process is likely to fail. This frustration or inner tension that arises between the artistic subjective consciousness and its impossible desire to dominate its object is the engine that drives the entire creative process. (p. 73)

This can be seen as a difference between artists and non-artists: Artists look for, find, and try to solve problems that challenge them. The non-artists creators in this study focused on solving problems that arose. Perhaps Bruner’s (1991) knowledge-plus skill-plus tool integrity provides the confidence to seek problems or challenges within a domain. Lacking it, the non-artist creator engages in problem-solving strategies.

The dialogue between thinking and doing

From the beginning of my research, I have talked about dialogue. Can thinking and doing be seen as two kinds of ‘languages’ which come into dialogue here? There is the language of thinking about what is happening or what I want to happen or associations to forms and images that the clay assumes and there is the ‘language’ of ‘doing’ with the clay: If I stretch the clay too thin or pull it, it will tear. If I smear or drag
one piece of clay to the other while it is wet, the two pieces will adhere to each other. If I press it or poke it, I’ll create an indentation or a hole. If I spread it out, it will assume a flat form. If I build it up, it will assume a vertical form. And so on and so on. Inherent in the ‘language’ of ‘doing’ with clay is a wide range of possible physical manipulations or strategies but there are also, as in any ‘language,’ principles and procedures which influence the outcome.

If viewed as two languages in dialogue, it is also possible to envision that in the processes of translation, transference, and transformation (Langer, 1953) when creating sculptural form in clay, trial and error and tacit knowledge act as mediators between the thinking and the doing. In this research I am relating to trial and error as a conscious process of testing and to tacit knowledge as knowledge that you are unaware of. In trial and error you think about what you are doing; you test to see if your ‘doing’ works and if it produces the desired result. If it succeeds you proceed from there: because it joined in a uniform way so, it seems to me, I continued (Na’ama, 2). If not, you either try a different approach – To strengthen the places, the thinner ones that..that..like, to thicken them (Nora, 2) – or abandon it altogether: And this was some attempt to make this neck which didn’t work. So I simply abandoned it (Omer, 2).

Most of the participants could not really describe how they knew to do what they did but they seemed to posses some tacit knowledge about how to work with the clay. Some attributed it to some memory from their experiences with clay in childhood, or to knowledge gained in the initial exploratory stage with eyes closed, a sense of familiarization – The moment you know the material, you feel more confident to deal with it (Nir, 2) – or to a vague sense of knowing what to do – Like I had to make, from a ball to turn it into something that has a hole and simply to push the things inside. It
seems to me there isn’t another way (Omer, 2). Amit, who had no recollection of previous experience in clay and who had explored the clay in a perfunctory manner in the eyes closed stage, attributed his knowing what to do to two things: sight – Altogether it’s something that you see (2) – and to tacit knowledge in his hands – But the hands look very decisive, like ‘we know what we want, know what we’re doing and it doesn’t matter what you think or decide’ so it’s, it’s not, like it’s a matter that they really know what they want (2).

Clearly this dialogue between thinking and doing is not necessarily a linear one where a question is asked in one language and answered in the other. They may dialogue sequentially – perhaps more so when conceptual or planned thinking leads to a more goal oriented doing – or concurrently when working associatively or back and forth between planning and responding to accidental occurrences. In addition, other factors enter into this dialogue: the attending emotions with which the creator imbues the material, the process, and the product, the underlying narratives that the creator brings to the process, cultural norms, and, of course, the context in which the creative process takes place. What I have tried to demonstrate in this discussion is that thinking and doing create a dialogue, or different variations of dialogue, in which each has a unique contribution.

Correspondences

In addressing the construct of the participants’ perception of a correspondence between some aspect of their creative process with clay and how they see themselves in other areas of their lives, it is important to clarify my use of the concept of ‘perception.’ The participants did not undergo psychological or cognitive testing which might provide
a more objective validation for these correspondences. My perspective comes from the field of art therapy, where we work with what the client brings to the session. The analytic process used in this research is similar to Linesch’s (1994) hermeneutic circle in art therapy research and practice where “the client is the expert and the therapist is the ‘not-knowing’ participant” (p. 189). The data demonstrated that the participants often perceived a clear correspondence between some aspect of the creative process with clay and how they are in other life situations.

In the literature, we can find diverse theoretical perspectives relating to the applicability of cognitive styles to different situations. For example, Mills and Kleinman (1988) posit that “Individuals may develop an emotional/cognitive style that they use across situations” (p. 1024). If we change the focus, as I have in this research, from the duality emotion/cognition to doing/thinking, it is possible to relate this conceptualization to what I call correspondences. In other words, some of the participants were seen to have applied a familiar way of thinking and doing to a new situation. For example, Nora, who worked associatively, later reflected on her mode of thinking – *I simply know that my mind works in this way. If there is...that I don’t...I don’t think by conclusions. I...more by associations* (1) – and on her mode of doing – *It’s, like, to see if it will succeed to go anywhere and if it doesn’t go anywhere, you start from the beginning* (1).

This ‘familiar’ behavior often carries over into different areas. For example when I asked Gad about his not asking for help when encountering a problem, he replied: *It’s easier for me to contend with, first of all the feeling that I’m burdening someone and asking for help. I don’t, I don’t like this feeling so I prefer to cope with things myself* (2). *Even if it takes more time I prefer to cope on my own...to cope with small and big things together, like, also when it concerns me and also when, also when even in a place of*
helping someone, when I want to help someone it, in some way, becomes also my problem (2).

This finding makes an important contribution to art therapy. In other words, understanding how individuals perceive themselves in a creative process and the correspondence to the way they deal with their lives can provide an affirmation, a stimulus for change, or a building block in the therapeutic process. Encouraging exploration of other, unfamiliar ways of creating in clay may enable an exploration of other, unfamiliar ways of dealing with life.
CHAPTER 7
METHODOLOGICAL DISCUSSION

The methodology used in this research is unique and warrants a discussion of its own. It was created specifically for this research and incorporates perspectives from three domains: art therapy, qualitative research, and the fine arts. In this section I will discuss those aspects of the research that were specific to this setting including the participants, the influence of the presence of the researcher, the procedure employed in creating in clay, and the role of video-taping, specifically in relation to reflection. To conclude this section, I discuss the 'extreme case' and its role in qualitative research.

The Participants

I have chosen to preface the discussion of the participants with a qualifying statement about the term 'participant.' The term 'participant' can imply equality: The researcher and the researched are equal partners in the research; they are participants. That is not my intention here. It is clear to me that we were not equals, that this was a 'power setting.' I provided the framework, made the 'rules': the payment, the site where the research took place, the procedure, the material, the video-taping, the semi-structured interview, even the designation of who could 'participate.' They took part in a research that I designed. In addition, in analyzing the data and in writing up this research, I am the sole participant. 39 I chose the term 'participant' for lack of a better word (not wanting to use either the term 'subject,' which is associated with the positivist perspective, or the term 'client,' which is associated with therapy). With that said, I

39 I received important help throughout the process but the final decision was always mine.
endeavored to provide an open and empathetic atmosphere, partly because that is my nature and partly so as to encourage a rich and in-depth experience and reflection.

The participants were university students who came from a variety of academic domains and personal backgrounds. About half were women and half were men. (I was interested in seeing if there would be a gender difference, which I didn’t find.) For some, talking about themselves and reflecting on their thoughts and actions were more within their normative behavior patterns than for others. I had assumed this in advance from my knowledge of the variability of artists and clients in art therapy being able to verbalize: to talk about what they are doing, what they have created, and the meaning that they attribute to their art-work.

University students are used to participating in research studies and to receiving payment for their participation. This means that they come with a mindset to fulfill whatever task is put before them. This may derive from an opportunistic stance – *In experiments like this, when the examinees come because they were offered money, they don’t come for something else...they come to do their time and to go* (Omer, 2). *I did what I need [to do]. I don’t do less than I need...but I don’t do, like, more than I need in something like this* (Omer, 2) – or from a moral stance – *What do you mean, if I come here and I agree to this so I need to do it, that’s the way normal people do it. That’s the right mentality. From my side it’s not possible that I committed myself to something and I won’t do it. That’s normal human behavior, that’s how it seems to me, no?* (Yuri, 2).

Some of the participants came with a different mindset: *...from the beginning I came here with the attitude of ‘I’ll like do what I feel like’ [doing]* (Dana, 2). I had taken the possibility of these, and other, mindsets into consideration and framed the instructions in such a way that could provide different possible avenues. In other words, the participants
could choose, as Omer did, to do no more and no less than was asked of them or they could utilize this opportunity to further explore the material and themselves.

The Presence of the Researcher

In addition to what the participants brought to the research, my presence as researcher also influenced various aspects of their perception of the process. This was evidenced in a number of ways. There was an awareness of my observing them: *In the beginning it was a bit strange for me like to close my eyes in a room that I don’t know with a person whom I don’t know* (Dana, 1) or *It was also a bit pressure because it was... first of all I felt that you were concentrating on me...* (Nora, 2). Some assumed that I was knowledgeable either in art-making – *you’re more experienced in this, of course* (Yuri, 2) – or as an art therapist – *...and if I choose to work freely so, ah, there could be an art analysis, ah, I assume that you have more, that expose things that I don’t want to* (Adar, 1). In addition, there was also their perception of what I expected or didn’t expect from them in terms of creativity and aesthetics.

The Process of Creating in Clay

As described above, the process of creating in clay was divided into two stages: eyes closed and eyes open. Each stage was prefaced with an instruction. The rationale for beginning with a familiarization with the clay with their eyes closed comes from art therapy. Art therapists often begin sessions with a warm-up (not necessarily with eyes closed) as a means of creating a connection between client and material and/or some

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40 Interestingly, even with this mindset of ‘doing no more and no less,’ Omer also discovered that there was a correspondence between his process with the clay and how he is in other life situations.
issue in the client’s life. “The sensory qualities of an image are enhanced by depicting it in clay with eyes closed. Allowing the hands to form the object and feel its surfaces without the visual feedback often activates the sensory and emotional aspects of imagery” (Lusebrink, 1990, p. 46). The instruction in the eyes closed stage focused on enabling the participants an initial ‘dialogue’ with the clay. I wanted to understand what exploring the clay with eyes closed would bring up. In addition, I perceived it as a ‘time-out’ or break between the ‘busyness’ of student life and the creative process, a sort of ‘easing-into-it’ mode. The contribution of this stage of eyes closed has been discussed in both the Analysis and the Discussion sections.

The second – eyes open – stage of the process, with the accompanying instruction, was designed as a framework which would provide both direction and the possibility of choice. This framework included the amount of available clay, some wooden tools, a tin with water, and the instruction: “You can work freely with the clay.” “Through the clay you can tell about yourself.” From art and from art therapy we know that the ‘blank page’ or the unformed material can be daunting. I assumed that this would be even more so for non-artist creators and that some ‘lifeline’ was necessary. In addition, as an art therapist I prefer to enable choice and I believe that art-making is about constantly making choices. I also perceive a similarity between this framework and the semi-structured interview\textsuperscript{41} in qualitative research which provides a flexible structure for both the interviewer and the interviewee.

It is important to note that during the eyes closed and eyes open stages – exploration and creating sculptural form with clay – my role, after giving the instruction,

\\textsuperscript{41} The semi-structured interview is sometimes called the semi-standardized (guided-semi-structured or focused) interview (Berg, 2001).
was that of observer. While some participants talked while working and others were mainly silent, my verbal responses were kept to a minimum. This is similar to the art therapy situation where the therapist enables the client to immerse him/herself in the creative process. In contrast, artists usually create in isolation and, in that sense, the research setting differed from the fine arts setting. In this research, observing enabled me to focus on what they were doing with and to the clay and enabled them to carry on their ‘dialogues’ as presented in the Analysis and the Discussion sections.

Following the creative process with clay in the first session, the product was placed on a turntable. The effect of this has been presented in the Analysis. The rationale for using the turntable comes from the literature on sculptural form. The purpose was to enable the creator to view the sculpture in the round and to relate to the object from several points of view. This sometimes led to an acknowledgement that like I knew that there is, there is a side that’s not taken care of (Gad, 2). My assumption had been that this would be part of the reflective process. Unexpectedly, the participant’s response was often to continue working or a continuation of what Langer (1953) sees as the three interwoven processes active in the course of sculpting in any material (as presented in the Domains of Content): translation, transference, and transformation. In other words, as a result of the change in ‘viewpoint,’ the mental image had to be re-translated while re-transforming the physical form. This was accompanied by a continuing transference of intangible feelings and thoughts to the tangible material.

*Video-Taping and Reflection*

One of the most interesting aspects of this methodology was the use of video-taping. Video-taping has been used in a variety of settings: for clinical purposes, for
example in family therapy (Trierweiler, Nagata, & Banks, 2000) or in therapist training and supervision (Spruill, 1994), and for research in qualitative research settings (Ratcliff, 2003). In qualitative research video-taping has been used mainly as a source of data collection and analysis. In this research, in addition to data collection and analysis, the videotape of the first session was used in the second session as a tool for promoting the creators’ reflectivity. You could say that it (in addition to the art product) provided data for the participant to analyze.

Some authors believe that practitioners often cannot describe what they know when carrying out a certain action, relying on a feeling for whatever matter they are dealing with. Thus, the validity of reflective descriptions can be seen to be limited by the “ability to accurately access the internal processes that generate those reports” (Mace & Ward, 2002, p. 180). Other authors believe that practitioners often think about what they are doing, either while doing it or in retrospective. Schon (1983) stated that “It seems right to say that our knowing is in our action” (p. 49). This is tacit knowledge. Some creators are able to delineate part of their tacit knowledge, through a process of reflection-in and/or reflection-on-action (Franklin, 2001; Schon, 1983).

The participants’ spontaneous reflections upon re-viewing the process of creating in clay focused on three aspects: how they perceived themselves, how they understood their choice of what to create, and a recall of the process. For example, upon seeing himself working with the clay, Amit remarked: *What gentleness. I could diaper a baby* (2). In his usual perception of himself: *I’m aware of (laughs), my size, which is not so big, but I’m aware that I’m clumsy* (2). Dana notices that *It also seems like I was natural there, that I wasn’t too uptight, it surprises me* (2).
Ceila observes that her choice to create something through which she would tell about herself had been constructed around her perception of the instruction in the first session. Upon re-viewing the process on the video, she suddenly realizes: And...I also noticed that you said to me that I can...you said to begin to make something with the clay and you said that I can tell about myself. You didn’t ask me to tell about myself...and...now in the video I saw that it was, like, a kind of choice. I could have chosen not to tell about myself because you said to me that I CAN. You didn’t ask me: I WANT you to tell about YOURSELF. That means that if I had wanted to I could have done something else. Although then, last week I saw it as...you said you can but I, like, heard that you want me to tell about myself...It didn’t seem to me...just now I saw that you used the word: ‘You can...’ (2).

Re-viewing the process on the video also provided an avenue through which we could explore more in-depth what exactly was happening at various points in the process: where in the doing a decision had been made about what to do – There was some stage that I decided what to do, maybe it’s this stage, ah, maybe, maybe, continue a bit more, we’ll see, I think maybe the stage when I separated a square, when I take a small square, that’s the stage when I decided (Na’amá, 2) or what moments of change indicate – Here...I don’t know what to do so I’m now filling in cracks (Mona, 2) or I think that the rolling I did in the end out of... pretty much out of lack of choice. Like...I thought that maybe an idea would come out of it (Nora, 2). For Gad, viewing the video enabled him to recall the process as a whole because All the process itself has somehow been reduced to the product. I mean th-, I remember the process more or less, but somehow what I most remember is that in the end a tree came out. I remember tha-, the beginning a lot and the end...the middle is always blurry (2).
Qualitative research usually relies on the researcher's observation and interviewing. In this arts-based qualitative research, the methodology assumed a greater importance because, while I - the researcher - was observing and interviewing, the participant was initially experiencing, thinking, and doing, and then re-viewing and reflecting on his own interaction and process with the clay. Seeing themselves working with the clay created an additional viewpoint which seemed to enrich the participants' descriptive and reflective abilities by creating a reflective distance (Lusebrink, 1990) or distancing (Betensky, 1995) and a mirror of themselves in action.

It is important to note that these reflections did not represent some irrevocable 'truth' (Spence, 1983). At times there were contradictions in what the participants said or could say while reflecting on their meeting with clay. In the Domains of Content, contradictions in verbalization of the creative process were also evidenced in artists' reflections on their art-making. For example, Matisse's writings were usually reflective, following exploration of a new approach rather than preceding it. In this sense they were reflections on the action of making art. While being one of the most conscientious theorists (even seriously teaching painting for a time), he was also aware of the problematic issue of verbalization. In 1947, towards the end of his life, he writes: “He who wants to dedicate himself to painting should start by cutting out his tongue” (Flam, 1994, p. 111).
**The Extreme Case**

I will conclude the Methodological Discussion with a look at what are called the extreme cases in this research. In qualitative research, there are vast amounts of data which cannot be statistically analyzed but which need to be “reduced and transformed in order to make it more readily accessible, understandable, and to draw out various themes and patterns” (Berg, 2001, p. 35). We look for ‘meaningful bits,’ group them into “clusters of meanings” (Creswell, 1998, p. 55), categories or themes, and then, putting it all together again, we create a new coherence out of the data. During the analytical process, some participants may seem to ‘stick out.’ They may be in complete contrast to the other participants or they may be similar but with some twist that sets them apart. You deliberate about where to put them, which category do they belong to.

In this research, the extreme cases represent those participants who bring into sharp focus some aspect of the thinking and doing construct. In their creative process they seem to give information about the possible length or a possible edge of the continuum or to point to possibilities not always apparent in the other cases. As participants in this arts-based qualitative research, they seemed to be saying: “You can also do it or think about it this way.” They sometimes clarify what is less overt in the other cases.

Yoav showed us what was, for him, the explicit difference between working with eyes closed, where he all the time looked at it through my hands (2), and with eyes open where Here it’s more limiting when you see it, more obligating (1). For Adar, the process becomes the product and she emphasizes what, for her, was the impossibility of

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42 I would like to thank my husband, Dan Bar-On, for his help in suggesting this concept when I first told him about Yoav’s ‘meeting with clay.’
‘presenting’ herself in one final image. Ceila demonstrates an unusual ability to analyze the various components of sculptural form and how they relate to her life story. Finally, Niva’s process with the clay was an outstanding example of a complete correspondence between her perception of her life and herself and what she was doing with the clay.
CHAPTER 8
CONCLUSION

The study presented in this dissertation is basic, qualitative arts-based research. Rather than studying the impact of a specific technique on a specific population (practice-based research such as that found in clinical fields), basic research looks at fundamental aspects of phenomena. The qualitative research perspective implies individual meaning-making of those fundamental aspects. I believe that such basic research is lacking in the expressive therapies. The field of art therapy has acknowledged this lack of basic research and defined it as one of its research goals (see the explanation for authors at the back of *Arts in Psychotherapy* and the Introduction in Rubin, 2001).

From our experience as art therapists, we 'know' that art therapy 'works' but we often cannot explain why. We lack the basic research that can generate arts-based art therapy theory which could be developed either independently or in tandem with existing psychological theory. I posit that the basic research of this study can be seen as a step towards the development of such indigenous arts-based theory in art therapy with implications for other areas related to creative process. The interactive triadic relationship between creator, material, and process can form a framework and the construct of the dialogue between doing and thinking can provide a language.

Enabling the participants to explore and reflect on their thinking and doing, each in her unique way, has enriched our understanding of the way that these two 'languages' interact. The conceptualization of the construct defined in this research, in which there is a dialogue between the thinking and the doing that accompany art-making, has
implications for our understanding of the creative process. This research demonstrated that the participants’ approaches to thinking and doing in relation to the material and the process was consistent and systematic. My methodology enabled me to differentiate among different styles of thinking and doing while creating and to construct a typology. I suggest that this typology is relevant to other situations which involve creative process and should be studied in future research.

Implications

Viewing thinking and doing as two languages in dialogue creates a new perspective relevant to both practice and research. I believe this perspective is particularly relevant to three fields associated with creative process: art therapy, education – including art education, and creativity research.

In art therapy, principles similar to those employed in this research could be adapted to the therapeutic setting and to different stages in the art therapy process. Initially, as an assessment, both client and therapist can easily become familiar with individual thinking-doing styles and where these styles are a hindrance or an aid. Thus while exploring and reflecting, clients could be encouraged to note their individual styles of confronting new situations, generating ideas, solving problems, and their perceptions of themselves in the process. Each of these areas could then be further probed and other styles experimented with so as to enrich the client’s creative ‘coping strategies.’

Further, relating to the correspondences between what is happening in the informants’ creative processes and how they behave in other life situations, as they perceive them, could lead to the exploration of alternatives. Within the safety of the art therapy setting, clients could be encouraged to define constructive goals which would

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address how they ‘think’ and what they ‘do’ in both their art making and in their lives so as to enrich their everyday life ‘coping strategies.’ I envision both of these processes – the enrichment of the creative and the everyday life ‘coping strategies’ – as opening up new possibilities for both short and long-term art therapy.

In addition, art therapists could benefit from the knowledge that mental imagery, which is often encouraged through guided visualizations, seems to be less supportive of creators who approach tasks more empirically. Thus, on the continuum between structured and unstructured art therapy sessions, art therapists need to adapt to the individual thinking-doing styles of the client.

In relation to education, all of the themes that emerged in the research are related to learning while actually making something, where the participants are doing and thinking, and, in a way, researching their own art-making process. I agree with Eisner (2002) that “artistically rooted qualitative forms of intelligence” (p. 8) (for example, composition of purposeful qualitative relationships; formulation of aims; the relationship between form and content; tacit knowledge; the relationship between thought, process, and material), which are inherent in the creative process, are relevant for all forms of education. As seen in this research, the creative process can become a learning experience in which the creator approaches, delineates, and solves problems that they find in their own work as they interact with the material at hand and reflect on the process. This perspective could easily be applied to various areas of learning where students could be encouraged to reflect not only on what they have done but also on how and what they are thinking while doing or doing while thinking.

I am grateful to Prof. Jeanne Bamburger for her helpful comments on this aspect of my research.
The findings in this study are particularly applicable to art education. In art education, students are often encouraged to review what they have created. I believe that art students would benefit from employing a method similar to that used here, where the students could not only review what they had done, but also reflect on their thinking and doing while re-viewing the process. As in art therapy, an understanding of individual thinking-doing dialogues and the interaction between artist, material, and process could enrich and open up new areas for exploration.

In addition, I believe that the new perspective of thinking and doing as two languages in dialogue could be applicable to various forms of creativity research. Creative process in many fields entails elements which involve thinking and doing where acquired knowledge, tacit knowledge, and trial and error mediate between what is known and what is yet to be discovered. Here too there are individual thinking-doing styles which influence possible outcomes.

For all of these fields, lack of knowledge-plus skill-plus tool integrity (Bruner, 1991) can be seen as both a stumbling block and an aid. As a hindrance, this lack clearly played a role in the participants’ perceptions of and confidence in their abilities. As an aid, ‘not-knowing’ seemed, for some participants, to enable the variety of approaches evidenced in the research. Further research in creative process would be necessary to delineate the fine line between the two: what needs to be taught and how much freedom in creating is most beneficial to individual creative processes.

Looking ahead

I envision further research in a number of directions. My methodology could be employed in a comparative study between artists and non-artists. Research utilizing
brain-imaging technologies could look at which areas of the brain are stimulated or interact during the thinking-doing dialogue. Different age groups could be studied in an attempt to identify developmental changes in the interaction between thinking and doing. A similar research study could be carried out with a different art material so as to explore the influence on the thinking/doing dialogue, for example using a fluid media such as gouache. A mixed-methods research study providing psychological and/or cognitive testing in addition to the qualitative data could further explore these findings.

A follow-up study using the same methodology with some of the participants in this study could provide additional validation of the findings. A similar research methodology could be applied to other areas which involve creative process, such as education and creativity research.

A personal note

For the non-artist creators who participated in this research, this study was ‘a meeting with clay’ and a meeting with themselves as creators. The participants’ context-specific experience related to the dialogue with the material and how it influences the ‘doing’ and ‘thinking’ aspects of art-making. This is a kind of learning that can take place during the interaction between on-site dialogues with an art material and existing narratives of ways of being in the world. For me the study became a meeting of their verbal and non-verbal dialogues with an art material and a meeting with myself as a researcher. Both the art-making and the research occurred over time and in space, and both were creative acts.

The participants in the study deliberated between knowing and not knowing, seeking their way with the clay, with their perceptions of themselves, using different
strategies to explore, to come up with ideas, to confront problems and then to reflect upon the process. I, too, sought a way, first in my phenomenological description of their process and then through an in-depth thematic analysis of the rich data that emerged. I have tried to weave together the different strands of their creations and my creation.

Throughout the research process, I was aware of the gap between the act of creating with clay, with all of the underlying feelings, thoughts, associations, and unconscious forces that accompany it, and the possibility of reflecting on and ‘translating’ all these mental processes into a verbal or a written language. Nevertheless, I believe that analysis of these verbal and non-verbal dialogues provide a window into the participants’ modes of exploring, developing concepts, and constructing knowledge about themselves while working creatively. This window, at times, became a source of learning and insight for both me and for the participant.

From the observer/researcher’s perspective, I brought to this study my knowledge as an artist and an art therapist. As an artist, I have ‘dialogued’ with various art materials in both sculpture and painting. As an art therapist, I have worked with various populations, including those whose language was not one of my own. In both these capacities, I am especially sensitive to both the difficulty and the importance of articulating the creative process. In ‘researching’ my own creative process, I have found a correspondence between the way I create art and the way I have created and written this research. For me, both involve a back and forth dialogue between the doing and the thinking, between leading and being led by the material, the process, and the emerging images or ideas.

I will conclude as I began with a vignette. One summer, around the middle of the doctoral process, I decided to participate in a clay workshop. It had been many years
since I last created ceramic sculpture and I felt the need to reconnect with this material which is such an important aspect of my research. The following is my reflection on the process of creating one of the five sculptural forms that I completed in that workshop.

I find myself a quiet corner with good light and begin working on a sculptural form. Actually, in the beginning there was only the decision to sculpt using coils. I feel the familiar texture of the clay, as though my hands remember it from long ago. Adding coil to coil, a form begins to ‘appear’ and for a while I have associations to masks and think about making it into a mask. I continue adding piece to piece and my hands shape the developing form in a dance of eye, hand and something indefinable that says: this yes, this no. It’s becoming more ‘alive.’ I note that I have relaxed into this doing and thinking about what is happening and how I want to continue. As it develops, I decide that I want to leave an opening on one end and a corresponding ‘knob’ on the other end. I like the way part of it ‘sinks’ – testing the limits of what I can do with it and the tension of whether it will hold or collapse. I try to leave it both touched and untouched in the sense that you can see some of the places where coil was attached to coil – slight indentations – and where my fingers smeared the clay. In this greenware state it is still transformable and I think about this as the moment of commitment. This is the point where I want to stop and say: It’s done – for now.
Appendix A1. Consent Form

Research Participation Consent Form

I, the undersigned:

<table>
<thead>
<tr>
<th>First and last name:</th>
<th></th>
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<tbody>
<tr>
<td>ID No.</td>
<td>Telephone:</td>
</tr>
<tr>
<td>Address:</td>
<td>Area code</td>
</tr>
</tbody>
</table>

A. Hereby declare that I agree to participate in the research as detailed in this document.

B. Declare that the researcher has explained to me that:

Name of Researcher:

1) The research title is: A meeting with clay. Experience and reflection.

2) Former knowledge in art or creating in clay is not necessary.

3) I am free to choose not to participate in the research and I am free to discontinue my participation in the research at any time.

4) I have been assured that identifying details will be kept confidential by the researcher and will not be published in any academic or other publication.

5) I have been assured that any and all of my questions will be answered at any time and that I am free to consult with anyone (i.e., friend, family) about my decision to participate in the research and/or to discontinue my participation.

6) If any problem in connection to the research arises, I can contact Ms. Tamar Bar-On: Tel. 08-6469895

C. I declare that I have been fully informed about the research, particularly about the following details.
1) The purpose of the research is to deepen therapists' and educators' understanding in the field of art as pertains to the kinds of 'dialogues' that exists between a creator and clay.

2) This is a qualitative research in which participants experience work with clay and are interviewed face to face. Both the experiential and the interview are videotaped and will provide data for analysis.

3) In the event that parts of the video will be used for academic purposes (i.e., articles, teaching, conference presentations, etc.) I have the right to request that my face be blurred.

4) The interviewee commits to participate in two sessions of approximately one hour each.

5) The interviewee will be given the opportunity to experience a nonverbal dialogue with clay and to re-view and reflect on the process.

D. I hereby declare that my agreement has been given of my own free will and that I understand all of the stated above. In addition, I will receive a copy of this consent form.

Please check: In case parts of the video will be used for academic purposes

<table>
<thead>
<tr>
<th>Blur my face</th>
<th>It’s not necessary to blur my face</th>
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<table>
<thead>
<tr>
<th>Date</th>
<th>Interviewee’s signature</th>
<th>Researcher’s signature</th>
</tr>
</thead>
</table>
Appendix A2: Receipt of Payment Form

I, ______________________________ hereby declare that I received 40 NS from the researcher, Tammy Bar-On, for my participation in two sessions—approximately one hour each—of the research entitled: "A meeting with clay: Experience and Reflection."

__________________________  __________________________
Date                         Interviewee’s signature
Appendix A3: General Questionnaire

Name:
Sex:
Age:
Marital status:
Brothers/sisters:
Family origins:
Academic Field:
  Degree:
  Year:
Previous experience with clay:  some  none
If some:
  At what age:
  Kind of experience:
APPENDIX B

ANALYSIS OF VISUAL DATA:

EXAMPLE OF DESCRIPTION AND LISTING OF PHYSICAL STRATEGIES
Appendix B1 – Example of description of tactile data

Daphne

Eyes closed

(00:00:00) Takes clay in hands, smells, squeezes slightly while maintaining ball shape. Squeezes more, changing shape, Moves from palm to palm. Squeezing with right hand, then with both hands, clay has become elongated, folds clay inward, first on right side, then on left side, presses with thumbs, squeezes with both hands (00:01:29).

Eyes open

(00:01:25). Listens to instructions, holding ball of clay and moving it from hand to hand – hands close together. Squeezing clay, passing from hand to hand. Places on board, takes another ball of clay and kneads the two together, takes third ball of clay, adds to larger bulk on top and attaches, wets fingers and pushes down on top clay mass. (It looks like the physical strategies with the first ball of clay created a triangular shape that initiated the idea that she developed.) The image is already basically formed, pushes clay with thumbs from the front, up and back, forms the nose, pushing clay up and back on the sides and back, pushes the extra clay into the hollow back, shaping the forehead, smoothing pushing folding into the back, Shapes bottom, again pushing clay from front into hollow back. Pushes with thumbs from chin to back and from forehead to back. Presses with fingers, then palms smoothes with fingers, thumbs deepening the place under the chin. Gouges eye with left thumb, turns sculpture to left, smoothes, turns back - facing her. Thumbs emphasizing place of eyes, gouges eye with left thumb, smoothes ridge of nose upward, pulls clay from under chin and back, all excess clay is added to hollow back. Smoothes with right hand along side under chin and back, pulls off excess clay from under chin and adds to hollow back, left side, both sides, right side, holds with left hand while right hand smoothes, then holds with right hand while left hand smoothes, uses nails to make scratching indentations along sides of face, ‘hair’ on top, pushes with both hands on each side shaping under chin and along sides of face (00:08:09).

Doesn’t talk while working.

On turntable: (00:08:28). Continues working, works on hollow back, smoothes, turns product to face her, smoothes under chin, dragging clay off, adds to hollow back, turns...
turntable, smoothes inside of hollow back with left pointer, smoothes rim of hollow back, turns facing forward, presses smoothes outer rim, along bottom face to front, both hands, tapping pressing shaping, smoothes under chin, presses under nose, smoothes place of attachment to board, left hand: pressing, turns turntable, right hand smoothing left side of face, both hands, alternating hands. (00:11:08)

Doesn’t’ talk while working.

While talking keeps touching clay, tapping, smoothing, first with right hand, later with left hand, then alternating hands. small movements, mainly around place of contact: clay and board but not exclusively. (00:32:15)
Appendix B2 – Example of analysis of physical strategies

Dana

Eyes closed
- Squeezing with hands
- passing from palm to palm
- clay becomes elongated
- folding
- pressing with thumbs

Eyes open
- passing from hand to hand
- squeezing,
- places on board
- clay gets a triangular shape
- attaches a second ball of clay, then a third
- wets fingers – smoothes
- pushing with thumbs from front to back, from bottom up and back
- pushes excess clay into hollow back of image
- shaping by pushing, smoothing, pressing
- gouging eye sockets
- thumbs pressing and dragging
- pressing with fingers
- pressing with palms
- turning sculpture to side
- pulling off excess clay and adding to hollow back
- alternately holding with one hand while other hand smoothes
- scratching with nails

On turntable
- turning turntable
- smoothing hollow
• dragging
• tapping
• pressing
• shaping

During interview in session 1: touching, tapping, smoothing.
APPENDIX C

ANALYSIS OF VERBAL DATA – STAGE 1

EXAMPLE OF TRANSCRIPTION, MEANINGFUL BITS,
AND CLUSTERS OF MEANING
Appendix C1 – Ceila: Transcription of Session 1 and Session 2

Ceila: Session 1

(00:00:00)

t. Take the clay in your hands. If it's comfortable for you close your eyes. (closes eyes: 00.00.48)

t. Feel the texture of the clay, its temperature, its smell and for a few minutes feel what your fingers, your hands can do with the clay.

t. When it will be suitable for you, you can open your eyes. (opens eyes 00.02.05)

t. Continue working with the clay. You can work freely. You can tell about yourself through the clay.

c. Tell about myself?

t. uh uhm. Through the clay.

t. It is not necessary to speak.

t. You can work with the clay as it is and there is a container of water here if you want to wet your fingers. (begins shaping: 00.02.26)

c. I'm finished. (00.06.18)

t. uh uhm

t. What do you see?

c. Do you want an explanation? (looks at me, looks down, smiles)

t. What do you see?

c. What do I see or what did I do? I mean, like, what were my intentions or...?

t. First of all tell me what you see.

c. What I see... First of all it's a smeared lump of clay. Here it's smoother. In the middle there is a kind of indentation with all kinds of textures. It becomes narrower. Here on the sides it's pretty smooth. Here not so much – all kinds of bumps and all kinds of things (unclear). That's it. And its form is not so clear. It's pretty formless.

t. uh uhm

c. The thickness changes, the height... That's it.

t. Now do you want to tell what you thought?

c. (looks at me, smiles) I made, sort of, my life till now.

t. uh uhm
c. This is my childhood – very smooth, clean, and ... and ... innocent. At the age of 12 my parents divorced and I – it started already before – and for me it was very difficult because the connection to my father pretty much was cut off.

t. uh uhm

c. And there was – I mean – in the beginning there was a pretty big break but in the last years the relationship ...(searches for words) – more than at age 12 (looks up and down, at me and at the clay, touches it, talks with her hands). And I grew up, that means it influenced (affected?) me less than when I was a girl because little by little this break was reduced (touches the indentation in the clay) until, in relation to how it started, is very, very small.

t. uh uhm. That's this part here?

c. Yes, it's become smaller. Because I can't say that it doesn't affect me today because I'm older because I believe that in my unconscious it does. Simply, outwardly, in daily life, I don't feel it. But I believe that if I look at myself ... it is there.

t. uh uhm

c. That's it. This is the continuation of life. Little by little things were added to my personality in relation to my development – all kinds of new things that were added. All in all life continued pretty smoothly after this breakdown and there is no form because I'm still developing – going to the university and in relation to my personality and friends and family. Everything is very dynamic now. So here (the present, tb) everything is very static, not so smooth and simple like in the beginning.

t. Like in childhood?

c. Yes. Ah.. That's it.

t. So this part is the part of now?

c. Yes. You could say that from here (points to bump on right hand side) it begins.

t. When in the beginning you closed your eyes and touched the clay, did any thoughts, or feelings, or associations come up for you?

c. I had very much the thought of earth. Also the minute I smelled it, it reminded me of earth a little saturated, a little wet. A kind of brown earth. I had a picture in my head of the Ramon Crater, a kind of area where everything is very brown. Uh... The heat, the heat of the clay was really body heat, room heat. It wasn't cold and it wasn't hot.
It was very pleasant. It reminded me of a person's body heat, as pertains to the
temperature. uh. As pertains to the playing – It was very pleasant to pass the fingers
– like, to take a little bit of clay – it was a very pleasant feeling.
t. To spread the clay in this kind of movement? (demonstrating)
c. Yes. That movement (demonstrating the spreading movement). It was smooth, like
the skin of a baby when you stroke him. Uhm...And its comfortable to deal with
clay – without doing anything – just to pass it through your fingers its – uh – simply
pleasant, a simply nice feeling – to touch something soft, and its flexible and goes
with you and – uh – and you really do with it what you want. Uh.. That's it.
t. When you were with your eyes closed did you know what you want to do or...
c. No. Not at all. Not until you said to me something about myself – even when you
said that to me, I tried to think about things that characterize me that I'd make from
the clay but it was too complicated from ...like, to bring things that are not material
– to express them in material – is difficult. Uhm – things that are emotional, things
that are abstract. I simply decided to make a topographical map like this, like there is
in the field – all kinds of breaks, these kinds of hills. A kind of map and it’s suitable
because of the brown color, like when you build a model of the area. I made it like
the field.
t. Is that something that you are familiar with – making models of the field?
c. Ah no. Simply.... I thought about myself, I (unclear) thought about myself – what to
tell about myself and clay somehow was connected to that. If you had told me to
draw I would have done something entirely different I guess. But because clay is
simply... it lets ... it helped me express things that are more concrete ...(correcting
herself) abstract – by itself being formless – it doesn’t have... It passed between my
hands and, like, it came out in the clay itself – just the forms that I made and my
fingers.
t. You began, you worked from here to here (towards her body, tb)... 
c. Yes. Really chronologically – from my childhood, through the breakdown, until now.
I didn’t really give much importance to the thickness that was created but I see that it
does change – really like – like I said that it doesn’t – that it’s formless. And the
thickness also a kind of ... testifies to the character and ... but I didn’t think about
that while I was doing it. It came out like that that the thickness changed – with time. I see that here it is thinner.

t. You said that when I said to tell about yourself you decided to make this topographical map – and you really started here from childhood – do you remember what you thought about how to express these different parts?

c. It was clear to me that I would made a hole the minute that it was something difficult because it reminds me of a fall – you fall and you get up – like, a fall is not necessarily something bad, simply someone who falls goes down so I couldn’t do it in the form of a mountain, for example, it seems to me not… I thought about some kind of break like this. Because if I say that this is me then somewhere, something in the middle, something was cracked. That was the first thing that I thought. I wanted to make all kinds of textures for the character to show that there are all kinds of sides – there is a funny girl, there is an indifferent girl, there are all kinds of things in your character that even clash with each other. Not everything is smooth like in childhood. You’re a child, your like this, and children are different from each other but there is the same part of childhood that… at some point something changes – even for a person who doesn’t go through something. So in the beginning I made all kinds of little hills like this and changes like this and I thought about all kinds of things that I got from my army time, things that I got in the university, in the studies, in high school, in the trip abroad. All kinds of things that were added to me and didn’t necessarily change in me. This is a change that happened in me (pointing to the part on the side between childhood and now, tb). I created it from myself. But these, for example, that I made these shapes, on purpose I made a circle and a kind of square, and this is a different kind of circle, an ellipse – these are things that were added to me from outside to inside. It’s not an inner change. This inner indentation is something internal that was created from the material but these are outer things that I added.

t. So the break is something internal and you also said about this (pointing to small bump on right side).

c. Yes, that is… if here I started and it started smoothly, here there are internal changes that took place. It happens to all people. It’s inside. You change over time. But these
things are external things that I got... that were added, not that something changed
but something new that I wasn’t familiar with and suddenly entered. For example, in
my private life, I had a boyfriend there... a relationship... something new that entered.
Ah... I added external things – in all kinds of places, like. But in this area (uses both
hands to show the area of the clay close to her body, tb).

t. And to make these external things, you took clay from here.
c. That’s right, that’s right. Now that I think about it – it wasn’t conscious – simply here
was a part that I thought I had finished and I could take from here without
destroying, like. When I think about it now, it’s also taking things from myself and
giving them back when they’re different. Also the things that I added... actually I
could have taken from there (pointing to clay she didn’t use, tb) but I decided to take
from here (from the clay she was working with, tb). So also the things that I added, I
took from myself and they went through a change outside and came back to me in a
different form. That’s right. I didn’t think about that. I think that when I took from
here I simply wanted to change the shape. I don’t remember, it looked to me like this
and I wanted to change the shape a bit so I decided to take from here and not from
here. But still, I took from myself and gave back to myself – in a different form.
That’s right.

t. You said that you wanted to take from here because...
c. ah. The shape was... I wanted to change the shape so that it wouldn’t have a specific
shape. I wanted it to be, like, formless, without... without proportionality because it
was pretty much a kind of rectangle and I wanted a bit to change it so I decided to
take from here. I don’t know. I could have taken from here (from the right side of the
bottom, tb) I guess but I decided to take from this side – the left side – and return it
back inside...

t. Because you wanted to change the general shape?
c. Yes. I wanted to change it and ... it didn’t even occur to me to take clay from there
(from the lump of clay she didn’t use, tb) and ... I didn’t think of that. (00:19:48).
t. You told me that you had some previous experience with clay.
c. I was at a girlfriend’s and she is very talented. She does photography, and creates in
clay and wood and stone. And she brought some clay and we started to make things
- she makes all kinds of figures - but I didn’t succeed in making them. You need
talent for that. But besides that I never… maybe in kindergarten we used clay – but
that was when I was 17, now I’m 23. Well, I sat opposite her and she is very
talented. It’s difficult to sit opposite someone so talented and nothing you do comes
out, maybe in comparison to what she made.

t. And here…
c. I think that … I think that … I chose to make this so as not to try and confront all
kinds of forms … I could have made the body of a woman … I could have made all
kinds of things but I think I know that I wouldn’t succeed to do that and I wouldn’t
be satisfied with what came out and so I didn’t even try to face that. I mean, if you
had told me to make a house, I would have done it but if you had, like… given me an
option, I guess I would have chosen an option like this. I make whatever comes out
and it’s alright because there is no criteria, like, it doesn’t mean that it’s good or nor
good. It’s not supposed to be something specific. It’s really OK. At the most, it’s
abstract. To make something that… not represented in reality – like, house, tree,
stone.

t. When you look at it now are you satisfied with it, do you like it, does it express what
you wanted to express?
c. Ah… it expressed because … I guess that if you look at it without my telling you
what it is … you just know that it’s something about me, you wouldn’t … it’s
difficult for me to believe that you would reach the same things that really… it’s
impossible to understand, I don’t know what can be understood from this but
ah… with my explanation it expresses – like it expresses the reality, from my view.

ah… It looks alright (looks at me and smiles).

t. What name or title would you give it?
c. ah…

t. Whatever comes to mind.
c. 00:22:57-00:23:17 - I would call it maybe “The Internal Model.”

t. The internal model.
c. A kind of model that relates to things that aren’t seen on you...maybe...maybe “The Internal Model”...The Internal Model 2004 ... because things will change.

t. There is what was and what is and what will be.

c. Yes. I’m sure that if we meet in a few years it won’t look like this. This is the way things are now.

t. Right now it is as though it is divided into three parts: this part, this part, and this part (pointing).

c. This is now, this part, this is childhood until age 12, and this (unclear).

(00:24:54)

Total: 24 minutes and 54 seconds
Ceila: Session 2

(00:00:06)

t. First of all here’s your piece (of art).

c. It looks much worse than before.

t. Much worse?

c. It was...I guess...a little different.

t. What looks different?

c. Eh...maybe because it hardened, there’s more...ehm...eh, everything is like sharp,
   like, all the bristles...I don’t know, it looks different.

t. Can you show me where, for example, you mean the bristles...

c. There are all kinds of, like, these sharp points. Understand? That...because it became
   hard...I don’t know, maybe you see it more (clearly, tb). The color also changes a bit
   when it dries. That’s also a bit different. That’s it. Now that I look I...

t. So you...?

c. I remember what was.

t. You said it looks worse, sharper.

c. Yes, the bristles are simply more obvious, jumpy like.

t. And what you remembered was...

c. Because...because then the material was fresher and softer, I remembered it as being
   softer but...eh...ehm...that’s it.

t. During or as a result of this meeting with clay did any associations or feelings or
   thoughts come up for you? After, after you left?

c. Eh (stam)...I just thought about this ‘thing’...ehm...of repression, maybe, of my
   parents’ divorce that...like...I spoke about this with my boyfriend and I said to him
   that maybe really, like...precisely that I decided to take note of this here and maybe,
   like, that means something. But...I thought about it one day but I didn’t... After it,
   like, passed, didn’t... (3 secs) I didn’t continue with it. It was simply, like, I told him
   that that’s what I did and that’s the way I delineated myself and...I told him what I
   did and...I thought about it and I said Walla, maybe I really don’t give it enough
   thought and...or weight, like, and I pretty much...continue and don’t relate to it.
   And maybe I do need to relate to it. But more than that I didn’t think.
t. It came up as a result of your doing it here.
c. Yes, yes. Otherwise it wouldn’t have come up.
t. We’ll look at the video and if while watching, you’ll want me to stop or without
stopping, you think of something, something comes to mind about the process of the
work, what you see about how you’re working with the material, or any other
association…simply say.

(Beginning to watch video) (15 secs)
t. This is really from the beginning.
c. Yes. (38 secs)
t. At this point do you remember what you felt in your hands. Here you were with eyes
closed.
c. eh...I remember that it was soft-like, pleasant. (3 secs) I see that my movements are
very gentle like, they’re not so...only one hand...the other side isn’t doing anything,
only holding it (11 secs). (video off)
t. I just wanted to stop here a moment. Ehm...you said that just one hand is working.
c. Eh...yes, I mean, sometimes it was this one and sometimes it was this one
(demonstrates) but I didn’t usually work with both hands together. One held and the
second hand touched the clay. Then I changed. I saw that I changed hands.
t. Does that mean something to you?
c. eh...no (laughs). I have no idea...
t. At this point I said to you that if it’s comfortable for you, you can open your eyes.
c. Yes.
t. I wondered: If I hadn’t said that to you would you have continued...
c. I would have continued ...
t. With eyes closed.
c. Yes. I think that if I had continued...I think that it was not enough time with eyes
closed. In the beginning you close your eyes, you don’t feel very comfortable, you
close them, and after a few minutes you begin to feel comfortable and you...and you
maybe begin to flow...I mean, with the thoughts, the feeling, to other places. I think
that if I had stayed with eyes closed, that’s what would have happened because now,
like, when I stayed with eyes closed ...I felt your presence. I mean, I was with eyes
closed but I knew that you were beside me and that... you felt my presence and if I
had continued with eyes closed with the clay... I would have connected more to the
clay, the material and, like, and maybe take it to another place. It was, like, not
enough time with eyes closed. If you hadn’t told me to... I would have stayed with
eyes closed and continued, like, and maybe even enjoyed it more, from the
experience of eyes closed.

 t. aha. You needed more time actually like that.

c. Yes, yes... It was, like... it was not enough time... because until I began at all to get
into the ‘thing’ of eyes closed and... it means less to relate to this that I’m with eyes
closed and you’re sitting here and looking at me and... more to relate to the clay
and... what I feel, so, like, you need a little more time, in order to... you need three
minutes to, like, to get into it.

 t. That was a very important comment.

c. I, like, think that way.

 t. aha. That’s what was right for you.

c. Yes, for me.

 (video on) (43 secs)

 c. It’s difficult for me now to say at what stage I got the idea. I don’t remember. I
 assume that now already yes. (In the video she’s smoothing the horizontal, elliptical
 slab and then turning it vertically.)

 t. At this stage...

c. What I want to do, yes. (11 secs)

 t. And here you are actually already...

 c. Yes. (6 secs) Again, there’s work of one hand. (31 secs)

 t. So also here you say that you are working with one hand and the second... (unclear)

 (31 secs)

 t. We’ll stop for a minute. (video off) This thing of working or with one hand or with
 the other hand and not with two hands... Are you familiar with this from other
 situations? Not specifically about hands.

c. What does that mean?
t. Like, each hand works separately so it does something else; to do two things at the same time or...

c. ehm...(9 secs) I don't really find a domain that it connects to.

t. ok

c. (5 secs) I usually do things simultaneously. (smiles) I don't have a problem...to do a few things together.

t. Ok. So you know yourself as someone who usually does...

c. Yes, I do succeed...

t. Simultaneously

c. Yes (3 secs) It's always entails pressure and hysteria but eh...but I do it, I succeed. (4 secs) I don't know how it is with hand work. I was never involved in it. (3 secs) But...eh...The question is if it is at all possible...I mean when you work with clay if it's possible to work with both hands. If it works, I don't know.

t. Let's go back a bit (on the video, tb). There was...

c. A small part where I worked with both hands. But then it was very monotone...that...the same movement with both hands. I didn't have to make a movement...

t. Here [smoothing the bottom third of the object, hands moving from top of third towards her body, working with three fingers (pointer, middle, ring) – on video].

c. Yes.

t. Here both hands are doing the same thing.

c. Yes. (18 secs)

t. Do you remember what you thought, felt, while you were making the break (the indentation, tb) of the...the crisis?

c. In the beginning it seemed to me that it came out...eh...I thought about it that...eh...it came out too big and I started to narrow it...and...I thought to myself that it's not so big and also...I started to narrow it towards the end, like, more. It seems like at the beginning it was...

t. You mean the part that is closer to the (your, tb) body.

c. Yes, I mean, here in the beginning it was also big, like here, I started already to narrow it, like, I thought about it that I have to make it smaller (unclear)
t. Here, in this place (I point to where it narrows)
c. I thought about it that I have to...eh... narrow it a bit. (32 secs)
t. Here you made abstract shapes, I mean a circle, a square...
c. Yes.
t. Which symbolized for you...
c. Yes.
t. Certain things.
c. Also, abstract things. Not material things. (7 secs) Although it is, like, the clay is material...you make something abstract. The shapes themselves are abstract. But they’re generally made from clay which is not abstract.
t. There is a paradox here?
c. Yes...it’s...a kind of combination...(16 secs)
t. That’s it. At this stage you actually finished your work with the clay. (on video) And then we began talking. (9 secs) I’m thinking about...ehm...about your saying that you needed more time with your eyes closed and to get into this...ehm...dialogue with the clay.
c. Yes.
t. And then maybe other things would have come out. And here, quite quickly, you created something whole that you could tell about.
c. Yes. Because it also...it’s something that is very global, like...There aren’t too many details. Also in respect to the work itself and also in respect to what it says. And also the thing itself...doesn’t have too many de...items and it’s not as though I made out of this...many people, many...a house...no...there aren’t a lot of details that require time to work on, to mold a shape...And also what it symbolizes...it actually symbolizes something very big, very general, it’s not some details, it doesn’t...tell, one-to-one, what exactly passed, what exactly happened. It pretty much, like, shows the...eh...what happened at age twelve and, like, globally, life...myself, like, not...Afterwards it was very simple, like, because...I think that because of that I finished with this (as is, tb) because...because to begin to tell about myself with...eh...things that characterize me and I would have begun to make maybe musical notes or...eh...to try and characterize all kinds of things that I like to
do...Then it... it would have taken me much longer because it would have been going into details...but I, like, chose to make this in a much more global way, much more...ehm...abstract...and...and general. (3 secs) And...I also noticed that you said to me that I can...you said to begin to make something with the clay and you said that I can tell about myself. You didn’t ask me to tell about myself...and...now in the video I saw that it was, like, a kind of choice. I could have chosen not to tell about myself because you said to me that I CAN. You didn’t ask me: I WANT you to tell about YOURSELF.

t. That’s right.

c. That means, that if I had wanted to I could have done something else. Although then, last week (the first session, tb) I saw it as...you said you can but I, like, heard that you want me to tell about myself...It didn’t seem to me...just now I saw that you used the word: “You can...” ehm...I guess that...I don’t know, maybe I did it because it was easier for me...to make this...instead of beginning to deal with myself and to think, eh...exactly about the things that characterize me, what I am...and how I want to tell others about myself...and then to bring it into expression in clay that is much more...difficult...then just telling about it. So...eh...I don’t know. I chose to do it this way. And it took me really very little time...a few minutes...from the minute that I understood what I’m doing and...and how I draw it.

t. And do you remember from which...whether there was a certain moment and if yes when...you knew that it will include these three parts – that this part will have this character and this part will have this character...

c. Only in the end...when I decided to add these (points to the three abstract shapes, tb)...so those were the last thing that I added because first I did this (‘childhood,’ tb) and this I don’t remember if I did before or after (I can’t see exactly which part she is pointing to, maybe the side, tb) I think that after.

t. This is the first thing that you did

c. Yes? I smoothed this (‘childhood,’ tb) first.

t. Do you want to see the tape again?

c. No I (unclear). I simply don’t remember. The minute that I added this (‘the present,’ tb), I understood that it’s like this. Because I think that in the end, the end, after I
added these (the three abstract shapes, tb) so I also smoothed here (the left side, tb) maybe. So...eh...so, like, it was divided (for me, tb) into three parts and, like...I arranged it (it was arranged in my mind, tb). In the beginning, I think...eh...I mean, this (‘childhood,’ tb) I understood that it has to be like this. And after I did this (the ‘break,’ tb) I got the idea to do this (‘the present,’ tb) (She is pointing to all these areas on the actual object.) Like, like it isn’t...is isn’t as though in advance I saw everything I knew how it was going to be...but while I was involved I understood that I want, like, to add things from the outside, so to speak...eh...and then, like, I thought actually about the ‘thing’ that here it will be smooth and...here it will change. While (doing, tb).

t. You mean that you didn’t have a whole picture in advance

c. No.

t. but while (doing, tb) it was built.

c. No, no. This, I mean this (the ‘break,’ tb) I knew that it will be...this, in advance, in the beginning when I thought about what to do, it was clear to me that I would make it in this way...I didn’t know how it would look but...eh...I thought of some kind of pit like this. But...eh...

t. And this (the ‘break,’ tb), actually, is the only thing that you knew...that so...

c. Yes, yes.

t. that so you’ll want to represent that period in your life.

c. Yes, yes...That was the first thing that I thought of. And all the rest simply...eh...while (doing, tb) I thought about the period itself and how I’ll make it...and it came to me and, like, that’s how I moved forward with it. (3 secs) Until, in the end, the final idea came to me to add these (the three shapes, tb). That’s it.

t. These shapes.

c. Yes. Also, after I made this one (the round shape, tb)...so I decided to make a square and an ellipse, I mean not to make another circle...also because I thought about it and...I said, how will I make it and then...eh...and then the idea of different shapes came to me.

t. Do these three different shapes represent, one-to-one, something or....

c. No.
t. You spoke about the university, you spoke about a boyfriend

c. Yes. No, they’re simply, like…because I’m certain that there are more than three things, or…maybe you can divide it into three groups. But…eh…no, simply I thought about…eh…changes that are more outside or…things that, I mean, came from the outside and influenced me. The university is an outside body but…all the studies and what I do here and how I manage with it and how I cope with it, so, like, its something that…it comes from the outside but actually influences me from inside. Eh…the boyfriend, like, although it’s already three years, it’s not so much now…but, also, like, he… the relationship becomes something different then it was in the beginning…eh…to rent an apartment…eh…to live, although I’ve been out of the house already since, since high school, but…eh…now it’s really…eh…to pay the electric bill and telephone. Eh…a kind of responsibility. Eh…those are the things that I thought about but I didn’t characterize them one-to-one. It was…

t. You thought about these things, I mean they passed through your mind while…

c. Yes. I tried, I thought about outer influences…eh…of the recent period (of time, tb), say, the last three years. So, it was (unclear), I was in a camp of the Jewish Agency, I was a counselor there, also something new that I wasn’t familiar with…Eh…the army, things like that…that were all new for me. All of them…in some way influenced me. Eh…so that is, like, I thought about it globally but when I made the shapes I didn’t think, ok this is university, this is the army. Simply, it was this general characterization because…because there is no way to characterize the university, or the army, or a boyfriend. It doesn’t have a shape. I could have made a heart but it’s not…it’s not me. I don’t…

t. You don’t make hearts (laughing)

c. No. (smiles) Really no. So…eh…simply, like, I decided to bring it in some…I made different shapes because really the influences are different and come from different causes (factors?) completely and…so, like, to show this variety…but not more than that. It wasn’t one-on-one.(5 secs)

t. The period of childhood, did you think of it that you want it to be smooth. You also spoke about it that…
c. I wanted it to be smooth also because...in view of what came after...like, the...this
shaking up of the...like, the divorce was actually a shaking up that went through the
family, some kind of...it suddenly wakens you from the dream of the happy
family...because...my parents divorced because my father became orthodox (hazar
betshuva) and became very, very religious. And before that we were a family that
everyone was envious of. We would go on hikes together, we were...father, the best
father in the world, (unclear), and, like, suddenly it...suddenly he became orthodox
and it came to divorce....So, a kind of shaking up. So as though all of life before that
seemed euphoric, like...a blank page, a quiet sea...eh...everything relaxed
and...eh... I could have begun to think about how I was as a child before that
because...from the age of twelve you already have a certain personality. You can be
shy, you can be very popular but...eh...but I, like, chose to characterize it in...in
respect to what happened afterwards.

t. In contrast
c. Yes. Because...because...this, like, is the way it influenced. I mean...eh...it doesn’t
matter what I was before that, after that I was something a bit different. Like it,
because of this, not because everyone who gets older changes, only I had something
additional...that, like, matured me or changed me beyond what the others went
through. So, like, I chose to characterize the period before that in this way
because...maybe in order not to give it weight of its own in respect to what I was
because...I think that the influencing factor was what happened, like. And...(6 secs)
and also because...like, I focused more on how I changed afterwards which
is...actually more meaningful changes because what does it matter if, when I was a
child, I was popular if now I’m not like that. I mean, (jump in the recording)
because...to begin to tell about how I was when I was eleven it’s...like, things
change, dreams change, you...at nine years you want to be a doctor and now it
doesn’t even interest you. So I focused more on what I am now in respect
to...eh...to try and describe the character and what is happening and...The
childhood got, like, a less principle, less important part...in this respect that I’ll
begin to try and describe it. (9 secs) Although, again, if you hadn’t asked I wouldn’t
have thought of it, like...Ehm...when I, say for example, thought about childhood I
described it as a blank page...because it’s childhood, something soft like this. It’s something...not yet...wounded, not yet...kind of smooth. Now when you asked me, I really thought that it’s...that it comes in opposition to, contrast to what happened afterwards, I mean, your questions pretty much guide to new thoughts. Because when I, like, made it I didn’t go so far. I thought about childhood, I thought about a blank page, something nice, something...something clean, something innocent. That’s what came to mind and with that it ended. Now when you asked, I more...eh...think about it more and in relation to what I thought then, I’m, like, continuing it further. (9 secs)

In the previous meeting you said that you actually created here a kind of map...

In an abstract way. A life story...ehm...and actually within a few moments, I mean, you created the whole story. And you said...ehm...but I remember that you said that if you couldn’t explain it to me, I wouldn’t understand what is happening here. My question is, in your feeling, this representation requires an explanation?

Eh...let’s say that if you’ll give this to someone to look at and you’ll tell him that this tells (a story, tb) about someone specific, what does he think that it tells...so he can give an interpretation. I don’t say that it’s impossible to understand it. It’s possible to understand it but what happens when how he’ll understand it is not exactly what I intended. But...eh...it’s like when you, like, read a poem and you interpret it in a certain way. The poet didn’t necessarily intend this. And because of that the poet doesn’t say what he intended because that’s the thing with a poem. Everyone can take it to another place. But...in order to understand the specific meaning, you really have to ask the poet what he meant. He can tell you a story that you didn’t at all think about. And on purpose. Eh...I mean, you can understand it in some way and...I guess, if you delve into it you can arrive at something close to what I said...but, eh...exactly, I think it will be difficult. I mean if you would bring it to me, it would be difficult...difficult for me to say. (5 secs) Maybe a person with
experience and that...could succeed more (2 secs) but, eh...eh...this thing acquires meaning only when...together with the explanation.

t. So actually for you it is important that there should be the explanation.
c. Yes.

t. So that it will be understood what you thought, what you intended.
c. So as to understand truly what I did or to truly understand...if someone wants to know about me...eh...Just someone who looks at it, I don't have a problem with him understanding what he'll want, as long as it's not about me.

t. ok

c. As long as he takes it...to himself. (5 secs) Maybe if you ask someone “What does it say about you, this thing,” it could suit him in some way...eh...and I have no problem with that. (3 secs) It's like when someone takes (relates, tb) a poem to himself, I mean, if there is some love poem and he dedicates it to his girlfriend. He doesn't think about the girlfriend of the poet or his wife. It...he takes it to himself...because...eh...a poet wouldn't want that people...eh...will dedicate, I mean, will think about his wife when dedicating the poem to their girlfriend. That's not the point....It's the same thing. If someone wants to understand how it's tied to me, what it says about me, so he has to have the explanation. If he wants to take it to himself...eh, to interpret it...on... his life...bekef. But it's different.

t. Does this situation of “explaining myself”...are you familiar with it from other situations? the feeling of...explaining...to give the explanation of who I am, what I am. (unclear)

c. Eh...on this level, never. I mean, maybe with my boyfriend there are all kinds of situations in which...in which I can interpret my behavior because of all kinds of things that happened in the past...eh...besides, besides this...I never...got to this level (indicating the clay product). Just so, in job interviews, they ask “Tell about yourself.” You don't get to this level, not at all, far from it. Or all kinds of social games that you play in study groups...but never...never like this.

t. Did you enjoy or not enjoy the meeting with clay?
c. I enjoyed it, fun, like...

t. But I should have let you have more time with your eyes closed.
c. Eh...Yes, that yes and also...eh...I guess I would have enjoyed it more if I was talented and would really make things from clay because...no, it’s fun to work with it but you also want to get to something, in the end, to make something that you can afterwards put on the shelf or...eh...or to use it. That you’ll be able to enjoy it...because...if, I mean, from this (the product, tb) I don’t get pleasure, I don’t have any...and, like...
t. no pleasure...
c. from the thing itself...afterward, not from the doing. The doing...the doing is a lot of fun. It’s a lot of fun to deal with clay. It’s a very comfortable material. It’s not like...eh...you take oil paints and paint on canvas and, like, what you did is what there is and to change it is difficult and...or create in general... I mean, here you are responsible for the creation on the level of...eh...you can fold it into a ball and start anew. There isn’t the fear of making some shape that is wrong because...that’s what will be in the end. But...he (it44) very much flows with you, he’s very nice...he very much...eh...It’s a very sympathetic material and he’s very available and very...eh...Even his temperature shows how nice he is, how he’s not cold or alienates itself. But...I think that part of the fun of working with clay is to really, in the end, make something. I mean, to play with it and make all kinds of things is fun but...like...it’s...I think that part of the fun is to make, to make a vase, to make some small statue...something that will stay with you. And...it’s also a part of it.
t. A product that, say, is pretty, that is
c. In my eyes. Something that in my eyes...I could have made, you know, a square like this, a pencil holder, even though that’s something that’s very simple to do, I would have enjoyed it. I mean, to make napkin holders, for example, that you can paint or decorate. Very simple things, simply a circle. But it’s fun. Afterwards you have something that remains from this experience, not only the memory of the....dealing with the clay. And because he’s so easy, I mean, you can...for example...you begin with the goal of making a vase and I see that I don’t succeed so I move to something else...but...I mean, the minute I started doesn’t mean that I can’t go back, the

44 In this instance, Celia used the word ‘he’ but in Hebrew it is acceptable and common to use the various pronouns (he, she, they) for inanimate objects.
opposite, I, like, continue from it to something else or take it apart and start something new. That’s what’s beautiful, like, about clay. He all the time gives you more possibilities and more possibilities and more possibilities. He gives you chances...to make...eh...to bring something out of yourself. Something that there isn’t...eh...in other material, like painting, for example, that...what you do is what comes out. You have to start all over again and what you made has to be thrown into the garbage.

t. Are you studying painting?

c. I had one workshop this year. That she went though, like, watercolor, oil paints, charcoal. We had a lesson on each material. Next year I want to concentrate mainly on this because the theoretical material is less of interest to me. Now I’m studying art history. And I had one workshop like this. Next year I want to change to half and half, half practice and...Even though I know that I am not talented in drawing but...eh...I also know that they teach you techniques how to do it and....I don’t mind trying it....I just seems to me to be more interesting.

t. Ok I think that we’re finished.

c. That’s it. We don’t watch the whole...(video, tb)?

t. Do you want to watch more?

c. (laughs) No, not at all. I don’t enjoy looking at myself.

t. The rest is simply our discussion and I wanted you to look at the process of the work. Most of the time I saw my hands so it was ok.

Total: 37 minutes.
Appendix C2 – Meaningful bits

Ceila – Meaningful bits: Session 1

t. First of all tell me what you see.
c. What I see… First of all it’s a smeared lump of clay. Here it’s smoother. In the middle there is a kind of indentation with all kinds of textures. It becomes narrower. Here on the sides it’s pretty smooth. Here not so much – all kinds of bumps and all kinds of things (unclear). That’s it. And its form is not so clear. It’s pretty formless.
c. The thickness changes, the height… That’s it.
t. Now do you want to tell what you thought?
c. (looks at me, smiles) I made, sort of, my life till now.
c. This is my childhood – very smooth, clean, and ... and ... innocent. At the age of 12 my parents divorced and I – it started already before – and for me it was very difficult because the connection to my father pretty much was cut off.
c. And there was – I mean – in the beginning there was a pretty big break but in the last years the relationship ...(searches for words) – more than at age 12 (looks up and down, at me and at the clay, touches it, talks with her hands). And I grew up, that means it influenced (affected?) me less than when I was a girl because little by little this break was reduced (touches the indentation in the clay) until, in relation to how it started, is very, very small.
t. uh uhm. That’s this part here?
c. Yes, it’s become smaller. Because I can’t say that it doesn’t affect me today because I’m older because I believe that in my unconscious it does. Simply, outwardly, in daily life, I don’t feel it. But I believe that if I look at myself … it is there.
c. That’s it. This is the continuation of life. Little by little things were added to my personality in relation to my development – all kinds of new things that were added. All in all life continued pretty smoothly after this breakdown and there is no form because I’m still developing – going to the university and in relation to my personality and friends and family. Everything is very dynamic now. So here (the present, tb) everything is very static, not so smooth and simple like in the beginning.
t. Like in childhood?
c. Yes. Ah.. That’s it.
t. So this part is the part of now?
c. Yes. You could say that from here (points to bump on right hand side) it begins.
t. When in the beginning you closed your eyes and touched the clay, did any thoughts, or feelings, or associations come up for you?
c. I had very much the thought of earth. Also the minute I smelled it, it reminded me of earth a little saturated, a little wet. A kind of brown earth. I had a picture in my head of the Ramon Crater, a kind of area where everything is very brown.
c. Uh... The heat, the heat of the clay was really body heat, room heat. It wasn’t cold and it wasn’t hot. It was very pleasant. It reminded me of a person’s body heat, as pertains to the temperature. As pertains to the playing – It was very pleasant to pass the fingers – like, to take a little bit of clay – it was a very pleasant feeling.
c. Yes. That movement (demonstrating the spreading movement). It was smooth, like the skin of a baby when you stroke him.
c. Uhm...And its comfortable to deal with clay – without doing anything – just to pass it through your fingers its – uh – simply pleasant, a simply nice feeling – to touch something soft, and its flexible and goes with you and – uh – and you really do with it what you want.
t. When you were with your eyes closed did you know what you want to do or...
c. No. Not at all. Not until you said to me something about myself – even when you said that to me, I tried to think about things that characterize me that I’d make from the clay but it was too complicated from ...like, to bring things that are not material – to express them in material – is difficult. Uhm – things that are emotional, things that are abstract. I simply decided to make a topographical map like this, like there is in the field – all kinds of breaks, these kinds of hills. A kind of map and it’s suitable because of the brown color, like when you build a model of the area. I made it like the field.
t. Is that something that you are familiar with – making models of the field?
c. Ah no. Simply.... I thought about myself, I (unclear) thought about myself – what to tell about myself and clay somehow was connected to that. If you had told me to draw I would have done something entirely different I guess. But because clay is simply... it lets ... it helped me express things that are more concrete ...(correcting
herself) abstract—by itself being formless—it doesn’t have... It passed between my hands and, like, it came out in the clay itself—just the forms that I made and my fingers.

t. You began, you worked from here to here (towards her body, tb)...

c. Yes. Really chronologically—from my childhood, through the breakdown, until now.

c. I didn’t really give much importance to the thickness that was created but I see that it does change—really like—I said that it doesn’t—that it’s formless. And the thickness also a kind of...testifies to the character and...but I didn’t think about that while I was doing it. It came out like that that the thickness changed—with time. I see that here it is thinner.

t. You said that when I said to tell about yourself you decided to make this topographical map—and you really started here from childhood—do you remember what you thought about how to express these different parts?

c. It was clear to me that I would made a hole the minute that it was something difficult because it reminds me of a fall—you fall and you get up—like, a fall is not necessarily something bad, simply someone who falls goes down so I couldn’t do it in the form of a mountain, for example, it seems to me not...I thought about some kind of break like this. Because if I say that this is me then somewhere, something in the middle, something was cracked. That was the first thing that I thought. I wanted to make all kinds of textures for the character to show that there are all kinds of sides—there is a funny girl, there is an indifferent girl, there are all kinds of things in your character that even clash with each other. Not everything is smooth like in childhood. You’re a child, your like this, and children are different from each other but there is the same part of childhood that...at some point something changes—even for a person who doesn’t go through something. So in the beginning I made all kinds of little hills like this and changes like this and I thought about all kinds of things that I got from my army time, things that I got in the university, in the studies, in high school, in the trip abroad. All kinds of things that were added to me and didn’t necessarily change in me. This is a change that happened in me (pointing to the part on the side between childhood and now, tb). I created it from myself. But these, for example, that I made these shapes, on purpose I made a circle and a kind
of square, and this is a different kind of circle, an ellipse – these are things that were added to me from outside to inside. It’s not an inner change. This inner indentation is something internal that was created from the material but these are outer things that I added.

t. So the break is something internal and you also said about this (pointing to small bump on right side).

c. Yes, that is... if here I started and it started smoothly, here there are internal changes that took place. It happens to all people. It’s inside. You change over time. But these things are external things that I got...that were added, not that something changed but something new that I wasn’t familiar with and suddenly entered. For example, in my private life, I had a boyfriend there.. a relationship...something new that entered. Ah.. I added external things – in all kinds of places, like. But in this area (uses both hands to show the area of the clay close to her body, tb).

t. And to make these external things, you took clay from here.

c. That’s right, that’s right.

c. Now that I think about it – it wasn’t conscious – simply here was a part that I thought I had finished and I could take from here without destroying, like.

c. When I think about it now, it’s also taking things from myself and giving them back when they’re different. Also the things that I added ... actually I could have taken from there (pointing to clay she didn’t use, tb) but I decided to take from here (from the clay she was working with, tb). So also the things that I added, I took from myself and they went through a change outside and came back to me in a different form. That’s right. I didn’t think about that.

c. I think that when I took from here I simply wanted to change the shape. I don’t remember, it looked to me like this and I wanted to change the shape a bit so I decided to take from here and not from here. But still, I took from myself and gave back to myself – in a different form. That’s right.

t. You said that you wanted to take from here because...

c. ah. The shape was...I wanted to change the shape so that it wouldn’t have a specific shape. I wanted it to be, like, formless, without...without proportionality because it was pretty much a kind of rectangle and I wanted a bit to change it so I decided to
take from here. I don’t know. I could have taken from here (from the right side of the bottom, tb) I guess but I decided to take from this side – the left side – and return it back inside...

t. Because you wanted to change the general shape?

c. Yes. I wanted to change it and ... it didn’t even occur to me to take clay from there (from the lump of clay she didn’t use, tb) and ... I didn’t think of that. (00:19:48).

t. You told me that you had some previous experience with clay.

c. I was at a girlfriend’s and she is very talented. She does photography, and creates in clay and wood and stone. And she brought some clay and we started to make things – she makes all kinds of figures – but I didn’t succeed in making them. You need talent for that. But besides that I never... maybe in kindergarten we used clay – but that was when I was 17, now I’m 23. Well, I sat opposite her and she is very talented. It’s difficult to sit opposite someone so talented and nothing you do comes out, maybe in comparison to what she made.

t. And here...

c. I think that ... I think that ...I chose to make this so as not to try and confront all kinds of forms ... I could have made the body of a woman ... I could have made all kinds of things but I think I know that I wouldn’t succeed to do that and I wouldn’t be satisfied with what came out and so I didn’t even try to face that. I mean, if you had told me to make a house, I would have done it but if you had, like...given me an option, I guess I would have chosen an option like this. I make whatever comes out and it’s alright because there is no criteria, like, it doesn’t mean that it’s good or nor good. It’s not supposed to be something specific. It’s really OK. At the most, it’s abstract. To make something that....not represented in reality – like, house, tree, stone.

t. When you look at it now are you satisfied with it, do you like it, does it express what you wanted to express?

c. Ah...it expressed because ... I guess that if you look at it without my telling you what it is ... you just know that it’s something about me, you wouldn’t ... it’s difficult for me to believe that you would reach the same things that really...it’s
impossible to understand, I don’t know what can be understood from this but
ah...with my explanation it expresses – like it expresses the reality, from my view.
c. ah...It looks alright (looks at me and smiles).

Ceila - Meaningful bits: Session 2

(00:00:06)
t. First of all here’s your piece (of art).
c. It look’s much worse than before.
t. Much worse?
c. It was...I guess...a little different.
t. What looks different?
c. Eh...maybe because it hardened, there’s more...ehm...eh, everything is like sharp,
like, all the bristles...I don’t know, it looks different.
t. Can you show me where, for example, you mean the bristles...
c. There are all kinds of, like, these sharp points. Understand? That...because it became
hard...I don’t know, maybe you see it more (clearly, tb).
c. The color also changes a bit when it dries. That’s also a bit different. That’s it.
c. I remember what was.
t. You said it looks worse, sharper.
c. Yes, the bristles are simply more obvious, jumpy like.
t. And what you remembered was...
c. Because...because then the material was fresher and softer, I remembered it as being
softer but...eh...ehm...that’s it.
t. During or as a result of this meeting with clay did any associations or feelings or
thoughts come up for you? After, after you left?
c. Eh (stam)...I just thought about this ‘thing’...ehm...of repression, maybe, of my
parents’ divorce that...like...I spoke about this with my boyfriend and I said to him
that maybe really, like...precisely that I decided to take note of this here and maybe,
like, that means something. But...I thought about it one day but I didn’t... After it,
like, passed, didn’t... (3 secs) I didn’t continue with it. It was simply, like, I told him
that that’s what I did and that’s the way I delineated myself and...I told him what I
did and...I thought about it and I said Walla, maybe I really don’t give it enough thought and...or weight, like, and I pretty much ...continue and don’t relate to it. And maybe I do need to relate to it. But more than that I didn’t think.

t. It came up as a result of your doing it here.

c. Yes, yes. Otherwise it wouldn’t have come up. (38 secs)

t. At this point do you remember what you felt in your hands. Here you were with eyes closed.

c. eh...I remember that it was soft-like, pleasant. (3 secs) I see that my movements are very gentle like, they’re not so...only one hand...the other side isn’t doing anything, only holding it. (11 secs). (video off)

t. I just wanted to stop here a moment. Ehm...you said that just one hand is working.

c. Eh...yes, I mean, sometimes it was this one and sometimes it was this one (demonstrates) but I didn’t usually work with both hands together. One held and the second hand touched the clay. Then I changed. I saw that I changed hands.

t. Does that mean something to you?

c. eh...no (laughs). I have no idea...

t. I wondered: If I hadn’t said that to you would you have continued...

c. I would have continued ...

t. With eyes closed.

c. Yes. I think that if I had continued...I think that it was not enough time with eyes closed. In the beginning you close your eyes, you don’t feel very comfortable, you close them, and after a few minutes you begin to feel comfortable and you...and you maybe begin to flow...I mean, with the thoughts, the feeling, to other places. I think that if I had stayed with eyes closed, that’s what would have happened because now, like, when I stayed with eyes closed ...I felt your presence. I mean, I was with eyes closed but I knew that you were beside me and that...you felt my presence and if I had continued with eyes closed with the clay...I would have connected more to the clay, the material and, like, and maybe take it to another place. It was, like, not enough time with eyes closed. If you hadn’t told me to... I would have stayed with eyes closed and continued, like, and maybe even enjoyed it more, from the experience of eyes closed.
t. aha. You needed more time actually like that.
c. Yes, yes... It was, like... it was not enough time... because until I began at all to get into the ‘thing’ of eyes closed and... it means less to relate to this that I’m with eyes closed and you’re sitting here and looking at me and... more to relate to the clay and... what I feel, so, like, you need a little more time, in order to... you need three minutes to, like, to get into it.
c. (43 secs) It’s difficult for me now to say at what stage I got the idea. I don’t remember. I assume that now already yes. (In the video she’s smoothing the horizontal, elliptical slab and then turning it vertically.)
t. At this stage...
c. What I want to do, yes.
c. (6 secs) Again, there’s work of one hand. (31 secs)
t. We’ll stop for a minute. (video off) This thing of working or with one hand or with the other hand and not with two hands... Are you familiar with this from other situations? Not specifically about hands.
c. What does that mean?
t. Like, each hand works separately so it does something else; to do two things at the same time or...c. ehm... (9 secs) I don’t really find a domain that it connects to.
c. (5 secs) I usually do things simultaneously. (smiles)
c. I don’t have a problem... to do a few things together.
t. Ok. So you know yourself as someone who usually does...
c. Yes, I do succeed...
t. Simultaneously
c. Yes (3 secs) It’s always entails pressure and hysteria but eh... but I do it, I succeed. (4 secs) I don’t know how it is with hand work. I was never involved in it.
c. (3 secs) But... eh... The question is if it is at all possible... I mean when you work with clay if it’s possible to work with both hands. If it works, I don’t know.
t. Let’s go back a bit (on the video, tb). There was...
c. A small part where I worked with both hands. But then it was very monotone... that... the same movement with both hands. I didn’t have to make a movement...

t. Here [smoothing the bottom third of the object, hands moving from top of third towards her body, working with three fingers (pointer, middle, ring) – on video].

c. Yes.

t. Here both hands are doing the same thing.

c. Yes.

t. (18 secs) Do you remember what you thought, felt, while you were making the break (the indentation, tb) of the... the crisis?

c. In the beginning it seemed to me that it came out... eh... I thought about it that... eh... it came out too big and I started to narrow it... and... I thought to myself that it’s not so big and also... I started to narrow it towards the end, like, more. It seems like at the beginning it was...

t. You mean the part that is closer to the (your, tb) body.

c. Yes, I mean, here in the beginning it was also big, like here, I started already to narrow it, like, I thought about it that I have to make it smaller (unclear)

t. Here, in this place (I point to where it narrows)

c. I thought about it that I have to... eh... narrow it a bit. (32 secs)

t. Here you made abstract shapes, I mean a circle, a square...

c. Yes.

t. Which symbolized for you...

c. Yes.

t. Certain things.

c. Also, abstract things. Not material things.

c. (7 secs) Although it is, like, the clay is material... you make something abstract. The shapes themselves are abstract. But they’re generally made from clay which is not abstract.

t. There is a paradox here?

c. Yes... it’s... a kind of combination...
t. And then maybe other things would have come out. And here, quite quickly, you created something whole that you could tell about.

c. Yes. Because it also…it’s something that is very global, like…There aren’t too many details. Also in respect to the work itself and also in respect to what it says. And also the thing itself…doesn’t have too many items and it’s not as though I made out of this…many people, many…a house…no…there aren’t a lot of details that require time to work on, to mold a shape…And also what it symbolizes…it actually symbolizes something very big, very general, it’s not some details, it doesn’t…tell, one-to-one, what exactly passed, what exactly happened. It pretty much, like, shows the…eh…what happened at age twelve and, like, globally, life…myself, like, not….Afterwards it was very simple, like, because…I think that because of that I finished with this (as is, tb) because…because to begin to tell about myself with…eh…things that characterize me and I would have begun to make maybe musical notes or…eh…to try and characterize all kinds of things that I like to do…Then it…it would have taken me much longer because it would have been going into details…but I, like, chose to make this in a much more global way, much more…ehm…abstract…and…and general.

c. (3 secs) And… I also noticed that you said to me that I can…you said to begin to make something with the clay and you said that I can tell about myself. You didn’t ask me to tell about myself… and…now in the video I saw that it was, like, a kind of choice. I could have chosen not to tell about myself because you said to me that I CAN. You didn’t ask me: I WANT you to tell about YOURSELF.

c. That means, that if I had wanted to I could have done something else. Although then, last week (the first session, tb) I saw it as…you said you can but I, like, heard that you want me to tell about myself…It didn’t seem to me…just now I saw that you used the word: “You can…”

c. ehm…I guess that…I don’t know, maybe I did it because it was easier for me…to make this…instead of beginning to deal with myself and to think, eh…exactly about the things that characterize me, what I am…and how I want to tell others about myself…and then to bring it into expression in clay that is much more…difficult…then just telling about it. So…eh…I don’t know. I chose to do it
this way. And it took me really very little time...a few minutes...from the minute that I understood what I’m doing and...and how I draw it.

t. And do you remember from which...whether there was a certain moment and if yes when...you knew that it will include these three parts – that this part will have this character and this part will have this character...

c. Only in the end...when I decided to add these (points to the three abstract shapes, tb)...so those were the last thing that I added because first I did this (‘childhood,’ tb) and this I don’t remember if I did before or after (I can’t see exactly which part she is pointing to, maybe the side, tb) I think that after.

t. This is the first thing that you did

c. Yes? I smoothed this (‘childhood,’ tb) first?

c. The minute that I added this (‘the present,’ tb), I understood that it’s like this.

Because I think that in the end, the end, after I added these (the three abstract shapes, tb) so I also smoothed here (the left side, tb) maybe. So...eh...so, like, it was divided (for me, tb) into three parts and, like...I arranged it (it was arranged in my mind, tb).

In the beginning, I think...eh...I mean, this (‘childhood,’ tb) I understood that it has to be like this. And after I did this (the ‘break,’ tb) I got the idea to do this (‘the present,’ tb) (She is pointing to all these areas on the actual object.) Like, like it isn’t...isn’t as though in advance I saw everything I knew how it was going to be...but while I was involved I understood that I want, like, to add things from the outside, so to speak...eh...and then, like, I thought actually about the ‘thing’ that here it will be smooth and...here it will change. While (doing, tb).

t. You mean that you didn’t have a whole picture in advance

c. No.

t. but while (doing, tb) it was built.

c. No, no. This, I mean this (the ‘break,’ tb) I knew that it will be...this, in advance, in the beginning when I thought about what to do, it was clear to me that I would make it in this way...I didn’t know how it would look but...eh...I thought of some kind of pit like this. But...eh...

t. And this (the ‘break,’ tb), actually, is the only thing that you knew...that so...

c. Yes, yes.
t. that so you’ll want to represent that period in your life.

c. Yes, yes...That was the first thing that I thought of. And all the rest
simply...eh...while (doing, tb) I thought about the period itself and how I’ll make
it...and it came to me and, like, that’s how I moved forward with it. (3 secs) Until, in
the end, the final idea came to me to add these (the three shapes, tb). That’s it.

t. These shapes.

c. Yes. Also, after I made this one (the round shape, tb)...so I decided to make a square
and an ellipse, I mean not to make another circle...also because I thought about it
and...I said, how will I make it and then...eh...and then the idea of different shapes
came to me.

t. Do these three different shapes represent, one-to-one, something or....

c. No.

t. You spoke about the university, you spoke about a boyfriend

c. Yes. No, they’re simply, like...because I’m certain that there are more than three
things, or...maybe you can divide it into three groups. But...eh...no, simply I
thought about...eh...changes that are more outside or...things that, I mean, came
from the outside and influenced me. The university is an outside body but...all the
studies and what I do here and how I manage with it and how I cope with it, so, like,
its something that...it comes from the outside but actually influences me from inside.
Eh...the boyfriend, like, although it’s already three years, it’s not so much
now...but, also, like, he... the relationship becomes something different then it was
in the beginning...eh...to rent an apartment...eh...to live, although I’ve been out of
the house already since, since high school, but...eh...now it’s really...eh...to pay the
electric bill and telephone. Eh...a kind of responsibility. Eh...those are the things
that I thought about but I didn’t characterize them one-to-one. It was...

t. You thought about these things, I mean they passed through your mind while...

c. Yes. I tried, I thought about outer influences...eh...of the recent period (of time, tb),
say, the last three years. So, it was (unclear), I was in a camp of the Jewish Agency, I
was a counselor there, also something new that I wasn’t familiar with...Eh...the
army, things like that...that were all new for me. All of them...in some way
influenced me. Eh...so that is, like, I thought about it globally but when I made the
shapes I didn’t think, ok this is university, this is the army. Simply, it was this
general characterization because...because there is no way to characterize the
university, or the army, or a boyfriend. It doesn’t have a shape. I could have made a
heart but it’s not... it’s not me. I don’t...
t. You don’t make hearts (laughing)
c. No. (smiles) Really no. So... simply, like, I decided to bring it in some... I made
different shapes because really the influences are different and come from different
causes (factors?) completely and... so, like, to show this variety... but not more than
that. It wasn’t one-on-one.
(5 secs) t. The period of childhood, did you think of it that you want it to be smooth.
You also spoke about it that...
c. I wanted it to be smooth also because... in view of what came after... like, the... this
shaking up of the... like, the divorce was actually a shaking up that went through the
family, some kind of... it suddenly wakens you from the dream of the happy
family... because... my parents divorced because my father became orthodox (hazar
betshuva) and became very, very religious. And before that we were a family that
everyone was envious of. We would go on hikes together, we were... father, the best
father in the world, (unclear), and, like, suddenly it... suddenly he became orthodox
and it came to divorce.... So, a kind of shaking up. So as though all of life before that
seemed euphoric, like... a blank page, a quiet sea... eh... everything relaxed
and... eh... I could have begun to think about how I was as a child before that
because... from the age of twelve you already have a certain personality. You can be
shy, you can be very popular but... eh... but I, like, chose to characterize it in... in
respect to what happened afterwards.
t. In contrast
c. Yes. Because... because... this, like, is the way it influenced. I mean... eh... it doesn’t
matter what I was before that, after that I was something a bit different. Like it,
because of this, not because everyone who gets older changes, only I had something
additional... that, like, matured me or changed me beyond what the others went
through. So, like, I chose to characterize the period before that in this way
because...maybe in order not to give it weight of its own in respect to what I was because...I think that the influencing factor was what happened, like.

c. And...(6 secs) and also because...like, I focused more on how I changed afterwards which is...actually more meaningful changes because what does it matter if, when I was a child, I was popular if now I'm not like that. I mean, (jump in the recording) because...to begin to tell about how I was when I was eleven it’s...like, things change, dreams change, you...at nine years you want to be a doctor and now it doesn’t even interest you. So I focused more on what I am now in respect to...eh...to try and describe the character and what is happening and...The childhood got, like, a less principle, less important part...in this respect that I’ll begin to try and describe it.

c. (9 secs) Although, again, if you hadn’t asked I wouldn’t have thought of it, like...Ehm...when I, say for example, thought about childhood I described it as a blank page...because it’s childhood, something soft like this. It’s something...not yet...wounded, not yet...kind of smooth. Now when you asked me, I really thought that it’s...that it comes in opposition to, contrast to what happened afterwards, I mean, your questions pretty much guide to new thoughts. Because when I, like, made it I didn’t go so far. I thought about childhood, I thought about a blank page, something nice, something...something clean, something innocent. That’s what came to mind and with that it ended. Now when you asked, I more...eh...think about it more and in relation to what I thought then, I’m, like, continuing it further.

c. Eh...let’s say that if you’ll give this to someone to look at and you’ll tell him that this tells (a story, tb) about someone specific, what does he think that it tells...so he can give an interpretation. I don’t say that it’s impossible to understand it. It’s possible to understand it but what happens when he’ll understand it is not exactly what I intended. But...eh...it’s like when you, like, read a poem and you interpret it in a certain way. The poet didn’t necessarily intend this. And because of that the poet doesn’t say what he intended because that’s the thing with a poem. Everyone can take it to another place. But...in order to understand the specific meaning, you really have to ask the poet what he meant. He can tell you a story that you didn’t at all think about. And on purpose.
c. Eh...I mean, you can understand it in some way and...I guess, if you delve into it you can arrive at something close to what I said...but, eh...exactly, I think it will be difficult. I mean if you would bring it to me, it would be difficult...difficult for me to say. (5 secs) Maybe a person with experience and that...could succeed more (2 secs) but, eh...eh...this thing acquires meaning only when...together with the explanation.

t. So actually for you it is important that there should be the explanation.

c. Yes.

t. So that it will be understood what you thought, what you intended.

c. So as to understand truly what I did or to truly understand...if someone wants to know about me...eh...Just someone who looks at it, I don’t have a problem with him understanding what he’ll want, as long as it’s not about me.

t. Does this situation of “explaining myself”...are you familiar with it from other situations?

t. the feeling of...explaining...to give the explanation of who I am, what I am. (unclear)

c. Eh...on this level, never. I mean, maybe with my boyfriend there are all kinds of situations in which...in which I can interpret my behavior because of all kinds of things that happened in the past...eh...besides, besides this...I never...got to this level (indicating the clay product). Stam, in job interviews, they ask “Tell about yourself.” You don’t get to this level, not at all, far from it. Or all kinds of social games that you play in study groups...but never...never like this.

t. Did you enjoy or not enjoy the meeting with clay?

c. Eh...Yes, that yes and also...eh...I guess I would have enjoyed it more if I was talented and would really make things from clay because...no, it’s fun to work with it but you also want to get to something, in the end, to make something that you can afterwards put on the shelf or...eh...or to use it. That you’ll be able to enjoy it...because...if, I mean, from this (the product, tb) I don’t get pleasure, I don’t have any...and, like...

c. from the thing itself...afterward, not from the doing. The doing...the doing is a lot of fun. It’s a lot of fun to deal with clay. It’s a very comfortable material. It’s not like...eh...you take oil paints and paint on canvas and, like, what you did is what there is and to change it is difficult and...or create in general... I mean, here you are
responsible for the creation on the level of...eh...you can fold it into a ball and start anew. There isn’t the fear of making some shape that is wrong because...that’s what will be in the end. But...he (it) very much flows with you, he’s very nice...he very much...eh...It’s a very sympathetic material and he’s very available and very...eh...Even his temperature shows how nice he is, how he’s not cold or alienates itself. But...I think that part of the fun of working with clay is to really, in the end, make something. I mean, to play with it and make all kinds of things is fun but...like...it’s, it’s...I think that part of the fun is to make, to make a vase, to make some small statue...something that will stay with you. And...it’s also a part of it.

t. A product that, say, is pretty, that is

c. In my eyes. Something that in my eyes...I could have made, you know, a square like this, a pencil holder, even though that’s something that’s very simple to do, I would have enjoyed it. I mean, to make napkin holders, for example, that you can paint or decorate. Very simple things, simply a circle. But it’s fun. Afterwards you have something that remains from this experience, not only the memory of the.....dealing with the clay.

c. And because he’s so easy, I mean, you can...for example...you begin with the goal of making a vase and I see that I don’t succeed so I move to something else...but...I mean, the minute I started doesn’t mean that I can’t go back, the opposite, I, like, continue from it to something else or take it apart and start something new. That’s what’s beautiful, like, about clay. He all the time gives you more possibilities and more possibilities and more possibilities. He gives you chances...to make...eh...to bring something out of yourself. Something that there isn’t...eh...in other material, like painting, for example, that...what you do is what comes out. You have to start all over again and what you made has to be thrown into the garbage.
Appendix C3 – Clusters of meaning

Ceila

C3a - Aesthetic Evaluation

t. And here...
c. I think that ... I think that ... I chose to make this so as not to try and confront all kinds of forms ... I could have made the body of a woman ... I could have made all kinds of things but I think I know that I wouldn’t succeed to do that and I wouldn’t be satisfied with what came out and so I didn’t even try to face that. I mean, if you had told me to make a house, I would have done it but if you had, like... given me an option, I guess I would have chosen an option like this. I make whatever comes out and it’s alright because there is no criteria, like, it doesn’t mean that it’s good or nor good. It’s not supposed to be something specific. It’s really OK. At the most, it’s abstract. To make something that... not represented in reality – like, house, tree, stone.

t. When you look at it now are you satisfied with it, do you like it, does it express what you wanted to express?
c. Ah...it expressed because ... I guess that if you look at it without my telling you what it is ... you just know that it’s something about me, you wouldn’t ... it’s difficult for me to believe that you would reach the same things that really...it’s impossible to understand, I don’t know what can be understood from this but ah... with my explanation it expresses – like it expresses the reality, from my view.
c. ah... It looks alright (looks at me and smiles).

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*
(00:00:06) t. First of all here’s your piece (of art).
c. It look’s much worse than before.
t. Much worse?
c. It was... I guess... a little different.

45 The starred line differentiates between session 1 and session 2
t. What looks different?

c. Eh...maybe because it hardened, there’s more...ehm...eh, everything is like sharp, like, all the bristles...I don’t know, it looks different.

t. Can you show me where, for example, you mean the bristles...

c. There are all kinds of, like, these sharp points. Understand? That...because it became hard...I don’t know, maybe you see it more (clearly, tb).

c. The color also changes a bit when it dries. That’s also a bit different. That’s it.

c. I remember what was.

t. You said it looks worse, sharper.

c. Yes, the bristles are simply more obvious, jumpy like.

t. And what you remembered was...

c. Because...because then the material was fresher and softer, I remembered it as being softer but...eh...ehm...that’s it.

c. Eh...let’s say that if you’ll give this to someone to look at and you’ll tell him that this tells (a story, tb) about someone specific, what does he think that it tells...so he can give an interpretation. I don’t say that it’s impossible to understand it. It’s possible to understand it but what happens when how he’ll understand it is not exactly what I intended. But...eh...it’s like when you, like, read a poem and you interpret it in a certain way. The poet didn’t necessarily intend this. And because of that the poet doesn’t say what he intended because that’s the thing with a poem. Everyone can take it to another place. But...in order to understand the specific meaning, you really have to ask the poet what he meant. He can tell you a story that you didn’t at all think about. And on purpose.

c. Eh...I mean, you can understand it in some way and...I guess, if you delve into it you can arrive at something close to what I said...but, eh...exactly, I think it will be difficult. I mean if you would bring it to me, it would be difficult...difficult for me to say. (5 secs) Maybe a person with experience and that...could succeed more (2 secs) but, eh...eh...this thing acquires meaning only when...together with the explanation.
Appendix C3 – Clusters of meaning

Ceila

C3b - Correspondences

(31 secs) t. We’ll stop for a minute. (video off) This thing of working or with one hand or with the other hand and not with two hands... Are you familiar with this from other situations? Not specifically about hands.
c. What does that mean?
t. Like, each hand works separately so it does something else; to do two things at the same time or...
c. ehm... (9 secs) I don’t really find a domain that it connects to.
t. ok
c. (5 secs) I usually do things simultaneously. (smiles)
c. I don’t have a problem...to do a few things together.
t. Ok. So you know yourself as someone who usually does...
c. Yes, I do succeed...
t. Simultaneously
c. Yes (3 secs) It’s always entails pressure and hysteria but eh...but I do it, I succeed. (4 secs) I don’t know how it is with hand work. I was never involved in it.
t. So actually for you it is important that there should be the explanation.
c. Yes.
t. So that it will be understood what you thought, what you intended.
c. So as to understand truly what I did or to truly understand... if someone wants to know about me...eh... Just someone who looks at it, I don’t have a problem with him understanding what he’ll want, as long as it’s not about me.
t. Does this situation of ‘explaining myself’... are you familiar with it from other situations?
t. the feeling of... explaining... to give the explanation of who I am, what I am. (unclear)
c. Eh... on this level, never. I mean, maybe with my boyfriend there are all kinds of situations in which... in which I can interpret my behavior because of all kinds of
things that happened in the past...eh...besides, besides this...I never...got to this level (indicating the clay product). Stam, in job interviews, they ask "Tell about yourself." You don't get to this level, not at all, far from it. Or all kinds of social games that you play in study groups...but never...never like this.
Appendix C3 – Clusters of meaning

Ceila

C3c – Exploring Physicality

C3c1 – Eyes closed

t. When in the beginning you closed your eyes and touched the clay, did any thoughts, or feelings, or associations come up for you?
c. I had very much the thought of earth. Also the minute I smelled it, it reminded me of earth a little saturated, a little wet. A kind of brown earth. I had a picture in my head of the Ramon Crater, a kind of area where everything is very brown.
c. Uh... The heat, the heat of the clay was really body heat, room heat. It wasn’t cold and it wasn’t hot. It was very pleasant. It reminded me of a person’s body heat, as pertains to the temperature.
c. uh.. As pertains to the playing – It was very pleasant to pass the fingers –like, to take a little bit of clay – it was a very pleasant feeling.
t. To spread the clay in this kind of movement? (demonstrating)
c. Yes. That movement (demonstrating the spreading movement). It was smooth, like the skin of a baby when you stroke him.
c. Uhm...And its comfortable to deal with clay – without doing anything – just to pass it through your fingers its – uh – simply pleasant, a simply nice feeling – to touch something soft, and its flexible and goes with you and – uh – and you really do with it what you want.

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(38 secs) t. At this point do you remember what you felt in your hands. Here you were with eyes closed.
c. eh...I remember that it was soft-like, pleasant. (3 secs) I see that my movements are very gentle like, they’re not so...only one hand...the other side isn’t doing anything, only holding it
t. I wondered: If I hadn’t said that to you would you have continued...
c. I would have continued...
t. With eyes closed.
c. Yes. I think that if I had continued... I think that it was not enough time with eyes closed. In the beginning you close your eyes, you don't feel very comfortable, you close them, and after a few minutes you begin to feel comfortable and you... and you maybe begin to flow... I mean, with the thoughts, the feeling, to other places. I think that if I had stayed with eyes closed, that's what would have happened because now, like, when I stayed with eyes closed... I felt your presence. I mean, I was with eyes closed but I knew that you were beside me and that... you felt my presence and if I had continued with eyes closed with the clay... I would have connected more to the clay, the material and, like, and maybe take it to another place. It was, like, not enough time with eyes closed. If you hadn't told me to... I would have stayed with eyes closed and continued, like, and maybe even enjoyed it more, from the experience of eyes closed.

t. aha. You needed more time actually like that.
c. Yes, yes... It was, like... it was not enough time... because until I began at all to get into the 'thing' of eyes closed and... it means less to relate to this that I'm with eyes closed and you're sitting here and looking at me and... more to relate to the clay and... what I feel, so, like, you need a little more time, in order to... you need three minutes to, like, to get into it.
Appendix C3 — Clusters of meaning

Ceila

C3c — Exploring Physicality

C3c1 — Eyes open

The doing...the doing is a lot of fun. It's a lot of fun to deal with clay. It's a very comfortable material. It's not like...eh...you take oil paints and paint on canvas and, like, what you did is what there is and to change it is difficult and...or create in general... I mean, here you are responsible for the creation on the level of...eh...you can fold it into a ball and start anew. There isn't the fear of making some shape that is wrong because...that's what will be in the end. But...he (it46) very much flows with you, he's very nice...he very much...eh...It's a very sympathetic material and he's very available and very...eh...Even his temperature shows how nice he is, how he's not cold or alienates itself.

c. And because he's so easy, I mean, you can...for example...you begin with the goal of making a vase and I see that I don't succeed so I move to something else...but...I mean, the minute I started doesn't mean that I can't go back, the opposite, I, like, continue from it to something else or take it apart and start something new. That's what's beautiful, like, about clay. He all the time gives you more possibilities and more possibilities and more possibilities. He gives you chances...to make...eh...to bring something out of yourself. Something that there isn't...eh...in other material, like painting, for example, that...what you do is what comes out. You have to start all over again and what you made has to be thrown into the garbage.

46 In this instance, Ceilia used the word 'he' but in Hebrew it is acceptable and common to use the various pronouns (he, she, they) for inanimate objects.

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Appendix C3 – Clusters of meaning

Ceila

C3d – Knowing and Not Knowing

t. When you were with your eyes closed did you know what you want to do or...
c. No. Not at all. Not until you said to me something about myself – even when you said that to me, I tried to think about things that characterize me that I’d make from the clay but it was too complicated from …like, to bring things that are not material – to express them in material – is difficult. Uhm – things that are emotional, things that are abstract. I simply decided to make a topographical map like this, like there is in the field – all kinds of breaks, these kinds of hills. A kind of map and it’s suitable because of the brown color, like when you build a model of the area. I made it like the field.
t. Is that something that you are familiar with – making models of the field?
c. Ah no. Simply…. I thought about myself, I (unclear) thought about myself – what to tell about myself and clay somehow was connected to that. If you had told me to draw I would have done something entirely different I guess. But because clay is simply… it lets … it helped me express things that are more concrete …(correcting herself) abstract – by itself being formless – it doesn’t have… It passed between my hands and, like, it came out in the clay itself – just the forms that I made and my fingers.
t. You said that when I said to tell about yourself you decided to make this topographical map – and you really started here from childhood – do you remember what you thought about how to express these different parts?
c. It was clear to me that I would made a hole the minute that it was something difficult because it reminds me of a fall – you fall and you get up – like, a fall is not necessarily something bad, simply someone who falls goes down so I couldn’t do it in the form of a mountain, for example, it seems to me not… I thought about some kind of break like this. Because if I say that this is me then somewhere, something in the middle, something was cracked. That was the first thing that I thought. I wanted to make all kinds of textures for the character to show that there are all kinds of sides.
– there is a funny girl, there is an indifferent girl, there are all kinds of things in your character that even clash with each other. Not everything is smooth like in childhood. You’re a child, your like this, and children are different from each other but there is the same part of childhood that… at some point something changes – even for a person who doesn’t go through something. So in the beginning I made all kinds of little hills like this and changes like this and I thought about all kinds of things that I got from my army time, things that I got in the university, in the studies, in high school, in the trip abroad. All kinds of things that were added to me and didn’t necessarily change in me. This is a change that happened in me (pointing to the part on the side between childhood and now, tb). I created it from myself. But these, for example, that I made these shapes, on purpose I made a circle and a kind of square, and this is a different kind of circle, an ellipse – these are things that were added to me from outside to inside. It’s not an inner change. This inner indentation is something internal that was created from the material but these are outer things that I added.

t. Because you wanted to change the general shape?

c. Yes. I wanted to change it and … it didn’t even occur to me to take clay from there (from the lump of clay she didn’t use, tb) and … I didn’t think of that. (00:19:48).

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(43 secs) It’s difficult for me now to say at what stage I got the idea. I don’t remember. I assume that now already yes. (In the video she’s smoothing the horizontal, elliptical slab and then turning it vertically.)

t. At this stage…

c. What I want to do, yes.

c. (3 secs) But…eh…The question is if it is at all possible…I mean when you work with clay if it’s possible to work with both hands. If it works, I don’t know.

t. And do you remember from which…whether there was a certain moment and if yes when…you knew that it will include these three parts – that this part will have this character and this part will have this character…

c. Only in the end…when I decided to add these (points to the three abstract shapes, tb)…so those were the last thing that I added because first I did this (‘childhood,’ tb)

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and this I don’t remember if I did before or after (I can’t see exactly which part she is pointing to, maybe the side, tb) I think that after.

The minute that I added this (‘the present,’ tb), I understood that it’s like this. Because I think that in the end, the end, after I added these (the three abstract shapes, tb) so I also smoothed here (the left side, tb) maybe. So...eh...so, like, it was divided (for me, tb) into three parts and, like...I arranged it (it was arranged in my mind, tb). In the beginning, I think...eh...I mean, this (‘childhood,’ tb) I understood that it has to be like this. And after I did this (the ‘break,’ tb) I got the idea to do this (‘the present,’ tb) (She is pointing to all these areas on the actual object.) Like, like it isn’t...is isn’t as though in advance I saw everything I knew how it was going to be...but while I was involved I understood that I want, like, to add things from the outside, so to speak...eh...and then, like, I thought actually about the ‘thing’ that here it will be smooth and...here it will change. While (doing, tb).

t. You mean that you didn’t have a whole picture in advance

c. No.

t. but while (doing, tb) it was built.

c. No, no. This, I mean this (the ‘break,’ tb) I knew that it will be...this, in advance, in the beginning when I thought about what to do, it was clear to me that I would make it in this way...I didn’t know how it would look but...eh...I thought of some kind of pit like this. But...eh...

t. And this (the ‘break,’ tb), actually, is the only thing that you knew...that so...

c. Yes, yes.

t. that so you’ll want to represent that period in your life.

c. Yes, yes...That was the first thing that I thought of. And all the rest simply...eh...while (doing, tb) I thought about the period itself and how I’ll make it...and it came to me and, like, that’s how I moved forward with it. (3 secs) Until, in the end, the final idea came to me to add these (the three shapes, tb). That’s it.

t. These shapes.

c. Yes. Also, after I made this one (the round shape, tb)...so I decided to make a square and an ellipse, I mean not to make another circle...also because I thought about it
and...I said, how will I make it and then...eh...and then the idea of different shapes came to me.
Appendix C3 — Clusters of meaning

Ceila

C3e — Physical Strategies

c. uh.. As pertains to the playing – It was very pleasant to pass the fingers –like, to take a little bit of clay – it was a very pleasant feeling.
t. To spread the clay in this kind of movement? (demonstrating)
c. Yes. That movement (demonstrating the spreading movement). It was smooth, like the skin of a baby when you stroke him.
c. Uhm... And its comfortable to deal with clay - without doing anything – just to pass it through your fingers its - uh – simply pleasant, a simply nice feeling – to touch something soft, and its flexible and goes with you and – uh – and you really do with it what you want.

c. eh... I remember that it was soft-like, pleasant. (3 secs) I see that my movements are very gentle like, they’re not so... only one hand... the other side isn’t doing anything, only holding it (11 secs). (video off) t. I just wanted to stop here a moment. Eh... you said that just one hand is working.
c. Eh... yes, I mean, sometimes it was this one and sometimes it was this one (demonstrates) but I didn’t usually work with both hands together. One held and the second hand touched the clay. Then I changed. I saw that I changed hands.
t. Does that mean something to you?
c. eh... no (laughs). I have no idea...
c. (6 secs) Again, there’s work of one hand.
t. Let’s go back a bit (on the video, tb). There was...
c. A small part where I worked with both hands. But then it was very monotone... that... the same movement with both hands. I didn’t have to make a movement...
t. Here [smoothing the bottom third of the object, hands moving from top of third towards her body, working with three fingers (pointer, middle, ring) – on video].

c. Yes.

t. Here both hands are doing the same thing.

c. Yes.
Appendix C3 – Clusters of meaning

Ceila

C3g – Research setting

c. (3 secs) And...I also noticed that you said to me that I can...you said to begin to
make something with the clay and you said that I can tell about myself. You didn’t
ask me to tell about myself...and...now in the video I saw that it was, like, a kind of
choice. I could have chosen not to tell about myself because you said to me that I
CAN. You didn’t ask me: I WANT you to tell about YOURSELF.

c. That means, that if I had wanted to I could have done something else. Although then,
last week (the first session, tb) I saw it as...you said you can but I, like, heard that
you want me to tell about myself...It didn’t seem to me...just now I saw that you
used the word: “You can...”

c. (9 secs) Although, again, if you hadn’t asked I wouldn’t have thought of it,
like...Ehm...when I, say for example, thought about childhood I described it as a
blank page...because it’s childhood, something soft like this. It’s something...not
yet...wounded, not yet...kind of smooth. Now when you asked me, I really thought
that it’s...that it comes in opposition to, contrast to what happened afterwards, I
mean, your questions pretty much guide to new thoughts. Because when I, like,
made it I didn’t go so far. I thought about childhood, I thought about a blank page,
something nice, something...something clean, something innocent. That’s what
came to mind and with that it ended. Now when you asked, I more...eh...think about
it more and in relation to what I thought then, I’m, like, continuing it further.
Appendix C3 – Clusters of meaning

Ceila

C3h – Sculptural Form

t. First of all tell me what you see.

C3h. What I see... First of all it's a smeared lump of clay. Here it's smoother. In the middle there is a kind of indentation with all kinds of textures. It becomes narrower. Here on the sides it's pretty smooth. Here not so much – all kinds of bumps and all kinds of things (unclear). That's it. And its form is not so clear. It's pretty formless.

C3h. The thickness changes, the height... That's it.

t. So this part is the part of now?

C3h. Yes. You could say that from here (points to bump on right hand side) it begins.

C3h. I didn't really give much importance to the thickness that was created but I see that it does change – really like – like I said that it doesn't – that it's formless. And the thickness also a kind of ... testifies to the character and ... but I didn't think about that while I was doing it. It came out like that that the thickness changed – with time. I see that here it is thinner.

C3h. You said that when I said to tell about yourself you decided to make this topographical map – and you really started here from childhood – do you remember what you thought about how to express these different parts?

C3h. It was clear to me that I would made a hole the minute that it was something difficult because it reminds me of a fall – you fall and you get up – like, a fall is not necessarily something bad, simply someone who falls goes down so I couldn't do it in the form of a mountain, for example, it seems to me not... I thought about some kind of break like this. Because if I say that this is me then somewhere, something in the middle, something was cracked. That was the first thing that I thought. I wanted to make all kinds of textures for the character to show that there are all kinds of sides – there is a funny girl, there is an indifferent girl, there are all kinds of things in your character that even clash with each other. Not everything is smooth like in childhood. You're a child, your like this, and children are different from each other but there is the same part of childhood that... at some point something changes –
even for a person who doesn’t go through something. So in the beginning I made all kinds of little hills like this and changes like this and I thought about all kinds of things that I got from my army time, things that I got in the university, in the studies, in high school, in the trip abroad. All kinds of things that were added to me and didn’t necessarily change in me. This is a change that happened in me (pointing to the part on the side between childhood and now, tb). I created it from myself. But these, for example, that I made these shapes, on purpose I made a circle and a kind of square, and this is a different kind of circle, an ellipse – these are things that were added to me from outside to inside. It’s not an inner change. This inner indentation is something internal that was created from the material but these are outer things that I added.

t. And to make these external things, you took clay from here.

c. That’s right, that’s right.

c. Now that I think about it – it wasn’t conscious – simply here was a part that I thought I had finished and I could take from here without destroying, like.

c. When I think about it now, it’s also taking things from myself and giving them back when they’re different. Also the things that I added … actually I could have taken from there (pointing to clay she didn’t use, tb) but I decided to take from here (from the clay she was working with, tb). So also the things that I added, I took from myself and they went through a change outside and came back to me in a different form. That’s right. I didn’t think about that.

c. I think that when I took from here I simply wanted to change the shape. I don’t remember, it looked to me like this and I wanted to change the shape a bit so I decided to take from here and not from here. But still, I took from myself and gave back to myself – in a different form. That’s right.

t. You said that you wanted to take from here because…

c. ah. The shape was… I wanted to change the shape so that it wouldn’t have a specific shape. I wanted it to be, like, formless, without… without proportionality because it was pretty much a kind of rectangle and I wanted a bit to change it so I decided to take from here. I don’t know. I could have taken from here (from the right side of the
(18 secs) Do you remember what you thought, felt, while you were making the break (the indentation, tb) of the... the crisis?

c. In the beginning it seemed to me that it came out... eh... I thought about it that... eh... it came out too big and I started to narrow it... and... I thought to myself that it's not so big and also... I started to narrow it towards the end, like, more. It seems like at the beginning it was...

t. You mean the part that is closer to the (your, tb) body.

c. Yes, I mean, here in the beginning it was also big, like here, I started already to narrow it, like, I thought about it that I have to make it smaller (unclear)

t. Here, in this place (I point to where it narrows)

c. I thought about it that I have to... eh... narrow it a bit.

(32 secs) t. Here you made abstract shapes, I mean a circle, a square...

c. Yes.

t. Which symbolized for you...

c. Yes.

t. Certain things.

c. Also, abstract things. Not material things.

c. (7 secs) Although it is, like, the clay is material... you make something abstract. The shapes themselves are abstract. But they're generally made from clay which is not abstract.

t. There is a paradox here?

c. Yes... it's... a kind of combination...

t. And then maybe other things would have come out. And here, quite quickly, you created something whole that you could tell about.

c. Yes. Because it also... it's something that is very global, like... There aren't too many details. Also in respect to the work itself and also in respect to what it says. And also the thing itself... doesn't have too many de... items and it's not as though I made out
of this...many people, many...a house...no...there aren’t a lot of details that require
time to work on, to mold a shape...And also what it symbolizes...it actually
symbolizes something very big, very general, it’s not some details, it doesn’t...tell,
one-to-one, what exactly passed, what exactly happened. It pretty much, like, shows
the...eh...what happened at age twelve and, like, globally, life...myself, like,
not...Afterwards it was very simple, like, because...I think that because of that I
finished with this (as is, tb) because...because to begin to tell about myself
with...eh...things that characterize me and I would have begun to make maybe
musical notes or...eh...to try and characterize all kinds of things that I like to
do...Then it... it would have taken me much longer because it would have been
going into details...but I, like, chose to make this in a much more global way, much
more...ehm...abstract...and...and general.

t. Do these three different shapes represent, one-to-one, something or....
c. No.

t. You spoke about the university, you spoke about a boyfriend
c. Yes. No, they’re simply, like...because I’m certain that there are more than three
things, or...maybe you can divide it into three groups. But...eh...no, simply I
thought about...eh...changes that are more outside or...things that, I mean, came
from the outside and influenced me. The university is an outside body but...all the
studies and what I do here and how I manage with it and how I cope with it, so, like,
it’s something that...it comes from the outside but actually influences me from inside.
Eh...the boyfriend, like, although it’s already three years, it’s not so much
now...but, also, like, he... the relationship becomes something different then it was
in the beginning...eh...to rent an apartment...eh...to live, although I’ve been out of
the house already since, since high school, but...eh...now it’s really...eh...to pay the
electric bill and telephone. Eh...a kind of responsibility. Eh...those are the things
that I thought about but I didn’t characterize them one-to-one. It was...

t. You thought about these things, I mean they passed through your mind while...
c. Yes. I tried, I thought about outer influences...eh...of the recent period (of time, tb),
say, the last three years. So, it was (unclear), I was in a camp of the Jewish Agency, I
was a counselor there, also something new that I wasn’t familiar with...Eh...the
army, things like that...that were all new for me. All of them...in some way
influenced me. Eh...so that is, like, I thought about it globally but when I made the
shapes I didn’t think, ok this is university, this is the army. Simply, it was this
general characterization because...because there is no way to characterize the
university, or the army, or a boyfriend. It doesn’t have a shape. I could have made a
heart but it’s not...it’s not me. I don’t...
t. You don’t make hearts (laughing)
c. No. (smiles) Really no. So...eh...simply, like, I decided to bring it in some...I made
different shapes because really the influences are different and come from different
causes (factors?) completely and...so, like, to show this variety...but not more than
that. It wasn’t one-on-one.
c. Yes. No, they’re simply, like...because I’m certain that there are more than three
things, or...maybe you can divide it into three groups. But...eh...no, simply I
thought about...eh...changes that are more outside or...things that, I mean, came
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electric bill and telephone. Eh...a kind of responsibility. Eh...those are the things
that I thought about but I didn’t characterize them one-to-one. It was...
c. (9 secs) Although, again, if you hadn’t asked I wouldn’t have thought of it,
like...Ehm...when I, say for example, thought about childhood I described it as a
blank page...because it’s childhood, something soft like this. It’s something...not
yet...wounded, not yet...kind of smooth. Now when you asked me, I really thought
that it’s...that it comes in opposition to, contrast to what happened afterwards, I
mean, your questions pretty much guide to new thoughts. Because when I, like,
made it I didn’t go so far. I thought about childhood, I thought about a blank page,
something nice, something...something clean, something innocent. That’s what
came to mind and with that it ended. Now when you asked, I more... eh... think about it more and in relation to what I thought then, I'm, like, continuing it further.
Appendix C3 – Clusters of meaning

Ceila

C3i – Self-evaluation

t. You told me that you had some previous experience with clay.

c. I was at a girlfriend’s and she is very talented. She does photography, and creates in clay and wood and stone. And she brought some clay and we started to make things – she makes all kinds of figures – but I didn’t succeed in making them. You need talent for that. But besides that I never... maybe in kindergarten we used clay – but that was when I was 17, now I’m 23. Well, I sat opposite her and she is very talented. It’s difficult to sit opposite someone so talented and nothing you do comes out, maybe in comparison to what she made.

t. And here...

c. I think that ... I think that ... I chose to make this so as not to try and confront all kinds of forms ... I could have made the body of a woman ... I could have made all kinds of things but I think I know that I wouldn’t succeed to do that and I wouldn’t be satisfied with what came out and so I didn’t even try to face that. I mean, if you had told me to make a house, I would have done it but if you had, like... given me an option, I guess I would have chosen an option like this. I make whatever comes out and it’s alright because there is no criteria, like, it doesn’t mean that it’s good or nor good. It’s not supposed to be something specific. It’s really OK. At the most, it’s abstract. To make something that... not represented in reality – like, house, tree, stone.

**********************************************************************************************

t. Did you enjoy or not enjoy the meeting with clay?

c. Eh... Yes, that yes and also... eh... I guess I would have enjoyed it more if I was talented and would really make things from clay because...
Appendix C3 – Clusters of meaning

Ceila

C3j - Storytelling

t. Now do you want to tell what you thought?

c. (looks at me, smiles) I made, sort of, my life till now.

c. This is my childhood – very smooth, clean, and ... and ... innocent. At the age of 12 my parents divorced and I – it started already before – and for me it was very difficult because the connection to my father pretty much was cut off.

t. uh uhm

c. And there was – I mean – in the beginning there was a pretty big break but in the last years the relationship ...(searches for words) – more than at age 12 (looks up and down, at me and at the clay, touches it, talks with her hands). And I grew up, that means it influenced (affected?) me less than when I was a girl because little by little this break was reduced (touches the indentation in the clay) until, in relation to how it started, is very, very small.

t. uh uhm. That’s this part here?

c. Yes, it’s become smaller. Because I can’t say that it doesn’t affect me today because I’m older because I believe that in my unconscious it does. Simply, outwardly, in daily life, I don’t feel it. But I believe that if I look at myself ... it is there.

c. That’s it. This is the continuation of life. Little by little things were added to my personality in relation to my development – all kinds of new things that were added. All in all life continued pretty smoothly after this breakdown and there is no form because I’m still developing – going to the university and in relation to my personality and friends and family. Everything is very dynamic now. So here (the present, tb) everything is very static, not so smooth and simple like in the beginning.

t. Like in childhood?

c. Yes. Ah.. That’s it.

t. You began, you worked from here to here (towards her body, tb)...

c. Yes. Really chronologically – from my childhood, through the breakdown, until now.
t. You said that when I said to tell about yourself you decided to make this
topographical map – and you really started here from childhood – do you remember
what you thought about how to express these different parts?
c. It was clear to me that I would made a hole the minute that it was something difficult
because it reminds me of a fall – you fall and you get up – like, a fall is not
necessarily something bad, simply someone who falls goes down so I couldn’t do it
in the form of a mountain, for example, it seems to me not… I thought about some
kind of break like this. Because if I say that this is me then somewhere, something in
the middle, something was cracked. That was the first thing that I thought. I wanted
to make all kinds of textures for the character to show that there are all kinds of sides –
there is a funny girl, there is an indifferent girl, there are all kinds of things in your
character that even clash with each other. Not everything is smooth like in
childhood. You’re a child, your like this, and children are different from each other
but there is the same part of childhood that… at some point something changes –
even for a person who doesn’t go through something. So in the beginning I made all
kinds of little hills like this and changes like this and I thought about all kinds of
things that I got from my army time, things that I got in the university, in the studies,
in high school, in the trip abroad. All kinds of things that were added to me and
didn’t necessarily change in me. This is a change that happened in me (pointing to
the part on the side between childhood and now, tb). I created it from myself. But
these, for example, that I made these shapes, on purpose I made a circle and a kind
of square, and this is a different kind of circle, an ellipse – these are things that were
added to me from outside to inside. It’s not an inner change. This inner indentation is
something internal that was created from the material but these are outer things that I
added.

t. So the break is something internal and you also said about this (pointing to small
bump on right side).
c. Yes, that is… if here I started and it started smoothly, here there are internal changes
that took place. It happens to all people. It’s inside. You change over time. But these
things are external things that I got…that were added, not that something changed
but something new that I wasn’t familiar with and suddenly entered. For example, in
my private life, I had a boyfriend there... a relationship... something new that entered. Ah... I added external things – in all kinds of places, like. But in this area (uses both hands to show the area of the clay close to her body, tb).

c. Yes. Because it also... it’s something that is very global, like... There aren’t too many details. Also in respect to the work itself and also in respect to what it says. And also the thing itself... doesn’t have too many de... items and it’s not as though I made out of this... many people, many... a house... no... there aren’t a lot of details that require time to work on, to mold a shape... And also what it symbolizes... it actually symbolizes something very big, very general, it’s not some details, it doesn’t... tell, one-to-one, what exactly passed, what exactly happened. It pretty much, like, shows the... eh... what happened at age twelve and, like, globally, life... myself, like, not... Afterwards it was very simple, like, because... I think that because of that I finished with this (as is, tb) because... because to begin to tell about myself with... eh... things that characterize me and I would have begun to make maybe musical notes or... eh... to try and characterize all kinds of things that I like to do... Then it... it would have taken me much longer because it would have been going into details... but I, like, chose to make this in a much more global way, much more... ehm... abstract... and... and general.

c. Yes. No, they’re simply, like... because I’m certain that there are more than three things, or... maybe you can divide it into three groups. But... eh... no, simply I thought about... eh... changes that are more outside or... things that, I mean, came from the outside and influenced me. The university is an outside body but... all the studies and what I do here and how I manage with it and how I cope with it, so, like, its something that... it comes from the outside but actually influences me from inside. Eh... the boyfriend, like, although it’s already three years, it’s not so much now... but, also, like, he... the relationship becomes something different then it was in the beginning... eh... to rent an apartment... eh... to live, although I’ve been out of the house already since, since high school, but... eh... now it’s really... eh... to pay the
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t. In contrast
c. Yes. Because...because...this, like, is the way it influenced. I mean...eh...it doesn’t matter what I was before that, after that I was something a bit different. Like it, because of this, not because everyone who gets older changes, only I had something additional...that, like, matured me or changed me beyond what the others went through. So, like, I chose to characterize the period before that in this way because...maybe in order not to give it weight of its own in respect to what I was because...I think that the influencing factor was what happened, like.
c. And...(6 secs) and also because...like, I focused more on how I changed afterwards which is...actually more meaningful changes because what does it matter if, when I was a child, I was popular if now I’m not like that. I mean, (jump in the recording) because...to begin to tell about how I was when I was eleven it’s...like, things change, dreams change, you...at nine years you want to be a doctor and now it doesn’t even interest you. So I focused more on what I am now in respect to...eh...to try and describe the character and what is happening and...The childhood got, like, a less principle, less important part...in this respect that I’ll begin to try and describe it.
APPENDIX D

ANALYSIS OF VERBAL DATA – STAGE 2

EXAMPLES OF TABLES: META-CATEGORIES AND SUB-CATEGORIES
D1. Exploring physicality – eyes closed

<table>
<thead>
<tr>
<th></th>
<th>Session 1</th>
<th>Session 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensations</td>
<td>smell: earth (wet/saturated); temperature: body heat, room heat; texture: soft, flexible.</td>
<td>soft</td>
</tr>
<tr>
<td>Feelings</td>
<td>pleasant “just to pass it through your fingers”</td>
<td>pleasant</td>
</tr>
<tr>
<td>Associations</td>
<td>smooth “like the skin of a baby when you stroke him”</td>
<td></td>
</tr>
<tr>
<td>Thoughts</td>
<td>earth</td>
<td></td>
</tr>
<tr>
<td>Image/s</td>
<td>Ramon Crator – brown</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>playing, movement; “goes with you,” “you really do with it what you want”</td>
<td>gentle movements; not enough time with eyes closed.</td>
</tr>
</tbody>
</table>
D2. Exploring physicality – eyes open

<table>
<thead>
<tr>
<th>Gad</th>
<th>Session 1</th>
<th>Session 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensations</td>
<td>Sticky, elasticity</td>
<td>Stickiness</td>
</tr>
<tr>
<td>Feelings</td>
<td>Resistance of material: “Like it resists, resists but not, not really all the way, it lets you move freely”, control with water: “The fact that the water released me from the clay” “I suddenly felt that I’m more in control with the water.”</td>
<td>“That caused some lack of control” “This thing of finding control in lack of control, that’s the water. Comfort: It’s comforting, like, that I can reach some level of control with the clay.”</td>
</tr>
<tr>
<td>Associations</td>
<td>Connected to earth, root, source</td>
<td></td>
</tr>
<tr>
<td>Thoughts</td>
<td></td>
<td>“I tried as much as possible to penetrate inside because I wanted to know this stickness, because that’s really the character of the clay.”</td>
</tr>
<tr>
<td>Image/s</td>
<td>Human tree</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>“At some point I let the material decide”</td>
<td></td>
</tr>
</tbody>
</table>
D3. Knowing and not knowing

<table>
<thead>
<tr>
<th>Nora</th>
<th>Session 1</th>
<th>Session 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous knowledge or experience</td>
<td>&quot;...here I remembered things that I did (workshop, tb)...ok if it doesn't work this way I'll try maybe a differ...a different way that I will know what to do with it.&quot;</td>
<td>&quot;if I remember correctly here I tried to do what I knew, to try and form some circle and layers and so to form some...some vessel.&quot;</td>
</tr>
<tr>
<td>Associate process or thinking</td>
<td>&quot;And...then I started to, simply, like, each time if it managed to stimulate my imagination somehow – simply to go in the direction because I...I didn’t have any idea of what was going to come out from each thing.”</td>
<td>&quot;...trying to see if it is similar to something.”</td>
</tr>
<tr>
<td>Analytical process or thinking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixed associative and analytical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tacit knowledge or learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Internal dialogue</td>
<td>&quot;Until it simply began to look to me like it was similar to something so I said: Ok, we’ll go in this direction.”</td>
<td>&quot;There was something that was a bit pressuring because the moment I finished...I finished something and began something else, I really had no idea where it was going to go. And I had the thought: What if nothing will come out for me?”</td>
</tr>
<tr>
<td>Technical knowledge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>&quot;I preferred not to take a</td>
<td>&quot;like, I had directions.”</td>
</tr>
</tbody>
</table>
new piece of clay because with this piece I have where to go."
"We took each other."
"There were a lot of things that..., say, all kinds of angles of how the material, how it spreads by itself."

(as opposed to ideas)
D4. Problems

<table>
<thead>
<tr>
<th>Yuri</th>
<th>Session 1</th>
<th>Session 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical knowledge</td>
<td>Didn’t know before what clay was. Had looked it up in the dictionary. Asked technical questions.</td>
<td>“so in my mind and in my picture, like I said I saw some kind of picture so I thought they (the legs, tb) need to be thinner…”</td>
</tr>
<tr>
<td>Expectations</td>
<td>“I don’t succeed to make it the right thickness, at least like I think about it, ah, each time I have difficulty giving it the shape (form) that was in my imagination.”</td>
<td>“With time I understood that I have to be precise to the perfect form.” “And so I don’t know exactly what should be, I’m also no an artist who is used to it, so you need each time to try, you also don’t know each time what amount of clay you need to take to give it the suitable shape and thickness so you, of course, try.” “when you do it and you don’t have any other way, if someone doesn’t guide you…when you on your own, make your own decisions, so that’s the way of trial and error.” “But if I try and see that it’s enough then there’s nothing more to add.” “because I didn’t hear any instructions so I was dependent upon myself so you simply need to listen to your feeling/sensation at that moment.”</td>
</tr>
<tr>
<td>Problem solving strategies</td>
<td>“If I would deal with it or if I wouldn’t be doing it for the first time, then it would come out better. Of course if I would have suitable instruction.”</td>
<td></td>
</tr>
<tr>
<td>Tacit knowledge or</td>
<td></td>
<td></td>
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<tr>
<td>Role of material</td>
<td>“About the material itself maybe if, say, it would be easier to twist it, to soften it - but you need it hard to make something solid – because then maybe it would be easier.”</td>
<td>“But when you deal with a leg that you need really the smallest volume of material, so any deviation to here and to here will be significant…” “as far as I understand the material is quite flexible…you can, ah you know, divide it until the thinnest layer.....and of course until infinity if you have enough material...so you can roll it…” “and there are a lot of tools that are not physical, rather basic rules that I’m not aware of…with which…you can unite to any form.” “when you connect two different lumps so you need a lot of smoothing and turnings and adding…”</td>
</tr>
</tbody>
</table>
D5. Self-evaluation as creator

<table>
<thead>
<tr>
<th>Na’ama</th>
<th>Session 1</th>
<th>Session 2</th>
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</thead>
<tbody>
<tr>
<td>Compared to other areas</td>
<td>“In drawing, things that people, say, not skilled, always comes out schematic and here just the opposite…”</td>
<td>Drew a lot in high school – very meaningful.</td>
</tr>
<tr>
<td>Compared to other people</td>
<td>“You know when you see artists so when they draw it’s like everything is there in the imagination and you just need technique to pass it to the page. Like, like, I don’t have it in my imagination...”</td>
<td></td>
</tr>
<tr>
<td>Sense of self as creative</td>
<td>“Ah like I always felt that I have something creative but I don’t succeed…”</td>
<td>“Ah it’s very ambivalent, in truth it’s very, it’s an area that I’m involved with because on the one hand, I really think that I’m creative and, if, like it’s simply something that you have or you don’t have,” “so I think that maybe once I was creative, now I’m already not.” “I don’t know like I really don’t know what to do with this thing, I very much would like to be creative. I think that maybe if I’ll work at it, it will come back.” “I run away from doing these things because I feel that as time passes I’m less and less creative.” “It was and it disappeared. It’s not logical, I know that it’s not logical, that’s how I feel.”</td>
</tr>
<tr>
<td>Technical knowledge</td>
<td></td>
<td></td>
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D6. Aesthetic evaluation

<table>
<thead>
<tr>
<th>Amit</th>
<th>Session 1</th>
<th>Session 2</th>
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</thead>
<tbody>
<tr>
<td>Aspiring to perfection or wholeness</td>
<td>“The original idea was really to turn it into a kind of bowl that will demonstrate symmetry, it didn’t come out so much...” “...it doesn’t look whole...”</td>
<td>“it was too open...” “I didn’t like all these holes...I tried to make it look whole.” “that it will have a more defined form so as to quiet my soul...I think in general that we people live all the time within definition, you look for definition all the time...” “it looked not not whole. It looked as if it’s too amateurish...”</td>
</tr>
<tr>
<td>Gap: mental image and product</td>
<td>“Before I finished I had a picture in my head...but in my head it looked a lot more, a lot more whole from what I created. I mean in my head I had what I guess only a great artist is capable of making.”</td>
<td></td>
</tr>
<tr>
<td>External evaluator</td>
<td>“in the Louvre it won’t be...”</td>
<td>“It certainly won’t be exhibited in any place...”</td>
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<tr>
<td>Internal evaluator</td>
<td></td>
<td></td>
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<tr>
<td>Satisfaction/dissatisfaction with product</td>
<td>“I say I’m more or less satisfied with the form...”</td>
<td></td>
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<tr>
<td>Other</td>
<td>“...you look at what you created and then you begin to look at what you didn’t create.”</td>
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D7. Correspondences

<table>
<thead>
<tr>
<th>Noahi</th>
<th>Session 1</th>
<th>Session 2</th>
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</thead>
<tbody>
<tr>
<td><strong>Process</strong></td>
<td>“I guess I really quickly, in things like this, do it quickly.”</td>
<td>“I like this system, that you don’t have to wait, you don’t have to start and muddle around and think about everything, but to do. If it doesn’t work it doesn’t work.”</td>
</tr>
<tr>
<td><strong>Product</strong></td>
<td>Without mouth: “I really don’t talk a lot.”</td>
<td></td>
</tr>
<tr>
<td><strong>Mental processes</strong></td>
<td>“it wasn’t something that I saw and waited for some idea what I want to do and then did it but rather while dealing with the material so the idea came up in my mind.”</td>
<td>“without thinking too far ahead, without planning too much and, an hour to sit and imagine in my head what I want to do, rather somehow simply to begin to work and whatever comes out comes out.”</td>
</tr>
<tr>
<td><strong>Problem solving</strong></td>
<td></td>
<td>It’s connected to a kind of impulsiveness where good I want to connect them, we’ll try it in some way, doesn’t matter, like if it, it may be that it won’t work. It doesn’t really matter, it seems that it doesn’t really matter to me and really it’s also like i-, in life. I want to do something, I try, like in an immediate way, it doesn’t always work when it comes from a first try, or go well. But this yes definitely characterizes th-, how I deal with problems or in</td>
</tr>
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</table>
Because trial and error comes with this that I’m willing to make mistakes, and to-, contemplate is more correct.”

<table>
<thead>
<tr>
<th>General orientation</th>
<th>“Whatever comes out comes out and it usually comes out alright.”</th>
<th>“I’m usually satisfied.”</th>
</tr>
</thead>
</table>
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