Intermodal Art Method to Explore Personal and Cultural Narratives

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Intermodal Art Method to Explore Personal and Cultural Narratives

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Abstract

In this capstone thesis, art-based research (ABR) is examined through a critical, intersectional perspective to explore how it can be used as a method to reveal areas that impact transference and countertransference and thus to support supervision and emerging clinical practice. This heuristic study explored the benefits of poetry and response art within the home setting of a black biracial, Guadeloupean American, female-identifying cisgender individual, 31 years of age. Through qualitative, arts-based research, data was collected in the form of blackout poetry, painting, and journaling. A thematic analysis of the visual and textual data sources revealed three themes: an intermodal method may enable (a) witnessing and openness to the unknown, (b) movement and growth, as well as (c) boundaries and containment. This intermodal method could be beneficial to neophyte mental health professionals who seek to support their emerging clinical practice, personal, and professional development.

Key words: art-based research, intermodal method, intersectional frameworks, critical race theory, feminist narrative therapy, personal and cultural narratives, response art, transference and countertransference.
Intermodal Art Method to Explore Personal and Cultural Narratives

Introduction

How can art therapists respond to the call to “know thyself” — and also engage in cultural discourse?

Discourse toward a deeper understanding of self and identity have intersected across the arts, literature and field of psychology throughout time. Franklin (2012) argued that: “Great minds like Plato, Thomas Hobbes, Ralph Waldo Emerson, Carl Jung and Rudolf Steiner believed that focusing attention inward and conscientiously exploring the diversity of our inner landscape would awaken awareness of human consciousness” (p.87). How can this internal examination be conducted while also considering and confronting the dominant culture that shapes the shared values and beliefs?

This student researcher developed a heuristic intermodal art method to respond to this question. Art therapists (Allen, 1995; Chilton & Scotti, 2014; Franklin, 2017; Franklin, 2012) have utilized art-based research (ABR) to understand identity, development and knowledge. Studies in the field examining identity, development, and knowledge (Allen, 1995; Chilton & Scotti, 2014; Franklin, 2017; Franklin, 2012) fail to provide information regarding researchers’ and participants’ cultural identities and their location within systems of power, privilege, and oppression. The exclusion of this information reveals a blind spot and calls for greater attention in future studies. The researcher in this study presents an intersectional perspective that draws from feminist and narrative approaches (Semeshchuk, 2018) and critical race theory (CRT) (Bonilla-Silva, 2019; Christian, Seamster & Ray, 2019).
This student researcher developed a heuristic intermodal art method to explore how personal narratives engage with dominant culture. The on-going development of personal and professional identity and knowledge draws from internal and external narratives which are impacted by an individual’s socioeconomic and cultural location. The researcher used a technique known as “newspaper blackout” to create redacted poetry (Ladenheim, 2014) and response art (Fish, 2019) to examine the themes that emerged. Gold (2012) argued that: “Poetry can be viewed as a form of qualitative phenomenological inquiry—a way of making sense of lived experience, a conversation with one’s environment and a way to give voice to that which is not easy to articulate” (p.757). Talwar (2010) asserted that: “Although art therapists advocate for a pluralistic world where everyone can make images, we have only begun to critically examine media, popular culture, and advertising propaganda and how they further middle-class values and ideology” (p.14).

Franklin (2012) noted several challenges within art-based research, including academic research traditions, “...emotional reasoning and unexamined dualistic thought” (p. 94). Franklin (2012) warned the latter two can lead to binary thinking and analysis that undermines a unified awareness of the process and product. This researcher sought to mitigate these concerns by utilizing an intermodal approach that engaged cognitive and affective processes and materials as defined by Hinz (2009). By engaging in an intermodal method, this researcher attempted to circumvent resistance and develop a deeper understanding of the themes that emerged. This student researcher hopes insight gleaned from the results of this study will illuminate areas that impact transference and countertransference to further support her own emerging clinical practice.
Literature Review

Art-Based Research (ARB): Exploring Identity and Experiential Knowledge

Art therapists (Chilton & Scotti, 2014; Fenner, 2012; Fish, 2019; Franklin, 2012) have utilized Art-Based Research (ABR) to explore identity, development and experiential knowledge. Fenner (2012) conducted a phenomenologically focused study of the space in which artworks are created. Fenner (2012) argued that “...the environments we inhabit facilitate an affect-driven experience of meaning in matter...” (p. 17). ABR studies (Chilton & Scotti, 2014; Fenner, 2012; Fish, 2019; Franklin, 2012) focused on identity and the environments we inhabit also contributed to this author’s analysis of how dominant culture impacts the creative process, product and experience of identities.

In Fenner’s (2012) study, client participants took digital photographs of any area of the therapy room and then created a response art piece in the session in order to express “...their felt experience of the room” (Fenner, 2012, p.12). Participants were invited to self-select the materials including collage supplies, drawing implements, fiber, and sculptural materials. The creative process was followed by a facilitated verbal processing. Fenner (2012) identified ten client themes and twelve therapist themes. Fenner (2012) focused on the following themes that emerged: seeing nature supports feelings of freedom; differences between client and therapist; the central role of the room itself within the session; properties of the room as metaphors within the therapeutic process.

Fenner’s (2012) study was comprised of nine adult participants from Melbourne, Australia, one of whom was the researcher. The author did not include information related to the participants’ religious/spiritual beliefs, ethnicity, sexuality, race, or socioeconomic status.
of participants. The study took place in 9 different therapy rooms and the data was taken from fourteen accounts. Fenner (2012) integrated collaborative and arts-based methods into the qualitative study.

Franklin (2012) presented a heuristic arts-based method that integrated creative and meditative practices. Here, Franklin (2012) utilized clay as a vehicle to explore his experience of cancer and found meditation amplified mindful presence and self-witnessing in the process. Franklin (2012) engaged in this process during his doctoral studies and continued the practice for six years -- at which point the author arrived at a hand-built ceramic piece presented in the article. Franklin (2012) described the encounter with this piece as raw and accurate, arguing for the importance “...of self-referential mutuality between object and artist” (p. 90). The researcher (Franklin, 2012) described the exchange between the maker and artwork as an I-Thou encounter that embodies a relational dialogue.

Chilton and Scotti (2014) engaged in a four-week ABR method using collage and letter writing in an exchange and dialogue via email and online meetings. The researchers (Chilton & Scotti, 2014) used arts-based and qualitative data analysis to identify three themes, stating that: “...collage enabled (a) integration of layers of theoretical, artistic, and intersubjective knowledge; (b) arts-based researcher identity development; and (c) embodied discoveries produced by hands-on experimentation” (p.166). These themes were helpful to consider when this author analyzed the results of the arts-based method presented in this paper. They were also useful as the author located their research within the field of art therapy.

While two participant researchers (Chilton & Scotti, 2014) examined the process of researcher identity development, they did not include any information regarding their cultural
identities. Similarly, when Franklin (2012) presented heuristic arts-based research as a means to reveal a deeper understanding of culture and identity, the author neglected to include information regarding the researcher’s own cultural identity and location within systems of power, privilege and oppression. The exclusion of this information reveals blind spots in the research of Chilton and Scotti (2014), as well as Franklin’s (2012) research, calling for greater attention to this area in future studies. When examining the intersection of identity, aesthetic and arts-based processes towards greater understanding, this researcher argues that it is crucial to identify every researcher’s own socioeconomic and cultural location in any discussion of research findings.

**Intersectional Frameworks and Art Therapy**


Talwar (2010) posited that facets of identity such as gender, sexuality, race, religion and class are typically viewed in isolation from one another. Talwar (2010) suggested that isolating these identity markers can “...hamper the ability to understand and theorize difference” (p.11). Talwar (2010) argued that in order to advance “more effective practices, art therapists need to examine identity and difference not only from a psychological perspective, but also from social and cultural ones” (p.11).
Talwar (2010) argued for “An intersectional framework that demands self-reflexivity...” (p.11), explaining that: “Reflexivity implies that all researchers—whether using qualitative or quantitative methodology—will be ‘shaped by their social-historical locations, including the values and interests that these locations confer upon them’ (Hammersley & Atkinson, 1983, p. 16)” (p.15). Talwar (2010) asserted that: “Knowledge is always situated within its historical and geographical contexts” (p.13). Weber (as cited in Talwar, 2001) posited that: “any analysis of race, class, gender, and sexuality needs to be located within a specific time and place to avoid universalizing its meaning” (p.13).

Talwar (2010) argued:

Because countertransference mainly has been viewed as a matter of the therapist’s unresolved intrapsychic conflicts, it would be beneficial to consider it from a sociocultural framework as well. Such a stance allows for a deeper analysis when contextualizing the art therapist’s cultural beliefs, values, and social position. (p.16)

In other words, when clinicians gain a better understanding of their personal bias they will be more able to identify clearly how these factors may impact treatment and therapeutic relationships (Talwar, 2010).

Response Art and Countertransference

Art therapists (Miller, 2007; Fish, 2019) have utilized response art as a vehicle for introspection to support clinical practice and gain a better understanding of personal bias and countertransference. Fish (2019) argued that: “Since the beginning of the field, many art therapists have used artwork as a practice to help them manage and understand their work with clients. In contemporary times, this form of creativity is known as response art”
Fish and Lavery (as cited in Miller, 2007) explored how creating images after sessions could be used “...as a means of visually exploring countertransference issues that were unclear or as a means of self-soothing” (p. 185).

Miller (2007) presented a case study in which an art therapist utilized “...responsive art making as an effective approach in working with an adolescent survivor of developmental trauma” (p.184). Miller (2007) argued:

Response art provided an important means of releasing strong feelings that were projected onto me during the course of a session, but more importantly, served as a concrete record of my own feelings and reactions to the client in order to better facilitate understanding of complex countertransference issues. (p.190)

Fish (2019) argued that: “Making images is an important tool that is used in art therapy training. As art therapy training programs developed, art therapy educators encouraged art making to integrate and demonstrate academic understanding and to conceptualize clinical issues” (p.124). Fish (2019) stated: “It is important to note that not all images made during training are response art” (p.124). The author made the distinction that “...response art is made with a clear intention pertaining to art therapy practice and to support effective work” (p.124).

Studies (Miller, 2007; Fish, 2019) on the topic of response art proved useful to this author as she developed an intermodal method and considered its utility in supporting emerging clinical practice in art therapy.

Art-Based Supervision

Response art (Fish, 2019; Robb & Miller, 2017) practices have also been used to support clinical training and supervision. Robb and Miller (2017) asserted that: “Art-based supervision
(ABS) utilizes the principles of best practices of supervision such as enhancing group climate, empathy, feedback, and clinical discourse in service of disclosure through reflexivity generated by focusing on supervisee art making” (p.192). Shiflett and Remley (as cited in Robb & Miller, 2017) argued that: “art-based techniques yielded positive outcomes for trainee development as well as supervision group process” (p.193). Robb and Miller’s (2017) research “investigated the phenomenon of supervisee disclosure during El Duende Process Painting (EDPP) art-based group supervision using a qualitative study” (p.192).

Participants in the study engaged in a semester-long course that utilized weekly group supervision where: “supervisees engaged in up to 2 hours of art making with the intention of reflecting on both their internal world and the client–therapist experience” (Robb & Miller, 2017, p.193). The course culminated in intermodal presentations and “Students choose music that was complementary so the final project was both visual and auditory” (Robb & Miller, 2017, p.193). Robb and Miller (2017) argued that:

findings illuminate the disclosure process that occurs through art making by articulating three precursors: an image, an emotion, or a kinesthetic-sensory process. The one-canvas imagery in EDPP supervision provided an alternate form of relational alliance when there was a break in the group or supervisor alliance. (p. 198)

Robb and Miller (2017) asserted that: “Supervisees’ self-disclosure such as clinical interactions, personal engagement, and even supervision itself are crucial elements of effective supervision” (p.192). Robb and Miller (2017) suggested that even when participants did not choose to “verbally disclose were able to identify either a break in the alliance with the site supervisor or their own withholding due to existing behavioral patterns concerning verbal disclosure, yet they
all progressed in the process painting, visually disclosing to self” (p. 198). Robb and Miller posited that: “Overall, the content of disclosure increased emotional and cognitive awareness while new awareness regarding the process of disclosure was illuminated” (p.199).

Research focused on arts-based supervision was useful as this author considered how an intermodal method could support supervision and clinician training. How can arts-based methods promote clinicians’ self-awareness, disclosure and development?

**Critical Race Theory: Exploring Counternarratives and Racialized Emotions**

Self-awareness and bias are examined critical race theory (CRT) (Bonilla-Silva, 2019; Christian, Seamster & Ray, 2019). Bonilla-Silva (2019) explored the concept of “racialized emotions” and the relational “racial economy of emotions” (p. 1780), arguing “whites’ anger defends their perceived interests and the anger of people of color is, unsurprisingly, also based on their social standing” (p. 1780). Bonilla-Silva (2019) noted attention is typically focused on “negative emotions.” However, the author argued:

> racialized emotions run the gamut. It is imperative that we examine “positive emotions” such as pleasure in domination as well as in resistance. Neither whites nor non-whites could have survived the racial game if all the emotions they derive from the racial order was negative. (p.1780)

Both positive and negative “racialized emotions” can emerge in art therapy practices and inform positive and negative transference and countertransference.

Christian, Seamster and Ray (2019) suggested that Critical Race Theory (CRT) emerged as a school of thought by scholars who wrote about “…the persistence of racial inequality despite the formal legal changes wrought by the Civil Rights Movement” (p.1731). Christian et al.
(2019) stated that: “CRT draws from the Black radical tradition of antiracist activism” (p. 1735). As Christian et al. (2019) reflected on the potential for CRT moving forward, they called for scholars to consider new questions to explore how the systems of oppression “...transform in reaction to novel historical conditions... and how racism permeates social structures, and is expressed through” (p. 1734) intersections of power and privilege.

Christian et al. (2019) argued CRT is rooted in Bell’s concept of “racial realism” and “...the CRT tradition of countenarratives centering the voices of people of color...” (p.1736) “...and voices of communities of color, to both challenge racism and validate its reality” (p. 1735). Countenarratives in CRT (Christian et al, 2019) appear to echo White’s (as cited in Lee, 1997) concept of “re-authoring” concept in narrative approaches. Both approaches seek to validate the individual’s experiences and generate new narratives towards healing and liberation.

**Feminist Narrative Therapy: “Re-authoring”**

Feminist Narrative Therapy (Lee, 1997; Meekums, 2005) provided a useful framework for considering how personal and cultural stories and beliefs are formed and how they can be transformed in service of healing. Meekums (2005) argued that: “Narrative therapy is concerned with the stories people tell about their lives, and that others tell about them. It is based on the idea that we continually construct and reconstruct our life story, and that stories bridge self and culture” (p.96). Narrative therapy emphasizes externalizing problems from the person to provide individuals with a safe space to rewrite and give voice to their own stories (Malchiodi, 2012).

Lee (1997) explored how stories are shaped. The author posited that therapists prioritize the client’s “meaning system” rather than focusing on “…what exists in people's heads or what exists in the interaction...” (p.1). Lee (1997) argued that the narrative perspective “…assumes that
humans are interpretive beings in the phenomenological sense, active in the interpretation of everyday life and in the attribution of meaning through stories or self-narratives” (p.6). The author asserted that “…self-narratives facilitate the particular expressions of lived experience; they shape who we are and how we live with ourselves in families and communities. In this sense we are as many potential selves as the stories we create” (p.6).

White (as cited in Lee, 1997) contributed the concept of “re-authoring” in the narrative approach. Besley and McLeod (as cited in Meekums, 2005) posited that: “The process of ‘re-authoring’ (and being heard in the telling) is central to narrative therapy, and is linked to ideas of ‘authority’ and personal/collective power. Authoring implies an ongoing (growthful) process, not a static product” (p.96). Lee (2012) described this concept as a process where clients may gain an understanding of “…the politics of their meaning constructions and work toward a more productive renegotiation of their self-narratives in terms of their feelings about themselves and their relationships with others” (p.7). Foucault (as cited in Meekums, 2005) asserted that: “power and knowledge are inseparable. The things we ‘know’ about ourselves and the world are thus influenced by the dominant narratives of those more powerful than ourselves” (p.96). Meekums (2005) argued that: “The stories we develop about ourselves are often limiting, and derive from a social context” (p.96). The author (Meekums, 2005) suggested:

One task of narrative therapy is to open a space for the story to be heard, deconstructed, and adjusted. Deconstruction involves the examination of the oppressive discourses that have defined the current narrative and its assumptions about the nature of reality and truth. Reconstruction results in new alternative and enlivening narratives from fresh perspectives. (p.97)
Lee (1997) argued that: “While much of the narrative perspective shares the basic tenets of feminist therapy generally: the emphasis on power, the idea that the personal is political, and the orientation toward voice and storying, their philosophical foundations are somewhat different” (p.9). Lee (1997) posited that narrative approaches operate from the belief that “…stories are constructive in the sense that the meanings associated with stories mold human beings” (p.10). Lee (1997) contrasts this position to the approach of feminist therapy, which the author asserts “…has traditionally seen women's stories as representative of their lot in life; giving women voice means allowing them to speak about the injustices of their existence” (p. 10). Lee (1997) connected the two, arguing that the “…feminist narrative perspective implies attention to the gendered stories that we construct and re-construct in our struggle with notions of identity” (p.11).

Lee (1997) suggested that feminist narrative approaches seek to reconnect women with their voices, which may have been minimized. Lee (1997) argued a necessary part of that process is helping women to “…realize that they are entitled to their own story in the first place as a precursor to working on re-authoring” (p.11). Lee (1997) asserted the goal of therapy within this framework is to support clients to “…revise their relationship with their problems and develop more preferred stories” (p.12). Feminist narrative approaches (Lee, 1997; Meekums, 2005) offered this author a framework in which to consider the writing process and thematic results of the intermodal method presented in this paper. How can writing and artmaking illuminate an individual’s “meaning system”?

**Poetry Therapy: “Discovering Inner Strengths”**

Poetry offers another vehicle for exploring personal narratives and beliefs. Dubrasky,
Sorensen, Donovan, and Corser (2018) argued that: “Poetry therapy has traditionally been used by therapists to aid in the healing process as clients find ways to express their emotions and to tell their stories” (p.2). Furman, Downy, Jackson, and Bender (as cited in Dubrasky et al., 2018) suggested that poetry therapy aligns with a strengths-based approach. Furman, Downy, Jackson, and Bender (as cited in Dubrasky et al., 2018) posited that the “...therapeutic use of reading and writing poems draws out innate resources and healing powers that lie within each individual” (p.2). Chavis and Weisberger (as cited in Dubrasky et al., 2018) stated: “The process of change often involves discovering small and beautiful aspects of ourselves or helping our clients to identify those qualities that sustain and stabilize them despite all that they have endured” (p.4).

In addition to considering strength-based perspectives, Dubrasky et al. (2018) noted the importance of considering systemic oppression. Furman et al. (as cited in Dubrasky et al., 2018) argued:

Through using poetry techniques, clients can learn to understand their struggles in the context of institutionalized oppression, which can mark the first step away from self-rapprochement and towards empowerment. When the mystique of poetry is deconstructed for clients and they learn not only to understand it, but also create it, an amazing sense of accomplishment and empowerment is achieved. (p.5-6)

In Dubrasky et al. (2018) study, the researchers presented a co-facilitation model with “...a licensed therapist implementing poetry therapy into his or her practice and a professional poet bringing those skills to a group setting” (p.1). Here, a professional poet “...developed a curriculum that uses a combination of poetry reading and writing in order to facilitate therapeutic group discussion” (p.1). Their “...curriculum was reviewed and then implemented by an
interdisciplinary research team with the intent to assess the effectiveness of discovering inner strengths as manifested in the writing of poetry” (p.1). The curriculum presented in the study was designed for a five-week group to provide supplementary support for women who had experienced intimate partner violence.

The co-facilitators utilized Mazza and Hayton’s (as cited in Dubrasky et al., 2018) “...three modes of poetry therapy—receptive, expressive, and symbolic” (p.2) to structure the interventions. Mazza (2018) asserted that “All three components have the potential to address the cognitive, affective, behavioral, and spiritual domains of human experience” (p.203). The group read poems aloud to engage the “receptive” mode and wrote poetry to activate the “expressive” mode. Mazza and Hayton (as cited in Dubrasky et al., 2018) described the “symbolic” mode as integrating “rituals, symbols, storytelling, and performance (for example, dance or movement) as a means to deal with life transitions” (p.2).

Dubrasky et al. (2018) research utilized qualitative and quantitative methods. The authors noted that the participants were comprised of a “...non-random sample (women recruited from the women’s support group)” (p.7). However, they did not indicate the number of participants, nor did they include any demographic information about the women (i.e. age, race, socio-economic status, religion, ethnicity, etc.).

Research on poetry therapy (Dubrasky et al., 2018; Mazza, 2018) provided another perspective on poetry as a vehicle for self-expression. In addition, Chavis and Weisberger (as cited in Dubrasky et al., 2018) argued that: “Poetry lends itself to validating self-worth through its use of metaphor, imagery, condensation, identification, and generalizing” (p.4).
“Poetic Pedagogy”

Beyond the use of poetry as a therapeutic tool in group and individual therapy settings, several researchers (Gold, 2012; Mazza, 2018) have utilized poetry in teaching or training mental health clinicians. Mazza (2018) reported that poetry has been useful in training for many of the helping professions (p. 204). Gold (2012) stated that: “The use of poetry in inquiry and practice has been explored by many writers” (p.757). Gold (2012) noted that Bolton, Kinsella, and Butler-Kisber indicated an “...increasing recognition of the unique role of narrative methods to explore issues related to ethics and professionalism, promote empathy and reflective practice, and illuminate tensions” (p.757). Gold (2012) posited that: “Poetry can be viewed as a form of qualitative phenomenological inquiry—a way of making sense of lived experience, a conversation with one’s environment and a way to give voice to that which is not easy to articulate” (p.757).

Gold (2012) considered the utility of poetry within social work, arguing that it “...can play an important role in sensitizing us to the experiences of clients and service users, teaching empathy and providing a tool for reflection” (p.757). Gold (2012) asserted: “Poetry in particular has proven an effective way to expose students to rich descriptions of practice—from both client and practitioner perspectives” (p.758). Gold (2012) argued that poetry “...provides an opportunity to gain new perspectives of professional practice” (p.762) by “...inviting us ‘into dialogue with [the writer’s] point of view from the perspective of our own’ (Bochner and Ellis, 2002)” (p.762). Transken (as cited in Gold, 2013), argued that: “bringing together multiple kinds of texts (including poetry, storytelling and qualitative scholarly writing) can better answer some of the ‘complex, layered questions social workers ponder’” (p.757). This student researcher
found Transken’s (2013) position helpful in considering an intermodal method that engages with newspaper text and free writing to support clinicians.

**Method of Inquiry**

For this pilot self-study, the student researcher’s inquiry focused on exploring how an intermodal art method could be used to gain insight into personal and cultural narratives to support emerging clinical practice in art therapy. This study was designed to reveal narratives and illuminate areas that impact transference and countertransference. Furthermore, this researcher was interested in how this method could be used to support supervision. How might a clinician’s narratives and self-awareness in supervision shift over time if this particular intermodal intervention could be implemented as part of weekly supervision sessions?

**Participant Demographics**

While this was a heuristic study, this student researcher must preface the discussion by noting that she held multiple roles in this process as the author, researcher, and participant. As the participant, this researcher identified as a 31-year old black bi-racial, Guadeloupean American, cisgender female. It is significant to note that this researcher had received studio arts training prior to this study, including a bachelor's degree in fine arts. The participant was in the process of completing a master of arts degree in clinical mental health counseling and art therapy. At the time this study was implemented, the participant was interning at a therapeutic day-school for children and adolescents in Suffolk County, Massachusetts.

**Materials**

The participant used local newspaper clippings, black permanent markers, pen and a
journal for the written components of the study. This participant utilized watercolors and acrylic paint, along with small paint brushes and small format watercolor paper to generate images.

**Procedures**

This participant engaged in an intermodal art based method for six weeks during the last year of her graduate program. This researcher participated in this process for fifteen sessions. The setting for this intermodal method was this researcher’s home and 45-90 minutes in the evening were allotted to engage in the intermodal method.

This participant subscribed to a local newspaper and selected newspaper clippings from the front page. Article topics included: U.S. politics, sports and entertainment, public health, domestic policy, judicial system, education, natural disasters, military actions, business and economy. This participant produced fourteen “newspaper blackout” poems (Ladenheim, 2014). The newspaper articles were documented before the participant redacted them with permanent markers in order to keep a record of the original content.

After creating each redacted poem, the participant created a painting on paper in response to the poetry. This participant generated free writing in a journal after engaging in the poetry and art process to record emergent themes and responses. This process is represented in Figure 1 below.
The author served as both researcher and participant. All poems, art pieces and journal entries created throughout this study will be utilized as data for the results. This student researcher examined the images, black out poems and read these alongside the journal entries in order to view the data from a holistic perspective (Chilton & Scotti, 2014, p. 164).

This researcher generated narrative and visual data which required: “a process of analysis that would describe, condense, and interpret patterns in the data to make sense of them” (Chilton & Scotti, 2014, p. 164). After completing the intermodal study, this researcher utilized Chilton and Scotti’s (2014) procedure to analysis the data and “conducted a thematic analysis using in vivo coding of the” journal entries “and a matrix of text and images for a data analysis table that summarized” (p. 164) the results. This researcher used Chilton and Scotti’s (2014) ARB method
and constructed a digital quilt of some of the images to group and analyze the visual data. After completing “these qualitative and arts-based data analyses,” this researcher “summarized the major themes that emerged” (Chilton & Scotti, 2014, p. 164). This participant found that journal entries supported her in the process of articulating feelings, thoughts, and reflections about the content of artworks and poems she had created.

The following example will demonstrate the method. In the fourth week of the study this participant created a blackout poem about (Figure 2). The original newspaper clipping is from a sports headline and more than half of the original text was redacted. The opening line reads: “unfathomable loss” evolves to “we needed our best and didn’t have it today” in the seventh line and ends with “now reflect.” The following day, this participant created an image of a tornado in watercolor in response to the blackout poem (Figure 3: 2). The swirling gray lines are more saturated at the top and slowly fade into the white of the page as they descend. The top and right side of the background are a gray field that dissolves into the white page on the right side. The shift from saturated lines to light strokes that dissolve into white were made with rapid fluid circular motions. This participant reflected on the image and poem writing: “clearing, shifting” and “unpredictable.”
Results

In this student researcher’s analysis of the text and visual data (Table 1) three themes emerged regarding the properties of an intermodal approach. These themes suggest that this approach may be a useful tool for supporting clinical supervision. This researcher found that an intermodal method enabled: (a) witnessing and openness to the unknown; and (b) movement and growth; as well as (c) boundaries and containment. These three themes emerged from an analysis of the patterns found across all of the journal entries and artwork over the six-week study.
Table 1: Data Analysis

<table>
<thead>
<tr>
<th>Theme</th>
<th>Quotes from Blackout Poems</th>
<th>Watercolor Grid</th>
<th>Quotes from Journal Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Witnessing and openness to the unknown</td>
<td>&quot;Review their process&quot; see Appendix A, Figure 10b.</td>
<td>Figure 3: 5 and 6</td>
<td>&quot;Seen and unseen beneath the surface&quot; see Appendix B Figure 18b.</td>
</tr>
<tr>
<td></td>
<td>&quot;Look at bias&quot; see Appendix A, Figure 8b.</td>
<td></td>
<td>&quot;Deep waters flow beyond the page—unseen—unknown&quot; see Appendix B Figure 18b Figure 20b.</td>
</tr>
<tr>
<td></td>
<td>&quot;The more we see how necessary our involvement is&quot; see Appendix A, Figure 17b.</td>
<td></td>
<td>&quot;Unknown areas in need of introspection&quot; see Appendix B Figure 22b.</td>
</tr>
<tr>
<td></td>
<td>&quot;Keep looking and relooking asking hard questions of/to myself&quot; see Appendix B Figure 22b.</td>
<td></td>
<td>&quot;Keep looking and relooking asking hard questions of/to myself&quot; see Appendix B Figure 22b.</td>
</tr>
<tr>
<td>Movement and growth</td>
<td>&quot;Now is the time to grow.&quot; See Appendix A, Figure 4b.</td>
<td>Figure 3: 1 and 2</td>
<td>&quot;Quickening/loosening up&quot; see Appendix B Figure 24b.</td>
</tr>
<tr>
<td></td>
<td>&quot;We must expand.&quot; See Appendix A, Figure 4b.</td>
<td></td>
<td>&quot;Changes + shifts&quot; see Appendix B Figure 24b.</td>
</tr>
<tr>
<td></td>
<td>&quot;Regain momentum&quot; see Appendix A, Figure 15b</td>
<td></td>
<td>&quot;Seedlings reaching&quot; see Appendix B Figure 31b.</td>
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<td>&quot;A cycle that keeps going&quot; see Appendix A, Figure 17b</td>
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<td>&quot;Excess energy&quot; see Appendix B Figure 28b.</td>
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<td>&quot;Transition to renew&quot; see Appendix A, Figure 4b.</td>
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<td>&quot;Threshold, border&quot; see Appendix B Figure 23b.</td>
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<td>Boundaries and Containment</td>
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<td>Figure 3: 3 and 4</td>
<td>&quot;Help us minimize the damage from pollution&quot; see Appendix A, Figure 4b.</td>
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<td>&quot;holding water&quot; see Appendix B Figure 20b.</td>
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<td>&quot;Firm, stable track&quot; see Appendix A, Figure 11b</td>
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<td>&quot;Dams/floodgates&quot; see Appendix B Figure 20b.</td>
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*Note.* The author recognizes that, due to the potential for multiple meanings, the watercolors could be organized in more than one thematic category.
Witnessing and Openness to the Unknown

This researcher found that the intermodal method supported a space to witness internalized narratives and dominant cultural messages. This participant found that painting with watercolors evoked feelings and thoughts. In turn, responding to the artwork and poems with freewriting created an extended space for self-reflection.

The blackout poetry encouraged this participant to read newspaper articles with the intention of transforming them using a reductive process. This process forced this participant to carefully consider each word to craft the poem and decide which words would be redacted. Reading the articles with this creative intention promoted a deeper contemplative engagement. It
encouraged an extended witnessing of the news and added another layer of awareness and consideration.

This participant explored abstract and symbolic imagery in the watercolors in her journal entries. The response writing promoted this participant to explore emotional content and be open to unknown meanings. Unlike the blackout poetry that utilized existing text, the free writing exercise allowed this participant to generate free association responses and stream of consciousness. This process supported a nonjudgmental space for writing without the pressure to produce a product, an experience which the participant found increased her openness to the unknown.

**Movement and Growth**

This researcher found that the intermodal method supported dynamic creative processes that fostered a dialogue between reading, writing and painting. Loose line quality appeared in the watercolors (see Figure 3: 2) and demonstrated movement, which was further enhanced by the fluid quality of medium. When the participant reflected on the process and product of the water colors she wrote "quickening/loosening up" and “excess energy” in journal entries (see Appendix B, Figures 24b and 28b).

By engaging in a generative creative process over six weeks, the participant was able to see how writing and artwork shifted overtime. Watercolors slowly became less saturated in color (see Figure 3) and the blackout poems became more heavily redacted over time (see Figure 2). The following lines emerged in poetry: “now is the time to grow,” “we must expand,” “regain momentum” and “a cycle that keeps going" (see Appendix A, Figures 4b, 15b and 17b).
**Boundaries and Containment**

This researcher found that the intermodal method supported containment and boundaries. The participant engaged in the intermodal process in the evenings after her internship, this provided a transitional space. Sometimes this process allowed the participant to release “excess energy” in a contained activity, while at other times this process supported a grounding practice.

Blackout poems reflected these themes in the following lines: “transition to renew,” “help us minimize the damage from pollution,” and “firm, stable track” (see Appendix A, Figures 4b and 11b). The participant’s free association in journal entries further demonstrated this focus as evidenced in the following lines: "Threshold, border,” “holding water,” and “dams/floodgates” (see Appendix B, Figures 20b and 23b).

**Discussion**

This study aimed to explore how personal narratives engage with dominant culture through an intermodal art method and to advocate for intersectional perspectives in arts-based research. Over the course of sixteen sessions, the participant engaged in blackout poetry, response art and kept a journal to record their personal reflections. A thematic analysis of the data revealed three themes: an intermodal method may enable (a) witnessing and openness to the unknown; (b) movement and growth; and (c) boundaries and containment. These themes may illuminate personal and cultural beliefs that may relate to transference and countertransference.

**Limitations**

This self-study presents many limitations worthy of further consideration. With only one participant, there were no experimental or control groups available for a comparison of outcomes. Findings were based solely on qualitative, arts-based data and personal accounts. The
dual roles held by the researcher as a participant-observer created a bias, since outcomes could be influenced by the researcher's self-awareness and knowledge of self. Although it would be possible for another researcher to replicate this study, outcomes would vary depending on the participant’s willingness to engage in a potentially unfamiliar creative arts process. Themes would vary between individuals. Even with one participant, themes would likely vary over time. The content of articles chosen for newspaper clippings selected for the blackout poetry would likely change over time and could also be affected by differences between participants.

**Implications for the Field of Expressive Therapies**

As discussed, studies in the field of art therapy examining identity, development, and knowledge (Allen, 1995; Chilton & Scotti, 2014; Franklin, 2017; Franklin, 2012) fail to provide information regarding the cultural identities of participants and researchers and where they are located within systems of power, privilege, and oppression. The exclusion of this information reveals a blind spot which calls for greater attention in future arts-based research. This researcher sought to respond by integrating an intersectional perspective to develop an art-based method in hopes of engaging with dominant culture and supporting internal examination.

**Recommendations**

This was a pilot study that began to explore the potential use of intermodal art methods to support supervision and emerging clinical practice. This researcher hopes that other expressive therapists will consider this capstone project and expand upon it on a larger scale by integrating it into teaching settings and also in on-going supervision. This author hopes that others will consider engaging in this approach. Next steps would be to have several mental health professionals engage in this intermodal method, for a longer period of time, to explore more
emergent themes and to incorporate a self-rating score related to aspects of being a supervisee in order to measure whether or not it impacts professional clinical development.

**Conclusion**

Intermodal art explorations may support an extended contemplative introspection and provide containment. In addition, intermodal practices may help to circumvent resistance in order to develop a deeper understanding of personal narratives that impact our worldview and how we see ourselves and our clients. These areas may impact clinical practice in the form of transference and countertransference. In addition, the process of creating poetry and images can facilitate self-expression. When verbal communication proves difficult, the arts offer other paths for self-expression, critical discourse and reflection. Tracking use of this intermodal method over time can reveal groups of themes for further exploration (whether by an individual, in training programs or in the research literature).
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INTERMODAL ART METHOD TO EXPLORE NARRATIVES


Energy credits can help fight climate change

By Ed Markey and Michael Brune

When the Oxford English Dictionary names “climate emergency” as its 2019 Word of the Year, it’s clear that we have reached a turning point. People can see a crisis unfolding with our climate, and they know we need bold action. We have the scientific evidence and we have the technological know-how to address this generational crisis. More than ever before, we have the support of a critical mass of Americans — young and old — who are demanding action. Unfortunately, under a government run by Donald Trump, Senate majority leader Mitch McConnell, and their fossil fuel allies, what we don’t have enough of is the political will to take action. And unless Congress acts within the next month, we may lose an important and powerful tool for protecting the climate.

A number of clean energy tax incentives — for wind, for solar, for electric vehicles — have already begun to phase out or will begin to phase out soon, and at just the wrong time. If Congress does nothing, clean energy technologies will be dealt a blow right when we need to be engaging in a massive mobilization to transition our economy to renewable energy. Clean energy tax breaks are a down payment on the Green New Deal and will help us minimize the catastrophic damage from carbon pollution.

Fossil fuel companies have been living off tax giveaways for decades — in some cases for more than 100 years. We need to invest in our clean energy future instead of our dirty energy past. This isn’t the time to stall or backslide on the success of the booming clean energy economy. In 2019, there were 117,700 clean energy workers in Massachusetts, with 17,800 jobs in solar energy and 1,800 jobs in wind energy. Now is the time to go all-in on a bold strategy for growing jobs and manufacturing in states across the nation.

The tax credit for solar, for example, has helped that industry grow to support 242,000 American jobs and deploy solar panels at over 2 million installations. Likewise, the tax credit for wind has helped fuel the creation of more than 114,000 wind jobs in the United States, while spurring $143 billion in private investment. And the federal tax credit for electric vehicles has helped put well over a million clean cars on the road, up from virtually zero a decade ago.

We must build on these powerful economic trends to extend, expand, and update our clean energy tax incentives by passing portions of the recently introduced GREEN Act. In addition to extending tax credits for solar, expanding tax credits for burgeoning technologies like electric vehicles, energy storage, and offshore wind — an important priority for Massachusetts — will be critical to creating American jobs in new industries, help lower consumer energy costs, and protect the health of our planet.

Independent researchers have found that extending the current tax credits could achieve emissions reductions of 125 million metric tons compared with current policy. This alone could rise up to 25 percent of the gap between projected US emissions and what we have committed to in the Paris climate agreement. When the world’s top scientists are now saying we need to go much further and faster to avoid global disaster, these credits are needed now more than ever.

If Congress does nothing, clean energy technologies will be dealt a blow at a crucial time for mobilizing the transition to renewables.

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Figure 4a: First newspaper clipping

Figure 4b: First blackout poem
Earthquake hits southern Philippines

MANILA — An earthquake measuring magnitude 6.9 rocked the southern Philippines on Sunday afternoon, causing scenes of panic, killing at least one child and injuring at least 15 others, officials said.

Vincent Fernandez, mayor of the town of Matanao, told local radio that a 6-year-old girl died after a wall collapsed on her during the powerful earthquake.

The US Geological Survey said the quake's epicenter was near the town of Magaysay in the populated province of Davao del Sur on Mindanao island. A second quake, of magnitude 5.7, followed soon afterward.

The initial earthquake was the third of magnitude 6.5 or higher to hit the area, southwest of Davao City, since late October. Those two earlier quakes, which struck over three days, as well as two others in October and November, left more than 20 people dead.

Because of its location on the so-called Pacific Ring of Fire, the Philippines is prone to earthquakes and volcanic eruptions caused by the movement of tectonic plates.

On Sunday, the Philippine Information Agency reported that shoppers and employees were believed to be trapped inside a collapsed store in the town of Padada.

Flower vendors at a market in Padada were also trapped by a collapsed wall, according to a local radio station. Photographs on social media showed several people trying to extricate them.

“It was so strong; the house shook and swayed. We immediately rushed out,” said Aldrin Tumanda, a hotel worker in the area. “It felt as strong” as the previous earthquakes, he said.

NEW YORK TIMES

Figure 5a: Second newspaper clipping

Figure 5b: Third blackout poem
Trucks recalled over latches

DETROIT — Ford Motor Co. is recalling nearly 262,000 heavy-duty pickup trucks in the US and Canada because the tailgates can open unexpectedly.

The recall covers F-250, F-350, and F-450 trucks from the 2017 through 2019 model years. All the trucks have electric tailgate latch release switches in the tailgate handle.

Ford says water can get into the wiring and cause a short circuit, activating the switches and releasing the latches. That could allow loose cargo to fall out.

Trucks with mechanical tailgate latches are not affected. Dealers will fix the tailgate frame wiring harnesses and install a new tailgate handle release switch.

ASSOCIATED PRESS

Figure 6a: Third newspaper clipping

Figure 6b: Third blackout poem
An old hand lifts young hopes

Octogenarian helps Framingham give after-school boost to neediest

By Kay Lazar
Globe Staff

FRAMINGHAM — People in Framingham joke that when they see Herb Chasan coming, they get ready to lend a hand, raise donations, or write a check. They find it tough to say no to this octogenarian on a mission.

Chasan, a spy former high school math teacher turned self-employed contractor, is the founder of Hoops and Homework, an unusual after-school program in Framingham’s poorest neighborhood. It serves generous helpings of healthful snacks, and often sends children home on the weekends with bags of food. It offers assistance with homework and activities ranging from arts and crafts to violin lessons and yoga. Tuition is free.

At a time when the yawning gap between rich and poor is growing wider, Hoops and Homework is one retiree’s modest attempt to lay down a steppingstone out of poverty. Chasan started it in 2012 on a shoestring budget with high hopes and donated computers; now it’s grown into a popular Framingham after-school option for children from households with extremely limited incomes — about 30 kids, ages 5 to 14.

More than one-third of children in this south-side neighborhood where the program is based live in poverty, according to census figures. Low-income housing developments stretch block after block.

Figure 7a: Fourth newspaper clipping

An old hand lifts [redacted] hopes

[redacted] gives [redacted] boost

People...They find it tough to say no on a mission.


Figure 7b: Fourth blackout poem
Tsarnaev appeal looks at jury bias

Figure 8a: Fifth newspaper clipping

Judge’s concerns raise prospect of a new trial

By Milton J. Valencia
GLOBE STAFF

A federal appeals court judge questioned Thursday whether the jurors who condemned Boston Marathon bomber Dzhokhar Tsarnaev to death were correctly screened for bias against the defendant, raising a possible flaw in the proceedings that could force the court to vacate Tsarnaev’s sentence and order a new trial.

Tsarnaev’s lawyers charge that at least two jurors withheld social media posts about the case — including one in which the juror foreperson called Tsarnaev “a piece of garbage” — and that trial Judge George A. O’Toole Jr. was too quick to dismiss the lawyers’ concerns.

“You’ve got lots of qualified jurors, the government’s own data shows it... you just have to make sure you don’t pick the wrong ones, and that’s what it sounds like you did,” Appeals Court Judge William J. Kayatta Jr. told a government prosecutor.

Figure 8b: Fifth blackout poem
For theatergoers, a wait off their shoulders

App promises to take lines out of concession stands

By Janelle Nanos
GLOBE STAFF

Spirits were high as Katie Lamothe and her girlfriends readied themselves for Mariah Carey's "All I Want for Christmas Is You" holiday spectacular at the Wang Theatre last Friday night. And since Lamothe didn't intend to miss a single note, she took out her phone while dining across the street at the Rock Bottom Brewery before the show and put in their wine order...at the Wang.

"That was quick," her friend Anne-Marie Andrewicz said as they grabbed their glasses, which were waiting at the theater's bar when they arrived. Lamothe and Andrewicz used Noble, an app that allows theatergoers to purchase their Scotch and Skittles in advance from their phones. As they sipped their drink in the theater, they marveled at their good fortune: A dozen people were waiting for cock at the next bar over.

The smartphone app lets fans in concert clubs, casinos, and other entertainment venues across the country skip the line for concession stands—or even have drinks brought directly to their seats. The Boston-based startup recently hired a former Fenway concessions manager to lead a planned expansion into sports arenas soon.

A Boston startup is behind the Noble app, which offers mobile orders in 40 venues.

CONCESSIONS, Page...

Figure 9a: Sixth newspaper clipping

Figure 9b: Sixth blackout poem
Many health workers forgo flu shot

Vaccination rates below goal; frail patients jeopardized

By Kay Lazar
GLOBE STAFF

Hundreds of workers who care for some of the state’s frailest residents, including those in nursing homes and dialysis centers, are failing to get their annual flu shot, placing patients with weak immune systems at risk of serious illness or death, health specialists said.

A new state report, which tracked vaccination rates during last year’s flu season, found that many clinics, ambulatory care facilities, dialysis centers, nursing and rest homes, and adult day health centers reported worker vaccination rates well below 90 percent, the state and federal goal for health facilities.

Among the lowest vaccination rates in Massachusetts facilities were nursing homes with 72 percent; clinics 68 percent; rest homes 64 percent; and 61 percent at day health programs, which provide community-based nutritional, rehabilitative, and other services to disabled adults.

In response, Massachusetts regulators are now intensifying efforts to improve vaccination rates — sending reminder letters to dozens of facilities that failed to report their numbers visiting dialysis centers to review their processes for vaccinating workers, and even offering cash to nursing homes as an incentive to improve their rates.

“First and foremost, health care personnel are directly interacting with residents and patients. They could be transmitting influenza to them and we want to prevent that from happening,” said Katherine Filo, director of clinical quality improvement at the Massachusetts Department of Public Health.

Figure 10a: Seventh newspaper clipping

Figure 10b: Seventh blackout poem
For Chinese firm, a more stable track

By Andy Rosen

SPRINGFIELD — This city has long sought to recover the jobs it lost during its 20th century industrial decline, and in recent years it began to make some headway — attracting big new employers, including the plant making Red and Orange line cars for the MBTA.

But city leaders have been watching nervously in recent weeks as Congress considered restrictions on the plant’s owner, CRRC Corp., which is backed by the Chinese government and has been at the center of debates over global trade and national security.

An early proposal could have eventually shut the factory down. A compromise measure approved by the US House last week would place limits on CRRC’s ability to bid on contracts with new clients and could eventually limit its US market to transit systems in Boston, Philadelphia, and Los Angeles.

In Springfield, given the alternative of losing a promising new employer entirely, that sounds like a good deal.

“They would have had to close down,” Mayor Domenic J. Sarno said in an interview in his office, where models of CRRC trains in China and Brazil sit on his desk amid stacks of papers and souvenirs from city events. “Now, we’re on the field, and we’re able to play and compete, and you go from there.”

CRRC has had its corner Representative Richard Neal, the former Springfield mayor who now chairs the powerful House Ways and Means Committee.

Though the measure — part of the $738 billion National Defense Authorization Act — still needs to clear a Senate vote, President Trump has said he’s signing it. Neal believes his change leaves CRRC, and Springfield, in a much better position.

“It keeps this facility going. It keeps the people working. It keeps

Figure 11a: Eighth newspaper clipping

Figure 11b: Eighth blackout poem
Unfathomable loss puts Patriots on perilous playoff path

Ben Volin

FOXBOROUGH — The Patriots’ 27-24 loss to the Dolphins Sunday at Gillette Stadium has to be the most embarrassing defeat in the Bill Belichick era.

All the Patriots had to do was beat the Dolphins — the 4-11, nothing-to-play-for Dolphins — to win their 18th game this season, and they did it. Instead, they laid a big, fat egg, losing to the Dolphins for the first time in Foxborough since 2008 and only the second time in 18 games with Tom Brady at quarterback.

Combine this pathetic loss with the Chiefs’ victory over the Chargers, and the Patriots dropped to the No. 3 seed, ending their streak of nine consecutive years with a first-round bye.

“We needed our best football, and didn’t have it today, but hopefully it’ll be there next week,” Belichick said after the game.

This team may well be toast in the playoffs. No bye, meaning a game against the Tennessee Titans next week. Then potentially two consecutive road games, if they can even make it that far.

Sunday’s loss was appropriate, though. The Patriots have been dreadful on offense all season and have picked up 12 wins thanks to their defense and an incredibly soft schedule. They’re not close to the second-best team in the AFC, and their playoff seeding now reflects that.

And they might be one-and-done if they can’t get past the Titans, who are one of the

Figure 12a: Ninth newspaper clipping

Figure 12b: Ninth blackout poem
Calif. privacy law could alter digital landscape in US

New rules regulate data sales, allow consumers to delete profiles on them.

By Rachel Lerman
ASSOCIATED PRESS
SAN FRANCISCO — Forty million Californians will soon obtain sweeping digital privacy rights stronger than any seen before in the United States — rights that could pass a significant challenge to Big Tech and the data economy it created.

So long as state residents don’t mind shouldering much of the burden of exercising them, that is.

Come Wednesday, roughly one in 10 Americans will gain the power to review personal information collected by large companies around the world, from purchase histories and location tracking to compiled "profiles" that slot people into categories such as religion, ethnicity, and sexual orientation.

Starting Jan. 1, they can also force these companies — including banks, retailers, and, of course, tech companies — to stop selling that information or even to delete it in bulk.

The law defines data sales so broadly that it covers almost any information sharing that benefits companies, including data transfers between corporate affiliates and to third-party "data brokers" — middlemen who trade in personal information.

And because it applies to any company that meets a threshold for interacting with state residents, the California law might end up serving as a de facto national standard. Early signs of compliance have already started cropping up in the form of "Don't sell my personal information!" links at the bottom of many corporate websites.

"If we do this right in California," says California Attorney General Xavier Becerra, the state will "put the capital P back into privacy for all Americans."

California’s law is the biggest US effort yet to confront "surveillance capitalism," the business of profiting from the data that most Americans give up — often unknowingly — for access to free and often ad-supported services. This law is for anyone ever worried out when an ad popped up for the product they were just searching on, or who wondered just how much privacy they were giving up by signing into the briefly popular face-changing tool Pocap.

But there are other flaws. The law — formally known as the California Consumer Privacy Act, or CCPA — seems likely to draw legal challenges, some of which could raise constitutional objections over its broad scope.

It’s also filled with exceptions that could turn some seemingly broad protections into narrow ones, and affect only information collected by...

Privacy could alter digital landscape

New rules regulate data sales, allow consumers to delete profiles on them.

Outlook "surveillance capitalism".

This law is for anyone ever worried out...

But there are other flaws.

There are other flaws.
US airstrikes hit five targets in Iraq, Syria
Assaults on Iranian proxies intensify tensions following death of contractor from US

By Julian E. Barnes
NEW YORK TIMES

WASHINGTON — The US military Sunday killed five targets in Iraq and Syria controlled by an Iranian-backed paramilitary group, the Pentagon said, a reprisal for a rocket attack Friday that killed an American contractor.

The airstrikes, carried out by Air Force F-15E planes, hit three locations in Iraq and two in Syria controlled by Kataib Hezbollah.

Jonathan Hoffman, the chief Pentagon spokesman, said the targets included weapons storage facilities and command posts that were used to attack US and partner forces.

A US response to an attack that kills or wounds Americans is not unusual. But Sunday’s retaliation involved direct strikes on Iranian proxies, making it particularly dangerous ground.

Since the US military returned to Iraq in 2014, Iranian-backed forces and US forces have refrained from attacking each other because of a common enemy: the Islamic State group. But the Islamic State group has lost its territory, and tensions have risen between Tehran and Washington over the

Airstrikes. Page A7

Figure 14a: Eleventh newspaper clipping

Figure 14b: Eleventh blackout poem
Warren seeks edge amid rivals’ attacks

Debate tactics may shift in bid to regain traction

By Liz Goodwin

LOS ANGELES — Will Elizabeth Warren suit up for battle in this year’s final presidential debate?

The liberal firebrand, who’s tumbled from the lead in early-state polls, will have an opportunity to fight back against her increasingly critical rivals on a less crowded debate stage here Thursday night — a move that would mark a sharp departure from her above-the-fray debate strategy so far.

With the Iowa caucuses less than two months away, Warren has a lot at stake when she squares off against six other Democratic candidates for three hours at Loyola Marymount University. Polls suggest that most primary voters are still making up their minds, giving Warren a chance to regain momentum before voting begins.

Figure 15a: Twelfth newspaper clipping

Figure 15b: Twelfth blackout poem
Brown wants to change inequality in education

By Nicole Yang

Jaylen Brown still remembers the tears hitting the page.

Brown, then an incoming freshman at Cal Berkeley, was reading “Keeping Track: How Schools Structure Inequality” by Jeanine Oakes. Oakes explains how publicly defining and separating students by their apparent intellectual capabilities generates damaging and unfair consequences. As Brown combed through terms such as social stratification (the system of categorizing people based on socioeconomic factors) and curricular tracking (the practice of grouping students based on their perceived ability), he couldn’t help but cry.

Learning concepts in high school that don’t apply to the real world wasn’t a coincidence, he realized. Memorizing facts and figures solely for the purpose of regurgitation wasn’t how everyone treated information, he realized. Those circumstances were by design.

Oakes introduced Brown to how schools structure inequality.

“I experienced a lot of the stuff she was talking about, and I had no idea,” Brown said. “I consider myself a smart guy, but once you learn somebody has been outsmarting you your whole life, it kind of sucks to realize. That made me kind of emotional.”

Since leaving Cal for the 2016 NBA Draft, Brown has

Figure 16b: Thirteenth newspaper clipping

inequality in education

the page.

publicly defining and separating students generates damaging and unfair consequences. As Brown combed through terms such as social stratification and curricular tracking, he couldn’t help but cry.

Learning concepts that don’t apply to the real world wasn’t a coincidence. Memorizing facts and figures solely for the purpose of regurgitation. Those circumstances were by design.

Figure 16b: Thirteenth blackout poem
In halls of high schools, politics echo
Democratic clubs multiply as insecurities about future, frustrations propel youths

By Laura Krantz
GLOBE STAFF

DUBUQUE, Iowa — It was a mad dash around the church basement as teenagers in sweat shirts rushed from corner to corner, choosing whom to caucus for in this crucial early voting state. This wasn’t about presidential candidates, though. This was a cookie caucus.

Although the subject was comical, as the young people campaigned on behalf of Oreos and chocolate chip cookies one recent night, the mock caucus was part of something very serious.

“The more involved we get, the more we see how necessary our involvement is,” said Avery Fair, 18, who organized the event. “It’s just a cycle that keeps going, you get your eyes opened.”

Since President Trump’s election, the country has seen an explosion of activism by young people stemming from the belief that their future is at stake if they do not participate directly to address such problems as climate change and gun violence.

Figure 17a: Fourteenth newspaper clipping

In halls of high schools, insecurities about future, frustrations propel youths

Figure 17b: Fourteenth blackout poem
Appendix B

Backwards and forwards reaching out. Growth branches and roots. Seen and unseen beneath the surface.

Figure 18a: First watercolor     Figure 18b: First journal entry and transcription

Shifts toppling over inbalance [sic] overflowing collapse

Figure 19a: Second watercolor    Figure 19b: Second journal entry and transcription
holding water containment boundaries
dams/flood gates
deep waters flow beyond the page—unseen and unknown

Figure 20a: Third watercolor  Figure 20b: Third journal entry and transcription

what is lifted, may already be gold
white hand “of god”
Darkness shimmers in gold

Figure 21a: Fourth watercolor  Figure 21b: Fourth journal entry and transcription
When I see fear, I see pollution, unknown areas in need of introspection to challenge inherited narratives and to keep looking and relooking asking hard questions of/to myself.

Snaking lines beyond the page narrow at the front waiting to cross the threshold border. Clustered crowded waiting, standing wait, weight, carry the load.
Transmission
Quick movement
Changes + shifts
Growth
Organic shapes/cells
moving and spreading
opening closed structures
Disintegration
Quickening/loosening up
Disruption
Organization into chaos

Figure 24a: Seventh watercolor    Figure 24b: Seventh journal entry and transcription

Cog, bricks: upholding a greater system
Keep the path going forward
where did it begin + where will it lead
Past, present, future.
Stagnant and dynamic all at once.

Figure 25a: Eighth watercolor    Figure 25b: Eighth journal entry and transcription
INTERMODAL ART METHOD TO EXPLORE NARRATIVES

Upswept, whirlwind force of nature sweeping across cleaning, shifting swiftly upturned unpredictable here and then gone

Figure 26a: Ninth watercolor  Figure 26b: Ninth journal entry and transcription

watching surviallance [sic] closed loop one-sided unstable ground anxiety who is witnessing? witness accountability

Figure 27a: Tenth watercolor  Figure 27b: Tenth journal entry and transcription
Messy chaotic
Splattered
dripping, penetrating
the surface
saturated
excess energy
muddy/muddied
wound

Figure 28a: Eleventh watercolor  Figure 28b: Eleventh journal entry and transcription

A shield trying to find
a sharp edge
in soft vulnerable ground
defenses becoming
transparent, fading into
form
boundaries

Figure 29a: Twelfth watercolor  Figure 29b: Twelfth journal entry and transcription
Invisible stairs leading to barbed wire jagged ceilings

Seedlings reaching towards the sun beams of hope growth

Figure 30a: Thirteenth watercolor  Figure 30b: Thirteenth journal entry and transcription

Figure 31a: Fourteenth watercolor  Figure 31b: Fourteenth journal entry and transcription
bubbles bursting
fragile hearts encased in a thin film
dissolving
dematerializing
disintegration
fading into the page

Figure 32a: Fifteenth watercolor  Figure 32b: Fifteenth journal entry and transcription
THESIS APPROVAL FORM
Lesley University
Graduate School of Arts & Social Sciences
Expressive Therapies Division
Master of Arts in Clinical Mental Health Counseling: Art Therapy, MA

Student's Name: Zoé Boucher

Type of Project: Thesis

Title: Intermodal Art Method to Explore Personal and Cultural Narratives: Development of a Method

Date of Graduation: 05/16/2020

In the judgment of the following signatory this thesis meets the academic standards that have been established for the above degree.

Thesis Advisor: Kelvin Ramirez, PhD., ATR-BC, LCAT