

**THE MODERN HISTORY
OF ART THERAPY
IN THE UNITED STATES**

WORKS BY THE SAME AUTHOR

A History of Art Therapy in the United States
(With Paige Asawa)

Creative Realities, the Search for Meanings

Architects of Art Therapy, Memoirs and Life Stories
(Edited with Harriet Wadeson)

Mourning, Memory and Life Itself, Essays by an Art Therapist

The Modern History of Art Therapy in the United States

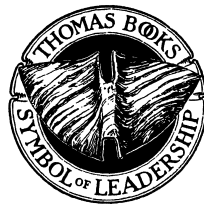
THE MODERN HISTORY OF ART THERAPY IN THE UNITED STATES

By

MAXINE BOROWSKY JUNGE

With a Foreword by

Myra Levick



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*For all art therapists everywhere who have struggled
to make art therapy a profession.*

FOREWORD

In the first sentence of this book in the Preface, Maxine Borowsky Junge describes this work as “in some ways my legacy to the art therapy profession.” Having now read this singular book defining Dr. Junge’s viewpoint of our history, it is that, and much more.

In 1994, Dr. Junge gave us *A History of Art Therapy in the United States*, a work I have valued these many years. Now, this most respected colleague provides us not only with a “Modern” history of our profession, but a history of our society in which art therapy evolved and grew. As someone well versed in systems theory, Junge has integrated our profession of art therapy with the world around at different stages of our development. She describes, questions and challenges us to think about and recognize how societal and cultural changes, beginning early in the twentieth century, into this century, have impacted the unfolding and definition of art therapy.

Part I describes the “Early Days.” Junge reminds us of prehistoric influences; the work of Prinzhorn (1922); the early provocative writings of Margaret Naumburg in 1940 and Edith Kramer in 1958. During this period the first seeds of a relationship between art and psychiatry were sown, not to be harvested until much later. While the 1960s brought a small number of artists into psychiatric wards in hospitals to work with mentally ill people, dichotomies were rampant—the “label” of patient versus client, art and aesthetics versus diagnosis and treatment, psychological testing versus art therapy images. It also was a time of innovative educational models, such as the Montessori method.

In Chapter 2 of this section, Dr. Junge blends the 40s, 50s and 60s into an intricate and intriguing mix of a country recovering from a depression and finding a new approach to treating mental illness—artists working with patients in state hospitals and psychiatric wards. At the same time John Dewey’s ideas were changing our education system and asking teachers to look at the whole child. Sigmund Freud and psychoanalysis provided a fertile ground for psychiatrists and artists to examine the art work of patients for clues to the unconscious mind. Dr. Junge’s connections are amazing. I can-

not help but wonder how many of us would have been invited to join the caregivers in mental health if it had not been for the earlier WPA Arts Project.

The next three chapters of the book, meticulously review the lives and work of those early artists who had never heard of art therapy—Florence Cane, Margaret Naumburg and Edith Kramer and their impact on shaping the field of art therapy.

In Chapters 6, 7 and 8, Dr. Junge takes a look at the geographical sites that nurtured art therapy: Menninger Foundation in Kansas where Mary Huntoon and Don Jones opened the door to artists; Washington, D.C. where Elinor Ulman began to publish an art therapy journal; the National Institute of Mental Health in Bethesda, MD, which invited Hanna Kwiatkowska to do art work with schizophrenic patients and their families. Community Mental Health Centers were being opened up all over the country to treat patients released from state hospitals and were hiring artists. My first office in 1967 at Hahnemann Medical College and Hospital in Philadelphia was in such a center.

While some of the problems and influences in other countries may have been different than those in the United States, Dr. Junge reminds us, in Chapter 10, that in Canada and England, art therapy was evolving in a parallel manner to the United States. In later years these movements would enrich art therapy in collaborative interactions between art therapists in these three countries.

As one of the first educators in this new field in the late 60s, I personally became passionate about the development of an art therapy organization to establish an identity and standards for myself, my colleagues and particularly for all of our students. I sincerely appreciate the comprehensive and compassionate chapter describing this intense and bumpy road to the establishment of the American Art Therapy Association.

In the next chapters, Dr. Junge gives us images and insights into the lives, beliefs and practices of our pioneer art therapists: including Robert Ault, Harriet Wadson, Helen Landagarten, Janie Rhyne, Judith Rubin and many others whose influence and contributions are inherent in our profession.

Obviously, the face of art therapy has changed in the 15 years since Dr. Junge wrote her first rendition of art therapy's history. In this new work she moves into the past two decades. Her sensitivity to the environment and awareness of the impact on art therapy's growth as a profession is intrinsically woven into the tapestry of these years.

Ever the teacher, she concludes many chapters, throughout the book, with a summary of dates and events to remember, study questions and ends the book with a relevant assignment. Her discussions raise questions that hopefully our future students and colleagues will explore and work to answer.

In a personal conversation with Dr. Junge, prior to writing this Foreword, and knowing my commitment as a founder of the American Art Therapy Association, she asked that I try to realize that art therapy is much more than our national organization. I know she is right. The American Art Therapy Association may represent us and set standards for us, but how we identify ourselves and practice our profession in our society is the true essence of art therapy.

Dr. Junge has skillfully interwoven the images of our pioneers, the evolution of our profession and snapshots of American society in which each of us has lived. She is an art psychotherapist who has integrated and reflects the juxtapositions of society: How culture has impacted art therapy's development and influenced the past and present of our pioneers and peers. She has not only given us an incredible history, but a task: Through *The Modern History of Art Therapy in the United States*, she asks that we understand where we have been and what we are so that it will lead us into the future.

MYRA LEVICK, PH.D, ATR-BC, HLM

PREFACE

The Modern History of Art Therapy in the United States in some ways is my legacy to the art therapy profession. Over the years, art therapy pioneers gave their careers and, in many ways, their lives to art therapy. Their contributions created a fascinating and innovative profession.

In this book, the reader will find the formal and informal beginnings of the art therapy profession and its intrepid pioneers. For each decade, there is a chapter describing the essential occurrences of the times. It is my intention with these to provide the historical context—to show the ground—in which the field developed. Sometimes, this context propelled art therapy forward; sometimes it provided challenges art therapy needed to overcome. Important movements and milestones are highlighted including dilemmas and crucial events of the decades of art therapy’s evolution along with many sections relevant to the questions and concerns of art therapists now.

I had some help with this book: There is a chapter describing and evaluating art therapy assessments by Frances Kaplan, an interview with Canadian art therapist, Kay Collis by Michelle Winkel and a personal story of her journey to a state license by New Yorker Ellen Greene Stewart. My central goal is to bring art therapy’s history alive for others, as it is for me, and to make it useful to the art therapists of today. Most chapters conclude with a chronology of important events, dates and study questions intended to encourage the reader’s critical eye. At the end of the book with “The Last Study Question” readers are challenged to create their own complete art therapy chronology choosing which important events and dates to include. There is an extensive Reference list and a Subject Index and Name Index at the end of the book.

However, this *is* a history and as such, I look *back*. To draw on, I have my own long experience and career as an art therapist in which I have been a passionate and sometimes critical observer, but one who has tried to make conscious sense of the ebbs and flows of the profession. I consider myself lucky to have discovered and been a part of the development of art therapy. But like all inherently conflictual love affairs, I have sometimes observed art

therapy matters with astonishment, dismay and consternation. This book, then, is written by an apparent “insider” who embraces her outsider status because I have discovered that the view from there is more clear.

I come from a storytelling family and my family traditions are important to me. As a scholar, I am influenced by the Feminist Movement. In that spirit, I frankly acknowledge that histories are never objective nor are they “truth.” All history is slanted subjectively through the storyteller’s choices and often reflects the particular interests of the writer. For example, the focus on men in most written histories previously manifested the prevailing and driving cultural power and sexism of the United States—*what was looked at was what was seen*. In any history-telling, “the way it went,” is obviously a *creative act* reflecting in part the author’s storytelling abilities: I acknowledge the “truth” of that statement with *The Modern History of Art Therapy in the United States*.

It may seem strange to some that this book is my second history of art therapy in the United States. My first—*A History of Art Therapy in the United States* (with Paige Pateracki Asawa,) after nine years of research and writing was published by the American Art Therapy Association in 1994 for their 25th anniversary. It was my first published book. *The Modern History of Art Therapy in the United States* is my fifth book and it is a whole new work, informed by an additional fifteen years of development—art therapy’s and mine—and my continued passion for the field.

Although these two histories may appear to provide bookends to my career as an art therapist, it was no accident that I, a Californian, would write that first history. I believed then (as I believe now) that those who “hold the pen” control the power and I knew that most of those then considered pioneers in the art therapy profession were from the east coast; I argued with that perspective on long walks where I often do some of my best thinking. And it made me angry. Writer Clancy Sigal said “I am hopelessly addicted to things that work.” Me too and I knew that slanting the history toward the East didn’t work and was a partial and false telling of the story. More importantly, I thought it a disservice to art therapy and its history which I found to be more complicated and mysterious, more extraordinary and compelling.

Perhaps I was driven to write that first history because I was a Californian—an “outlier.” As a Californian, I never considered myself part of any eastern “establishment” and I hated flagrant discrimination and obvious political maneuverings of any kind. I knew there was much more to the story in other parts of America that might not have made it into print and therefore remained private and remarkably invisible. In my nine years of researching that first book, I talked to many art therapists from all parts of the country who had been working in the trenches for years and who told me their stories.

The first history began as a paper at Fielding Graduate University where I was pursuing my doctorate; it grew and grew and broke its bonds as a paper, until it finally became a book. Sources were the Mary Huntoon Collection Archives at the University of Kansas, the Archives of the American Art Therapy Association which were then at the Menninger Foundation in Topeka, Kansas, oral histories of art therapy pioneers produced by the Department of History at the University of Louisville, discussions and information from numerous art therapists across the country and information from journal articles and books on art therapy.

In addition to those original sources, for this new history I am lucky to have in-depth life stories of many pioneering art therapists published in *Architects of Art Therapy, Memoirs and Life Stories* and a number of current stories and opinions by art therapists who have contributed wonderful information to this volume. The reader will find a number of “Personal communication” citations in the history. These are all direct quotes from the many art therapists who have honored me with their thoughts and stories.

Along with Paige Asawa, Robert Ault and Linda Gantt must be mentioned as being extraordinarily instrumental in completing that first history volume. Bob offered loving encouragement and, with his wife Marilyn, fed me, housed me in Topeka and drove me around as I scouted the American Art Therapy Archives and Mary Huntoon’s papers at the University of Kansas. I think Bob was miffed that Menningers’ and what happened there for art therapy was not usually mentioned as history. I spent a long weekend in the snowy wilds of West Virginia at Linda Gantt’s house. With the warmth inside, we worked together as we watched the starkly beautiful winter landscape outside through the windows of her library. I have never forgotten that lovely space, nor Linda’s helpful presence and important historical additions. She wouldn’t let me quit.

I titled the first book *A History of Art Therapy in the United States*¹ because it was my hope and expectation that others would write an art therapy history emphasizing what they felt was most essential for fledgling (and sometimes, not so fledgling) art therapists to learn about their profession. I imagined it might be quite different than mine. But many of the first art therapists were so busy inventing themselves as art therapists and creating history that they didn’t have time, nor interest to write about it; second and third generation art therapists were usually busy being clinicians. Nevertheless, I was always fascinated by the courage and daring deeds of my “ancestors” many of whom I knew. It seemed to me they had taken their obsession with art and with people and, almost out of whole cloth, had created an important mental health profession. Another concept which drove me to write was the idea

1. Its first working title was *An inclusive history of art therapy in the United States*.

that in order to further establish art therapy as a legitimate, evolving discipline, it needed to have a documented written history as its bedrock and back story.

To my surprise, in the 15 years since the first history's publication, no other history in book form has been written and *A History of Art Therapy in the United States* remains, to date, the *only* history of the profession as a separate book. I have been honored through the years that many art therapy training programs nationwide have used the book to educate their students.

But the 1994 *A History of Art Therapy in the United States* was published a long time ago and many things have happened since in the life and evolution of art therapy. In addition, the 1994 history was pretty much limited to the "formal" version of art therapy and the formation of the American Art Therapy Association, so important in the development of the profession. Long ago I wanted to bring the original book up to date, but my relationship with the publisher, as is often the case, was not a happy one.

Inclusion has always been a problem in art therapy's history. Even as I worked on that first one, I knew there were many art therapists whose names and accomplishments for whatever reasons hadn't made it into the Archives, conference presentations or publications. I knew that huge numbers of hidden art therapists have toiled over the years in relative anonymity; there are many that do so today. They are immensely crucial to the furtherance of the profession, because art therapy's credibility in large part rests on them—how they are seen and experienced by the community, by patients and clients and by other mental health professionals. As art therapists they have practiced in schools, clinics, hospitals, institutes of psychotherapy and all too many have remained "invisible." This history is dedicated to the thousands not mentioned in this book.

I taught art therapy for almost 40 years and was Chair of the Clinical Art Therapy Program at Loyola Marymount University in Los Angeles for a number of those. In all that time, I listened to and tried to answer my student's urgent questions about their beloved profession. I believed then, as I do now, in the touchstone concept that understanding one's professional ancestors and the happenings and vicissitudes of one's profession—both accidental, and intentional—gives form, content and thrust to one's own practice, direction and developing history as a art therapist. After all these years, I am still primarily concerned with the fascinating and innovative mental health discipline that is art therapy, with its history and with its future. They are inexorably intertwined with mine.

The Modern History of Art Therapy in the United States is my effort to answer my student's questions in a way that is useful to them and to all art therapists while remaining true to the history as I see it. Writer Amy Tan says: "Writing to me is an act of faith, a hope that I will discover what I mean by truth"

(2003, p. 323). In this book, I attempt to bring fresh insights and knowledge from my long career in art therapy to a history that continues to intrigue and compel me. Art therapy has been a gift in my life.

The development of the art therapy profession is a story about a special breed of *person* who discovered the profound and unique power in the integration of art and psychology and had the energy and drive to create the new field. It is also a story about the people who encouraged and supported them. Beginnings are exciting and stressful. Art therapy is well past its beginnings; it has become a legitimate mental health discipline. But in its very legitimacy, problems may flourish and creativity dim. I believe the new generations must reclaim the courage, force and vision of the early pioneers to push art therapy forward—now, more than ever. As the Talmud says: If not now, when?

MAXINE BOROWSKY JUNGE, PhD, LCSW, ATR-BC, HLM
December 2009
Whidbey Island, Washington

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My first thanks go to Myra Levick for the Foreword to this book and for her support, encouragement and humor along the way. I am grateful to my many art therapy and expressive therapies colleagues who graciously and quickly answered my questions and often provided extensive information and always good stories. Part of the fun of doing this history was meeting (through email) Bernie Stone. With my request for information from him, he began to write down memories of his impressive art therapy career and his ideas about the profession. He ended up sending me many letters—handwritten on paper torn from yellow pads—of fabulous memories, all of which I enjoyed. I hope he will turn them into a book so other art therapists can gain from them as I did. His published papers and copies of artwork I retain as treasures.

I thank those who wrote important sections for this book. I am particularly indebted to Frances Kaplan who described and critiqued art therapy assessments and came in before deadline. Michelle Winkel, the new Director of the British Columbia School of Art Therapy interviewed the founder Kay Collis and Ellen Greene Stewart told the story of her achievement of a license in New York. Both Michelle and Ellen were my students a long time ago.

I thank Ed Kaplan for his obstinateness and humor.

My son Benjamin was my computer consultant again and Jason Calk produced the CDs and other technical material necessary. I am grateful to both. With these two, I had the technical back-up staff I needed. Benjamin also took the photograph for my author's picture.

My publisher Michael Thomas of Charles C Thomas has been ever helpful and quick to answer my questions. I feel I know him quite well and look forward to meeting him some day other than through email. We have worked together on a number of books and, from my point of view, we have had a wonderful relationship—very rare for a publisher/author.

I am deeply indebted to those who granted permission to print the figures in this book. Their names follow:

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**THE MODERN HISTORY
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We can't really travel to the past, no matter how we try.
If we do it's as tourists.

–Margaret Atwood, *Moral Disorder*

I write stories because I have questions about life,
not answers.

–Amy Tan, *The Opposite of Fate*

Part I

EARLY DAYS

Chapter 1

INFLUENCES

The influence of the arts on the evolution of society and culture manifests and predicts a developing structure of consciousness (Gebser, 1985). The arts go far back in prehistory and so it can be said that art therapy, like the visual arts themselves, has deep roots in the past. Since prehistoric people drew images on cave walls to explore, express and master their world, the arts have played a crucial role in human history and in consciousness. Visual art representing therapeutic rituals can also be found in the distant past: Relevant examples are the art of Native American tribes on the North American continent, African sculptures found in various locales and art rituals in which whole communities gathered together to create something to memorialize and remember the dead. The AIDS Quilt is a contemporary example of this mode of expression. Other present-day archetypes are the creations of writing, artwork, flowers and objects left at the scene of an accident or the home or other representative place of a victim of violence, or at the site where a person has died. Sometimes these offerings are left by people who may not have known the deceased but who wish to commemorate the life lost. The current outpourings for pop singer Michael Jackson exemplify this mode of memorial.

The formal profession of art therapy is usually thought to have begun and flowered in the Northeastern part of the United States; for example, Margaret Naumburg and Edith Kramer, arguably the major theoreticians of the field, both spent most of their time in New York City. Margaret Naumburg, usually called “the mother of art therapy” gave a name to the new profession in 1940, by calling her work “dynamically oriented art therapy.” She first published in 1943. Edith