

BECOMING AN ART THERAPIST

Enabling Growth, Change, and Action
for Emerging Students in the Field



Maxine Borowsky Junge • Kim Newall

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By

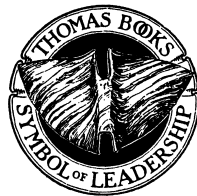
MAXINE BOROWSKY JUNGE

and

KIM NEWALL

With a Foreword by Ellen Greene Stewart

(With 12 Art Therapist Contributors)



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*Again, to the memory of my parents,
Maxine Levy Borowsky and Marvin Borowsky
and to the students who have all changed me*
M.B.J.

To Maxine: for her mentorship and friendship
K.N.

Be patient toward all that is unsolved in your heart and try to love the questions themselves, like locked rooms and like books that are now written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.

–Rainer Maria Rilke

What is to give light must endure burning.

–Viktor Frankl

FOREWORD

This is it! Finally! This is the book I wish I had when I was enrolled in a graduate art therapy degree program. Here is the clarification, validation, and perspective I couldn't get enough of. I learned a lot from reading this book even from the vantage point of a "grownup" art therapist who has struggled to get licensed, build a career, and gain experience. The path is narrow and winding. As Maxine Borowsky Junge states in the first chapter, "It usually takes a long time past graduation until students feel like true 'grownups' and competent professionals."

The Art Therapy profession is still in its early years, and those of us out in the world working in our profession are grappling with creating an art therapy identity for ourselves and for our profession. That search for identity starts even before we enroll in a graduate art therapy program. *Becoming an Art Therapist* clearly addresses this question of identity as well as those particular to being a student in a relatively new and hybrid profession. It covers issues in supervision and mentorship, contains stories by art therapy students about what they are thinking and feeling, and letters to young art therapists by 12 highly regarded professionals in the field.

In this book, a pioneer art psychotherapist and 45-year veteran in the field, Maxine Borowsky Junge and Kim Newall, her articulate and sensitive student mentee "converse." The reader has the immense advantage hearing from one art therapist who has seen it all and a student who is seeing it for the first time. They dialogue about all that is involved in the path to becoming an art therapist. I remember vividly my own myriad emotional ups and downs. The process doesn't end at graduation, it continues alongside, a shadow growing ever larger at times, but never less complicated.

I met Maxine when I decided to go to Goddard College to study art therapy with her. I was over 40, had a two-year-old daughter, husband, house, and a full-time job. This decision was one of the largest leaps of faith I've ever taken. I had wanted to become an art therapist for a long time, but living in rural upstate New York, there was no school within a two-hour radius that I could apply to. Goddard, with its innovative low residency program, made it possible for me to

keep my family and my house intact, but commute to Vermont twice a year for eight days each trip. And may I say eight very intense days.

The minute I stepped onto Goddard's bucolic, old manor farm campus I was sure I had made a colossal mistake. For one thing, I was in a psychology program and I was the only student there to study art therapy exclusively. What's wrong with this picture, I asked myself, alone in my dorm room at night. I hadn't yet met Max.

Meeting her the next day, I was scared to death mostly because her reputation and accomplishments loomed so large in my mind. In no time she put me at ease with her encouragement, warmth, and enthusiasm. I realized quickly and with relief that she was going to stick with me throughout my whole program and more. That she was committed to making sure I had a well-rounded education is an understatement. She saw my hunger to gain the knowledge and understanding of art therapy and she fed it by challenging me and pointing me to the tools that would help me gain that knowledge and competence. She was able to walk a delicate line between nurturing me and encouraging me to be independent, between stating her opinion and encouraging me to form my own.

In between my residencies on campus in Vermont, I was home in upstate New York sitting in front of my computer screen late at night, on weekends, holidays, and any other time I could find to get my student papers done. I felt a strong existential loneliness. I had no one to discuss my ideas with locally, and none of my classmates were studying art therapy to the extent I was. Maxine and I had many wonderful email conversations about issues in the field. But that loneliness we all feel when we are overwhelmed with the hectic schedule of a graduate student who also has a life of her own is unique and unmistakable. *Becoming an Art Therapist* brought all that back to me while helping me realize that lots of other art therapy students go through the same loneliness. This extraordinary book is a collection of conversations and essays that convey the message "You can do this and it's worth it." And we're here, collectively, to help you along.

Becoming an Art Therapist is a much needed contribution to the field of art therapy. Students for many semesters to come will be reassured, validated, and informed. Experienced art therapists will find valuable perspectives on supervision, teaching and mentorship. In *Becoming an Art Therapist* the authors refer to Yalom's book, *The Gift of Therapy*. These authors' gift to art therapy is this well done book.

Ellen Greene Stewart, MA, LCAT, ATR-BC
Art Therapist
Roxbury, New York

Author: *Superheroes Unmasked* and *Kaleidoscope, Color and Form Illuminate Darkness: An Exploration of Art Therapy and Exercises for Dementia*

PREFACE

No one should look here for a “how to” book. This isn’t it. This book is about the *experience* of becoming an art therapist. It is about what students think about and feel. Education to become an art therapist should be transformative and life changing. If the student begins art therapy education and graduates the same, only older, the necessary life transformation which can produce a beginning art therapist of quality and knowledge has failed.

Over the years, when I was an art therapy professor, students would come asking for a book to read to supplement their experience of becoming an art therapist. I knew they were looking for echoes of their own “studenthood” in print. Finding a writer who personally described her own fits and starts as a student mirrored my own experience, enabling me to bounce my experience against her story. When I found a good one, it was very moving for me and often some of my best learning. Another’s deep story of “becoming” made me feel less alone in my own student angst. I believe a good book can *normalize* elements of the student experience which many students find troubling—often thinking they are unique—and it can make the inherent and necessary on-going ambiguity of becoming an art therapist bearable.

Graduate school to become an art therapy clinician is almost always unlike any other education the student has encountered before. It is not, and should not be, what many have become used to—the transferring of essential information and relevant techniques from faculty to student, sitting in a class to receive information, the student chewing it over and giving it back—usually in the form of papers and presentations. One year, after teaching my first class, I had a crying student in my office saying that at the Ivy League school she had graduated from, she was used to taking notes in an organized outlined fashion. She complained I didn’t teach that way (she was right; I didn’t), and therefore she would have to leave. I calmed her fears and eventually she got used to the difference and graduated on time as an art therapist.

A good graduate art therapy program offers the student a protected and nurturing environment in which to be supported, encouraged, and offered the rare chance to grow as a human; essential is the student’s obligation to

become more self-aware. Along with this, of course, the student in an educational program must gain the necessary beginning skill-set to work with “real” human beings. Some students come thinking that if they just learn the “right” art therapy directive or technique, they will be a successful therapist and all will go well with the client leading to grand breakthroughs and ultimate healing. Current theory overlay in graduate programs of Jungian, humanist, and behavioral frameworks and how they relate to art therapy can be even more overwhelming and can add to insecurity and confusion.

Whatever theory orientation is espoused, a good graduate program proclaims that the human condition and the art image are mysterious, complex, and interesting; they are always *both process and content*. A student must be taught that everything, and all behavior, including her or his own, *has meaning*. Self awareness of the student’s behavior and the uses of it in therapy are important parts of training to be an art therapist. In therapy training, this is sometimes called “use of self.”

The educational program’s primary mission is to create an effective “holding environment” that offers support for a student to struggle and grow—and without which—it is probably all but impossible to learn. Unquestionably, this holding environment is the cauldron in which “becoming” takes hold. How safe and supported he or she feels often makes the difference between whether the student can go on to become an effective practitioner after graduation.

Along the way, necessary information is conveyed. But mere information isn’t the center of this transformative experience, nor its meaning: An art therapy education is intended, through art, to help the student work with people who are hopeless and despairing, who are suffering and in psychic and perhaps physical pain. In order to learn how to do it, they must do it—and, like a medical intern, they must usually do it before they feel ready. One additional problem may be that many art therapy instructors are fairly new to the field themselves and have difficulties with self confidence.¹

While this philosophy of art therapy education may sound rather idealistic considering today’s difficult mental health system realities—economic, managed care, and otherwise, we believe it is still urgently necessary. Carrying out this philosophy should be a primary goal of art therapy education as the student struggles to become. But it comes as no surprise that many programs miss the mark.

1. (KN) I heard a statistic recently that it takes an average of five years for a therapist to feel competent. I suspect the challenge may be higher for art therapists. MBJ: A well-known therapist in Los Angeles said that it took her seven years until she thought she “knew what she was doing” most of the time.

Luckily, the “becoming” process of understanding, of learning to puzzle through, make decisions, design useful art interventions, and help a client wrestle with change is loved by many students and is often considered a *calling* rather than a career. This form of education is almost literally about being able to hold a suffering person’s heart and soul in one’s hands. It is an honor and a burden. Yes, although seldom spoken of, to be an art therapist is a *tangible, immense burden* and should be acknowledged as such. That it is so tough to do it is one reason why a fledgling art therapist needs help for a long time.

Unfortunately today, because of economics, health care demands, numbers constraints, and an overall philosophy which puts making money over doing good as a first goal, the model of an on-going, regular relationship that an internship student must have with a senior therapist (called a “supervisor”) to help them along their chosen route, may be spotty at best and in some cases, nonexistent. I don’t know who invented this method of training, but it was a genius move because when the student has a good clinical supervisor, the client in treatment has the added benefit of an experienced therapist’s brain and heart and the internship student has this expertise and support to take risks as well.

The *supervisor as role model* is intrinsic in this relationship. Not unlike the model for a fledgling doctor, through their teaching, each mental health supervisor contributes to the development of their supervisee, to the larger profession and to the excellent training of the new generations. It was a mentorship before that word was widely used. It makes me worry for the future of the art therapy profession and of individual art therapists, that this form of supervisory internship relationship so seldom fully exists today. Perhaps there are other methods to fill the gaps, but it is too tough to do this work alone and no one should have to.

At my students’ urging, I looked for appropriate books in all mental health disciplines. I found a few “primers” which laid out basic, beginning information about what to do in first sessions with an adult or child client. This was sometimes useful and certainly better than nothing. In a few introductory art therapy books, how to become a student was discussed, but any in-depth “experience” of studenthood itself was missing. I found nothing at all on the student experience for art therapists; no surprise. Despite the fact that art therapy graduate training programs have existed in America for almost 40 years, art therapy is considered a “new” profession. When I started in the field, about 1973, there was almost no art therapy literature of any kind, even to use in teaching. In the years since, art therapy literature has been written and published at a fast clip, but the specific qualities and nature of art therapy studenthood still seemed pretty much untouched.

Soon after it was published in 1995, I discovered the book I was looking for despite it not being an art therapy book. Annie G. Rogers' *The Shining Affliction*² is an intensely personal memoir of her year as a clinical psychology graduate student. She describes a multilevel story of her experience as a student in her internship where she is a therapist with a young, seriously disturbed child, and with her clinical supervisor—a senior therapist. It also tells Rogers' story as a client herself in therapy and perhaps, most importantly, as a growing and struggling human being. During her internship, Rogers has a psychotic break, so the memoir is partially about the stresses of being a student as Rogers, with the help of a talented and sensitive therapist, puts herself back together to be a functioning person again, able to offer treatment again to her clients. An additional delight of the book is that Rogers understands the value of art and describes and creates it herself—watercolors and poetry. *A Shining Affliction* was a compelling read—the kind the reader cannot put down. I immediately made it required reading and part of my reading list for classes. I felt that Rogers' book was a special gift to my students. My co-author writes:

[Reading] Rogers' book was truly an inspiration for me to set out on a similar journey to document my internship through a written log [Chapter IV]. She designed her internship to include a half hour after every session to write her impressions. Had I had the discipline to do this rather than succumb to the expectation in my internship setting to see clients back to back, I might have been able to write in more depth and with greater insight.

Our book then is the book about *art therapy* studenthood I looked for all those years ago. It is written by me—an art therapist of over 40 years—and Kim Newall, a graduate student in the Antioch University-Seattle art therapy program—one of the “new generations.” I met and, at her request, mentored Kim for a few years before we began this project, which I believe was stretching and enjoyable for us both. This book is the natural outgrowth of our ongoing discussions. In them, we learned from each other and we have tried to carry on that sense of dialogue and response—our collaborative cocreating—into this book. The reader of this book has the advantage of ideas and responses from both a student art therapist and an art therapist with many years experience. In order to distinguish and visually represent the two different voices, the reader will find much of the text is in two different fonts. It is a journey in two voices.

2. Rogers' writes: “The oldest meanings of the word affliction include a vision or spiritual sight that follows upon a time of darkness and torment.”

Originally titled *Speaking to the New Generations*, Kim and I have written and compiled a book about becoming an art therapist that is intended to be for and about art therapy students aiming for a career. Chapter I, Introduction, is about students as a secret society and the importance of student colleagues. Chapter II is a short history of art therapy education and Chapter III “A Good Book Is a Mentor” is a review of some literature potentially useful to art therapy students. Chapter IV is Kim’s journal with imagery of her internship experience as a third-year graduate student in a community clinic. The time period of Kim’s internship is September 2013 to September 2014. For Chapter V, we asked art therapy graduate students in various geographical sections of the United States to describe their worst and best student experiences and their most important role models. “Art Therapy Student Stories: What We Are Thinking and What We Are Feeling” contains these reflections. Chapter VI is about mentoring—what it is and why an art therapist should have a mentor. Chapter VII is “Letters to a Young Art Therapist.” Suggested by art therapy graduate student, Brenda Maltz, the title of this section is based on the great poet Rainer Maria Rilke’s 1929 classic *Letters to a Young Poet* in which he wrote letters of advice and support to a 19-year-old. Obviously, the word “young” in this book is not a chronological definition, as many art therapy graduate students are not “young.” They come to their educations at all ages and often with a good deal of useful life experience. Rather, “young” here means “new.” It signifies being *new* to the profession of art therapy. In Chapter VII, 12 senior art therapists, each with many years of experience in the field, write a personal letter to the coming generations of art therapists. The letter writers are all pioneers in the art therapy field. They express hopes, dreams, admonitions, and fears for the individual art therapy clinician and sometimes for the profession. Many write about their visions for the future. The art therapist/writers chosen for this book were invited to contribute a letter primarily because students wanted to hear from them. Chapter VIII, “Selected Art Therapy Bibliography,” contains art therapy literature by the writer/contributors along with other basic recommended basic texts for the student.

While educational programs obviously differ in many ways, we believe this story of becoming reflects a universal journey of students entering a graduate program and going about the process of becoming a therapist. Thus we hope this story will be of interest to art therapy graduate students, but also to students in other mental health professions. It will interest those who teach them and those who work with them, because it tells the intimate day-to-day story of the student journey and is also a tale in two voices in dialogue—a senior art therapist and a graduate art therapy student—as they walk the path together toward becoming.

In a previous book of mine, *The Modern History of Art Therapy in the United States*, in the last paragraph of the Preface, in a cautionary mood, I wrote about the development, perhaps the *overdevelopment*, of art therapy. Clearly relevant today and for the future, I repeat it here:

. . . 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.

MAXINE BOROWSKY JUNGE

ACKNOWLEDGMENTS

A long time ago when I began to teach, with virtually nothing in the way of art therapy books, we who taught needed to do a lot of “adapting” from literature in other disciplines. Over the years, Michael Thomas, of Charles C Thomas, Publisher, has made a major contribution to creating a published literature for the fledgling field of art therapy. By helping art therapists say what it is they do, how they do it, and how they think about it, Thomas has enhanced art therapy’s credibility and given it “legs.” Thomas’ support has allowed the field to become visible in a very important way. We gratefully acknowledge Michael Thomas, of Charles C Thomas, Publisher’s tremendous contribution to the development of the field and to the “becoming” of art therapy.

Michael Thomas and Charles C Thomas Publisher have been publishing books by art therapist authors for decades now. While there are a few other publishers of art therapy literature, over time, Thomas has been the consistent one and in sheer numbers, outdoes the rest. For example, in the “Selected Art Therapy Bibliography” section of this book which includes literature by major art therapy authors who wrote “Letters to a Young Art Therapist” for this book, Thomas is the publisher for about a third. I have been lucky to have Thomas publish all but two of my books. This has been a perfect collaboration for me: Michael has been always helpful without being intrusive, and I thank him for his unwavering support and friendship.

Kim Newall, my student cowriter, contributed greatly to our dual dialog in the book while she was doing an internship, thesis, and finishing up her studies to graduate from Antioch University in Seattle. She handled what must have been immense and stressful pressure with grace. Her internship journal (Chapter IV) is a generous contribution to students now and to come. In Kim’s thoughts, vulnerabilities, and queries along the way, students will find a vivid reflection of their own journeys.

We want to thank Ellen Greene Stewart, a student of Max’s at Goddard College who wrote the Foreword for this book. After Max finished at Loyola Marymount University in Los Angeles, she taught at Goddard College in

Vermont for a few years. She says, “I had admired Goddard’s progressive philosophy of education since my twenties and appreciated their style of faculty/student mentorship.” Ellen was her student there. Their work together enabled Max to construct an art therapy program for Ellen that reflected the best there was. “Although we have been friends for many years since, I still tease Ellen for turning her papers in early!”

Brenda Maltz, art therapy student at Antioch, Seattle, suggested the “Letters to a Young Art Therapists” section along with names of specific art therapists she hoped to hear from. We thank the busy art therapists who took the time to write the wonderful letters that appear here; they serve as important touchstones. To hear the advice of “elders” is a great gift to the field and a visible indication of their commitment to the new generations of art therapists and to the flourishing of the profession.

Students from a variety of graduate programs wrote about their experiences (Chapter V, “Art Therapy Student Stories: What We Are Thinking and What We Are Feeling”). We commend them for their passion, commitment to the field, and honesty—sometimes in the face of problems and difficulties. If these are the face of the field’s next generations, the future of art therapy looks bright. We are also grateful to the program directors who gave them permission to participate.

Trevor Ollech of Charles C Thomas is the very talented graphic designer who has produced the stunning covers for most of Max’s books and for this one. It has been wonderful to find an artist such as Trevor, who is clearly on the same wavelength.

Finally, Max’s son Benjamin, Associate Professor of Anthropology at SUNY, as usual, has provided the technical backup that has allowed Max to not look quite the technological ninny she is.

Kim writes: Many people helped me arrive at the completion of this initial phase of becoming an art therapist. My family and friends made sure I had what I needed to succeed in this adventure. Jacy Newall-Daggett, Scott Newall, Gehrig and Lu Loree, Debra Cannon, and Rob Snyder were all there for me throughout, believing in me. Antonia Greene and Sonja Sackman offered me a vision of myself as a therapist until I could craft my own. Thank you all!

I wish to thank Antioch University–Seattle and the Art Therapy Department, especially Beth Donahue, who brings the new art therapy students to meet Maxine Junge; it was this initial meeting with Max that started the fruitful collaboration culminating in this book. I also thank my student cohort for being a safe, supportive community for me; I know we are all “becoming” together.

I am grateful to my internship site clinicians, supervisors, staff, and administration who guided and supported (and continue to do so) my development. I am especially appreciative of my clients who were, and continue to be, the best and most generous teachers of all.

And finally, a big thank-you to Maxine who generously shared her vast knowledge and experience with me over many cups of strong coffee and plates of hummus. Max, your voice appears often in my sessions with clients and your wisdom continues to shape my growth.

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Books by Maxine Borowsky Junge

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
(With Harriet Wadeson)

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

The Modern History of Art Therapy in the United States

*Graphic Facilitation and Art Therapy,
Imagery and Metaphor in Organizational Development*
(With Michelle Winkel)

Identity and Art Therapy

Becoming an Art Therapist
(With Kim Newall)

BECOMING AN ART THERAPIST

Chapter I

INTRODUCTION

(**M**^{BJ}) In this book, my student coauthor and I explore the ongoing journey of “studenthood” and the experience of becoming an art therapist. We provide a view of art therapy student life as a “secret society” in this introduction. Kim and I met in her beginning months of graduate school for art therapy. Her student years are now almost complete and by the time this book is published, she will have graduated and will be working in a community clinic as a novice “grown-up” art therapist.

Obviously, this book is written for art therapy students and for potential students; it is also for those who teach them and for all who are fascinated with how one goes about the thrilling and difficult process of becoming a therapist. When a student graduates—we assume having transformed into the proverbial butterfly—but rather than a shedding of all past life, the nature of the student experience requires an *incorporation* of everything they have known and cannot know until, as the poet Rilke says “[they can] . . . live along some distant day into the answer.”

(**KN**) In my late twenties, when I first considered becoming an art therapist, Rilke was an active guide in my life. His poems were a source of constant inspiration for my paintings, prints, and sculpture. Rilke turned away from the pull of his contemporaries to submit to psychoanalysis, because he feared the integrity of his vision would be threatened under the scrutiny of analysis. I, too, was torn at that time between devoting my life to being an artist and exploring a career in art therapy. I was afraid of losing my primary identity as an artist. Instead, I created images that led me to my core and to confronting lost aspects of myself gone missing due to early

traumas. But the “distant day” Rilke alludes to finally arrived for me when I entered graduate school to become an art therapist.

Healing and art have always gone hand-in-hand for me; since I was a child, my creative spirit found its companionship in the non-human and in my inner world. Images were and are most intimate to me and the Divine communicates to me through the silent space of making something as I listen deeply for the next instruction. Making art is a communion with something at the same time bigger than self and essentially Self.

I, too, found Rilke early on. But for me his “questions” so far have never been answered. I occasionally managed to find some tentative answers which sustained me—but I knew they were merely tentative. My continuing curiosity has only led me to further questions.

We are different in that you say you believe “Making art is a communion with something at the same time bigger than self and essentially Self.” My worldview does not include “something greater” or “Divine.” My kind of artist and art therapist balances alone over the abyss to plum her own depths, hoping to find imagery that compels and insight that may help a client.

Before graduation, students in the process of “becoming” are an underground secret society. Entering a graduate art therapy program, they come as individuals wearing a rich variety of different clothes and past experiences. Within are their captured memories, as a sister to truth, but not the same thing. Beginning the student journey, they enter a strange and glimmering world which some have yearned to be part of for years. As they learn the ways of this new landscape, they walk the rocky path of their new and precious chosen profession. But while attempting to master the uneven path at the surface, concurrently something else is going: Coming to know ideas, theories, and ways to do it from their elders, an intricate, intimate, and secret web of interrelationships is being formed. This underground student culture may be suddenly and briefly revealed in the classroom, or in places where students meet together informally. With enough observational skills, those watching may be able to catch a quick glimpse before it subsides again into the dark. Rarely talked about, students know it; faculty know it; university administration know it. Seldom discussed, but familiar to all and widely known, the student secret society remains an open secret.

A secret society . . . I have never thought of it that way. I have often felt all too exposed in my comings and goings. The student world is a subculture of the university scene certainly, and the relationships formed there are the heart and soul of the academic experience. Classroom groupings formed to create presentations and projects, dyads formed to intimately share under the guise of practice theory, throw students into odd pairings and randomly selected groups. They taught me I am able to share deeply with unlikely strangers. Some of these strangest strangers have become my closest friends. The classrooms, the café adjoining the university, the seedy tavern a few blocks away, the all-night diner across the street, all hold memories for me of growing into a new art therapy identity. Part of that growth involved risking disclosure of my own story and tending the stories others shared with me—sometimes shouted over a lukewarm beer.

Student relationships can be nurturing, challenging, competitive, supportive, painful, and sustaining. Bonds forged within the stressful commonalities of a graduate art therapy program can last well past graduation. In fact, this secret student culture may well be the most important experience of an art therapist's graduate education.

I am grateful my program clustered us into a cohort I could sink into, although I struggled to feel like I fit in; each new course felt like being tossed into a petri dish where a unique culture would grow and relationships would reconfigure as new intimacies were forged in the context of coursework. I assume instructors can peer into the organic mass of a particular class of students and witness the unique and predictable developments that evolve in the stressful environment of a ten-week quarter.

Student anxiety levels spike, tears flow, tempers flare, and depression hits as old personal material surfaces. Each of us travels both in a public space of academic requirements and developing professionalism, and also in private worlds that toss old patterns like stinking garbage into our faces. I know we all had to find ways to manage our psychic material while struggling to master massive amounts of new information (a recipe for both distress and excitement). Talking with each other about our shared experience can be the difference between falling into darkness and feeling connected to the world. My program emphasized working through personal history and I think this is crucial in becoming an effective clinician. I see now that these conditions also prepared me to manage the demands of my internship in a community mental health agency.

I recall giving a classmate a ride home after class every week in the early days of my program. Our brief conversations and growing cama-