Collective Case Studies

An Exhibition of Sculpture

by

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A thesis exhibition

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Master of Fine Arts

in

Studio Art

The Gallery

Sheridan College Institute of Technology and Advanced Learning

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Waterloo, Ontario, Canada, 2009

Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

This paper is intended to serve as a supporting document for the exhibition **Collective Case Studies** that was held in The Gallery, at Sheridan College Institute of Technology and Advanced Learning from January 9th -14th 2009.

In **Collective Case Studies**, the head sculptures act as blank slates for my expression of personality archetypes. They embody a longstanding interest in the psyche, character and identity that continues to influence my art-making practice. These sculptures introduce a particular personality trait or present a case study to make human idiosyncrasies manifest in visual terms, both individually and relationally. Collectively, the works are inspired by psycho-social aspects of personality, including archetypes and stereotypes, in the past and present time. The leading sources for my work are psychological, cross-cultural and empirical.

Acknowledgements

I would like to thank the following people for contributing to the completion of this thesis exhibition:

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Thanks to Gord Mizuyabu and to Jay McLennan for sharing their considerable expertise

Heartfelt thanks to my family; which includes close friends…

Richard Bonderenko for blessing my life with loving support, encouragement, inspiration, joy, laughter…and patience!

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Artist Statement

Every person is in certain respects

like all other people
like some other people
like no other person. (1.)

Approaching the entrance to The Gallery at Sheridan College in Oakville, Ontario you can see, through the windows, a series of brilliantly coloured oversized heads. The sculptural heads stand slightly raised above the heads of the gallery visitors. As you enter and come closer, it becomes clear that they are not just individual pieces but stand in a striking formal relationship with one another. In fact, the heads are more than related; they are identical. In underlying physical structure, each of the heads is exactly the same as all of the others in form, shape, and size. However, all similarities between the heads end with this recognition. Most of the heads are individualized in colour, texture, and media-mix with a variety of eruptions or attachments to the overall surface. Within the Gallery, the heads stand apart from each other ceremonially spaced, with their gazes skimming across the top of your own head. Each gaze projects its own presence. Some seem to express a confrontational air and some seem more inviting and approachable while other heads have no eyes to see through or to engage with. There are thirteen heads in total.

Each sculpture has a blank slate or *tabula rasa* upon which the projections of personality traits have been accreted. The heads introduce a dialogue on a particular personality trait or present a case study (2.) to make human idiosyncrasies manifest in visual terms, both individually and relationally.

These forms act as blank slates for my expression of personality archetypes. The heads embody a longstanding interest in the psyche, character and identity that has followed me

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throughout a thirty-year career as an artist. For fifteen years, at the same time as I supported a career as a professional artist, I also worked within the Ontario medical system as an art therapist in psychiatry treating people who suffer from severe and persistent mental illness. (3.) Although I worked within the medical model, I rarely found patients' clinical diagnosis was much help in understanding the complexity of the individuals I was working with. I understand the need for clinical diagnosis using the current Diagnostic and Statistical Manual for Mental Disorders, but the stigma of diagnosis was often problematic and indeed oppressive for many clients. Most clients found being seen and judged by diagnostic labels into which they had no input to be a dehumanizing experience.

The gathering of statistics and the classification of mental illnesses developed between the first and second world wars and the American Psychiatric Association issued the first DSM in 1952. (4.) It is periodically revised and has been translated into seventeen languages to become the common language for mental health clinicians and researchers worldwide. As such it has changed and adapted to become more culturally attuned to nonwestern sensibilities. The DSM-IV is actually undergoing revision as it is known to exhibit anti-female and homophobic biases in its implicit descriptions of mental health.

Contrary to this manual my beliefs are inclusive and my attitudes have been strongly influenced by feminism and the relational model, which has a non-hierarchical approach. The relational model of psychotherapy was developed in the 1980's through clinical Writings and Working Papers from the Stone Centreof Wellesley College. (5.) They continue to publish to the present day and have consistently challenged the authority of paternalistic psychiatry. Their research mandate was and is to focus on women's psychological development, the centrality of relationships for women, and to look at how women learn. These issues had been neglected by medicine and research up until then; most statistics and research used male subjects as their norm.

The Stone Centre Writings changed that focus and developed a model that was attuned to womens' needs and reflected the womens' movement and desires for equivalent status and enlightened treatment.

I find using the relational model as an approach works well in therapeutic environments, studio classroom environments and for my art-making practice. The relational model is one that honours individual points of view and gives each person credit as the expert on their own experience. The model is also sensitive to changes in context and aims not to exploit power differentials or boundaries within relationships.

With these psychiatric sensitivities intact, I moved from art therapy work into a job as a faculty member, both teaching in and coordinating a large visual arts program. My work place was very demanding and some people regularly lost their tempers with those around them. Being both a new hire and "on probation," I knew that it was necessary to stay on everyone's good side, which I usually managed to do. However, I frequently witnessed fits of anger and heard sparks fly. I had no intention of being on the receiving end of anyone's wrath, particularly those who saw no problem in using power differentials to their own advantage. I let other "hotheads" take them on. I tried to keep my own head cool and calm, at least while I was at work.

Coincidentally, during this period of time I discovered in an antique store an unusual hollow-cast electrical metal hat form. When plugged in, the form heated up to be used in the steaming, shaping, and manufacture of felt hats from another era. I realized that this smooth oval form with its small ornamental feet was a real, literal, "hot-head" and that it could playfully represent my work dilemma. These associations inspired by stumbling upon an antique gadget combined with personal experience as witness to regular temper tantrums, proved to be instrumental in synthesizing my thesis body of work.

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Bringing the form into the studio, I explored ways to modify and use the cast metal head in a direct sculptural manner. But it was too complex as an object, and laden with time specific associations. Its literal hat sizing functions were not conducive to the personality archetypes that I was trying to express. However, I remained intrigued by the correlation between all the "hotheads" I know (myself included) and the conceptual potential of an electrical "hothead."

I began to consider the variety of other styles of personality that find themselves expressed in fitting, vernacular language. A "hothead" was not the only popular descriptor. There was also the "insomniac," the "worry-wart," the "introvert" and more. Increasingly, I discovered that I could envisage all of these personality idioms in sculptural terms. More specifically, I began to see a sort of sculptural form in which a manifestation of specific quirks, attributes or personality traits would overlay a formally coherent and consistent underlying structure.

Instead of using the one cast head I had found, I decided to sculpt an original form and to cast it into multiples. I wanted to create a head/neck form that I could use metaphorically to explore personality archetypes and stereotypes. I looked to Cycladic heads, African tribal masks and head-dresses, as well as European modernists like Modigliani and Klee for inspiration in broadly direct, symbolic and expressive styles that embraced a rich cross-section of cultural aesthetics. I modeled and shaped the clay to accentuate strong geometric forms for the head and neck and deliberately abstracted and stylized them. The form is almost mask-like as it has a concave facial structure and no facial features. I wanted the overall form to be read as an angular and figurative long-necked head but it also needed to be completely blank in terms of facial expression. I consciously avoided realistic references and direct gender identification in my design. I wanted the head to be ambiguous and neutral enough that I could take it in any direction I chose. I knew that I wanted to use it in a variety of ways with conceptual breadth and depth to communicate diverse traits or points of view.

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The prototype was formed in clay and the multiples were cast in gypsum hydrocal that is fiberglass reinforced. Once the casts were assembled, I was able to see the heads together as a group. The grouping looked quite different than I had previously imagined. These sculptures formed a powerful tribe when closely aligned they look masculine and almost militaristic; a collection of repeated phallic structures and harmonious head/neck forms. As multiples these sculptures speak to sameness and difference. They relate to the universal body and also to the specificity of individual identity and difference.

In choosing my subject matter, I deliberately avoided the clinical approach of the medical model and embraced the common vernaculars of language including the labels and postures that serve us in colourful day-to-day usage. In order to avoid re-stigmatizing or increasing the stigma for people suffering with and from psychiatric diagnosis, I chose a more typical and resilient segment of the population. Those with ailments like a hot temper, that might be troubling, but fell outside the range of serious disorders, afflicting a category of people that might better be described as "the worried well."

Although these heads can be seen as projections of the self; a form of self-portraiture, they can also be seen as depictions of or projections onto others. It is even possible to view these heads as fragments of a complex multiple personality.

From my perspective, there are correspondences, alliances and oppositions between the sculpture projections. I consider each head to be a case study. Each one exists in itself and also in relationship to the whole grouping and installation of the sculptures. As in all group dynamics, the sculptural relationships may range from subtle to overt. Humour and creative play are an active part of this group culture. Both are given free rein in an exuberant use of primary and secondary colours, bricolage with sought and obvious objects and also attention-seeking attachments.

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Between some case studies there are alliances clearly visible in the material attachments. For instance, the "strained and drained," the "bully" and the "prickly personality" all have metals in various forms attached to their surface as a connective element. There are also colour correspondences and oppositions between cases, as visible in the contrast between the cerebral blue "introvert" and the overt orange "extrovert" not to mention the mean red "bully" and the green "receptive" personality case study. The one element that remains common to each case study is the underlying form.

Each head has a mask-like schema with different attributes and a unique style giving a semblance of character to the projection. This is particularly visible in the layered attachments on "the strained and drained" case study. Domestic kitchen implements are used paradoxically here as protective armour and in defense. The head/neck form is draped in steel chain-mail to imply the strength of metal even though it still remains open and pervious to attack. This sculpture is quite literally equipped with a shiny metal pot-strainer as a head-dress and two kitchen drain sink-strainers as eyes, each inset with a turquoise glass pupil. The incongruities and humour used in this playful schema are intentional and designed to counteract an empty and depleted feeling state, no matter how brittle or absurd.

The formal coherence and sameness of underlying structures are designed to contrast with the differentiation of a specific personality quirk or attribute and its' manifestation in sculptural terms.

Consider insomnia. Everyone periodically experiences the frustrations of being unable to sleep. Insomnia is a state of hyper-arousal when your brain can't or won't let you relax enough to drift off into sweet repose, but leaves you tossing and turning. As I experience it, that state of needing to rest and being unable to get it feels like an unending internal spiral, as anxious ideas flutter in ceaseless motion. Therefore, the eyes of "the insomniac" are spirals, forced wide-open but

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also thick and droopy with fatigue-bags underneath. The whole feeling state is crusty so the entire head surface is deeply encrusted with accumulated layers of rough plaster composites, that spiral into deep surface textures, but supply no rest.

Insomnia has a colour as well as a texture and a form. Thinking becomes black as you lay in the dark restlessly churning and desperate to get to sleep. You are either asleep or you are not – there are no subtle shades of grey, hence the dynamic highs and lows in surface ridges and contrasting black and white colouration of the surface. Insomnia is all about the mind and the body requiring rest, the dire need for which is reflected in the distressed and distorted eyes. The nose and mouth of "the insomniac" have merged and are combined together in a loose, free-flowing, linear spiral that also expresses the state's lack of control.

However I began to see that the sculptural qualities of insomnia lay in relationship to the basic human qualities of a person only as a sort of overlay or accretion. They were dramatic, vivid, and archetypal but they did not affect the fundamental shared basis of human existence which remained the same for us all. These aspects of our personality are attributes or traits, perhaps even sub-personalities, which we move in and out of as we function day-to-day. There are some attributes we possess that we are conscious of and can exert control over. Others, when we try to exert our control, like insomnia, put us in our place and show us how little control we have.

Concerns regarding control also occupy the head of the "worry-wart," another common mind set. The "worry-wart" broods as a way to try to keep control. Sculpturally, these worries are evidenced as asymmetrical plaster composite growths that erupt on the surface of the form. This head projection has no facial features except a double row of eyebrows, each worry singled out and built into literal rows of worry, like tiny mini-molehills, on the brow. In contrast to the asymmetry of the eruptions, there is a symmetrical colour division that splits the head in half vertically. A brilliant hot pink painted skin on one side meets a deep cadmium yellow skin on the other. The

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split colouration is a reflection of the dual nature of worry and anxiety. Worry is often considered a negative attribute, but it also serves its' purpose as rehearsal and psychic preparation for what is to come. Worry is a form of planned preoccupation, weighing possibilities and needs for the future, whether it is day-to-day issues, pressing events, upcoming meetings and/or relational encounters. A perpetual roster of concerns lies at hand so that fresh worries are never in short supply.

Just as the head-states are deeply idiosyncratic in terms of which of them have attachments and which don't, so they also vary widely in the ways they address and occupy the spatial volumes in between. Some heads have attachments and some don't, because some need them and some do not. Some appear consciously aware of their own territory or need for it, and some seem oblivious to that need, like the "worry-wart." For instance some are very territorial like the "bully", whose attachments are a large black set of confrontational horns, disguised eyes which leave no possibility for reflection and an angry open mouth with intimidating bared, and sharp metal teeth. The "bully" is decidedly territorial.

In contrast the "introvert" is almost completely insular and self-contained, barely extending to the edge of its own volume, let alone further. The eyes are closed and downcast, the better to engage in inward reflection and attunement. Convoluted, textured ridges rippling over the surface of the head reveal the fluted detail of the inner thoughts that do not penetrate outwards. There is no mouth, because there is no need to converse. The entire head is toned a deep and cerebral blue. Nearby, the "extrovert," flamboyantly and oppositely orange in colour, is also contrasting in its expansion and occupation of enormous space, which invades the "introvert's" own ignored personal area. In fact, the invasion takes place by the "extrovert's" long, rope-like umbilical attachments, which extend out, around and even above the space.   Illustrating how, the attachments to each head, as a case study, are individualized and refer to one specific personality trait or projection.

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Another work that claims its own space is the "prickly personality" projection, which is covered in tacks and nails in order to keep others at a safe distance. The result of getting too close to this prickly head-state is definitely, 'ouch.' Materially, this head also has direct associations to some African figures that are covered in nails. Dark graphite has been added to parts of this surface together with a variety of metals that have the inherent colours of tacks and nails. The largest nails protrude about six inches from the form's surface. Most are much smaller and are applied very densely to the surface.

The "receptive personality" projection is accommodating through all senses with huge exaggerated ears as well as hollow receptive eyes, nose and mouth. Materially, the surface is finished with an open-weave burlap applied in diamond shapes over the entire form. In addition to this there are poly-chromed wooden facial features and also poly-chromed basket features including the large exaggerated ears and a basket and fiber head-dress. Here the oil colours applied to the head are used symbolically and include a receptive range of greens and yellows with bright red highlights as contrasting accents.

Some of these head projections may reveal a cross-cultural approach to materials and tactility of surface. I am aware of the complex arguments surrounding primitivism and its deep impact on modernist and post-modernist discourse (6.) However, my interest lies in locating the psychological trait by using whatever materials seem most fitting to it. This includes a vast set of variables in objects and raw materials that reflect in both a critical and celebratory manner the excesses at hand in our culture. Both the "introvert" and the "extrovert," as case studies, reveal the splits and complexities of our coping mechanisms and primary defenses. My interest in this psychological territory incorporates formalist and folkloric concerns but does not fit easily into Modernist aesthetic boundaries.

Certainly my approach to materials is not neutral. I combine an informed and eclectic mix that is excessive versus minimalist. I employ found and created material attachments on and in my work using combinations of both deliberately to explore meaning. I may use textiles, shells, metal, wood, glass, leather and paint in order to explore a specific psychological impact if it seems fitting. The decorative is of some interest, but it is subordinate to communication and the direct expression of a powerful animistic presence.

This kind of direct relational connection to form, feeling, materials and meaning is compelling for me. My connection to 'low materials and process' is also reflected in the Arte Povera movement (7.) and works from the 1970's through to the 80's. These artists approached installation, performance, and assemblage as well as materials in quite unconventional ways. Exposure to their ideas and broad explorations in collective exhibitions influenced my attunement to using materials for sculpture in a direct, symbolic and expressive manner.

Materials are usually the starting point of my process which leads me to formal investigations and the rich associative and relational potential of each object or form. I am drawn to scavenging for interesting materials or objects in a kind of continual hunting/gathering process. It is an active part of my creative process - the joy of the hunt! I collect myriads/multiples of forms, interesting objects, strange materials and textures in order to make my concepts tangible. These concepts develop and deepen in conjunction with the associative potential of the resources I choose to work with. It is a kind of animistic raving and recycling.

My approach to materials has been influenced by the work and the writings of sculptor Tony Cragg. Cragg's reflections on the sculpture-making process have intrigued me for some time, particularly his approach to 'thinking with materials.' (8.) His description of the reciprocal relationship between the material and the development of an idea and of how the material is

activated as an extension of the body, closely fits my felt sense of engagement in the sculptural process.

Intuitively, I have been working with this approach for several years so I strongly identify with Cragg's articulation of what sculptors actually do in their creative process - they think with materials. To become competent as a sculptor, one learns to trust one's instincts in the choice of material, to engage with the associative potential of the material, psychically, physically, metaphorically and metaphysically; to engage in a dialogue with the material and to follow or lead the flow of ideas.

My intention with each head is to follow that flow of ideas, to use mixed media and each media as the mediator of my own experience. I can best describe my style in postmodernist terms as a form of bricolage (9.) or assemblage. Using found objects and raw materials, the attachments on the heads are concurrently physical, symbolic and metaphoric. Many of these sculptures have significant add-ons, inclusions or forms as attachments connected directly to the surface of the heads, readily seen in each case study.

I am aware of the way in which attachments are used in contemporary art practice, particularly in works by Louise Bourgeois, and Kiki Smith. Both Bourgeois' steel spider legs that pierce, skewer and suspend the body of the stuffed fabric woman aloft in the air in _Spider,2003_ and Smith's _Pee Body,1992_ sculpture of a naked woman squatting with a long line of yellow glass beads emerging as a urine trail on the floor, employ attachments to enhance meaning. These attachments reinforce a sense of visceral connectivity to their work and frequently between works that are being displayed. Both works by Bourgeois and Smith consciously provoke and anticipate physiological as well as psychological reactions in viewers. The attachments they use extend the psychological space or mood of their sculptures even further. Using attachments also disrupt the boundaries of sculptural objects and forms, which are traditionally self-contained and intact. This

ruptures the physical formalities of viewing intact forms in space, as the attachments activate their immediate surroundings.

While directly experiencing the dynamics of attachment in my work, I want the viewer to also play a role, and to become a participant in a relational dialogue. I hope that viewers will bring their own associations to these heads as Collective Case Studies and that the heads as objects will engage viewers by empathically extending the focus beyond my own interpretations of the work to evoke and embrace their response.

None of the physical heads in the space are named or labeled in any way. As case studies, they express the results of research in cross-cultural personality projections that are universal archetypes of the human condition. The individual attributes of each type are created in contrast to the coherence of the form and to reflect a universal commonality, despite difference.

These heads express the psycho-social aspects of certain kinds of personalities and archetypes in the past and present time. They are inspired by sculptural forms and tribal cultures that have addressed and suggested these archetypes, including my own materialistic culture. The leading sources for my work are psychological, cross-cultural and empirical. As Collective Case Studies they are manifestations of personality traits that are expressed universally through all cultures under a wide variety of naming conventions.

The intention is that the viewer alone must reach a conclusion about the definition of each, based upon their own personal cultural inclinations. It is possible that some viewers may be content not to name or identify traits but may still embrace the visual stimulus and engage in active viewing. While I have given the heads names for discussion purposes, their identification by the viewers will remain personal.

It is also my hope that viewers will discover certain works to be of more interest and relevance than others; that the whimsical approach of some heads and projections may evoke a

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spirited, affective response whether through identification or through transference using imaginative play that is parallel or in opposition to the viewer's personality.

I also intend viewers to empathically consider and question the labeling of self and others' attributes and to be able to situate themselves somewhere in relation to the work, whether they identify with it and can relate to it, or whether they disagree with it and/or are indifferent to it. The viewers' response will be authentic to their own experience through the interactive engagement of looking.

In this installation at Sheridan, the sculptures are displayed on four eight by four foot high bases arranged horizontally in a formal structure. The heads and bases are juxtaposed diagonally within the almost perfect square of the gallery space. This diagonal juxtaposition of a square within a square creates an open-ended enclosure that also operates as a holding environment (10.) for the viewer and for the body of work, much like a courtyard. All the heads face in toward the centre to encourage a sense of inclusion and to promote connective relational encounters.

I wanted to avoid a sense of visual hierarchy through higher and lower head positioning so they are each displayed at an equivalent viewing level. For the same reason, there is also no one sculpture that is centrally located from any vantage point in the gallery.

The tight linear grouping of the five white multiple heads positioned on one base, read as both phallic and militaristic. Some viewers may see these as heraldic authority figures, as a jury holding court or as a chorus. The tight spacing between these five works emphasizes their geometric structure and overt masculinity that is in direct opposition to the heads that have been modified to reflect personality traits.

In contrast to the close proximity of the undressed sculptures, the spacing is broader between the three other groupings of the modified heads. The heads of "the introvert and the extrovert" form one group, as a natural pairing of opposite personality traits. The heads of "the

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insomniac, the receptive personality and the worry wart," form another grouping and are visually the most disparate three-some. The heads of "the bully, the prickly personality and the strained and drained personality," are grouped together to form another metal-materials triad.

These works are positioned to relate to one another as cohorts in the space and also to visually speak to each other across the holding environment that is formed by the entire group.

The ideas I am working with in Collective Case Studies hold a rich mine of inspiration for future work. Some of these possibilities I have already begun to explore. The current heads are intact on all surfaces with attachments and accretions built on. It now seems a natural progression for me to explore the heads' interiors and the manifestations of the psyche through perforations and cut into their surfaces. Investigating the interior contents of the head will lead to other kinds of projections for personality attributes, quirks or idiosyncrasies as I pursue a kind of psychic surgery with sculptural excavations.

Figure 1: Collective Case Studies (installation view) 2008, mixed media

Figure 2: Collective Case Studies (installation view) 2008, mixed media

Figure 3: Collective Case Studies (installation view) 2008, mixed-media

Figure 4: Collective Case Studies (five head grouping) 2008, mixed-media

Figure 5: Collective Case Studies (installation view) 2008, mixed-media

Figure 6: Collective Case Studies (installation view) 2008, mixed-media
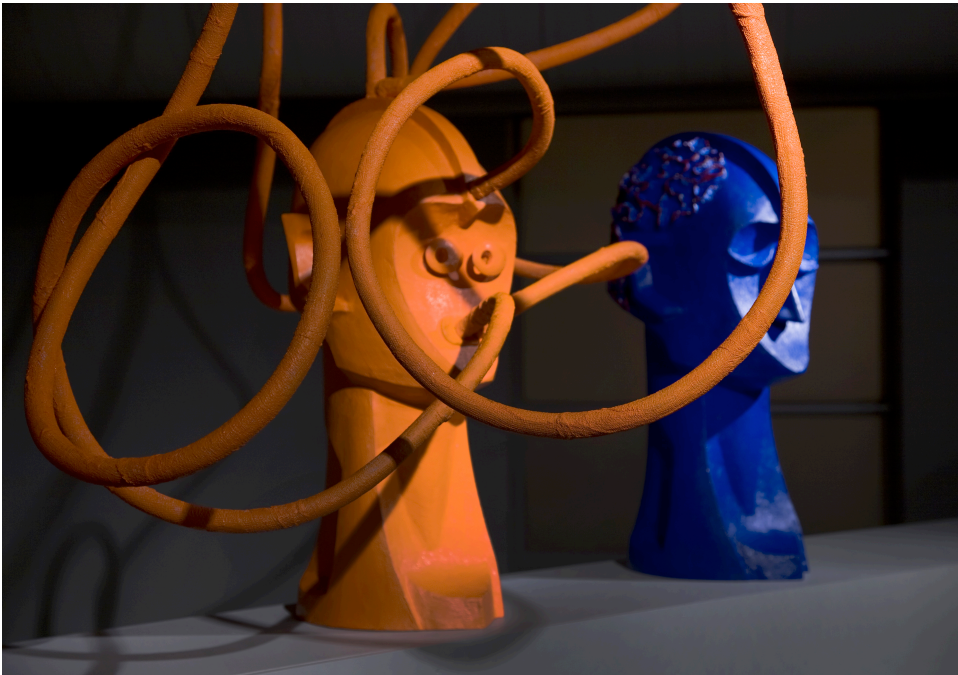
Figure 7: Collective Case Studies (extrovert and introvert) 2008, mixed-media

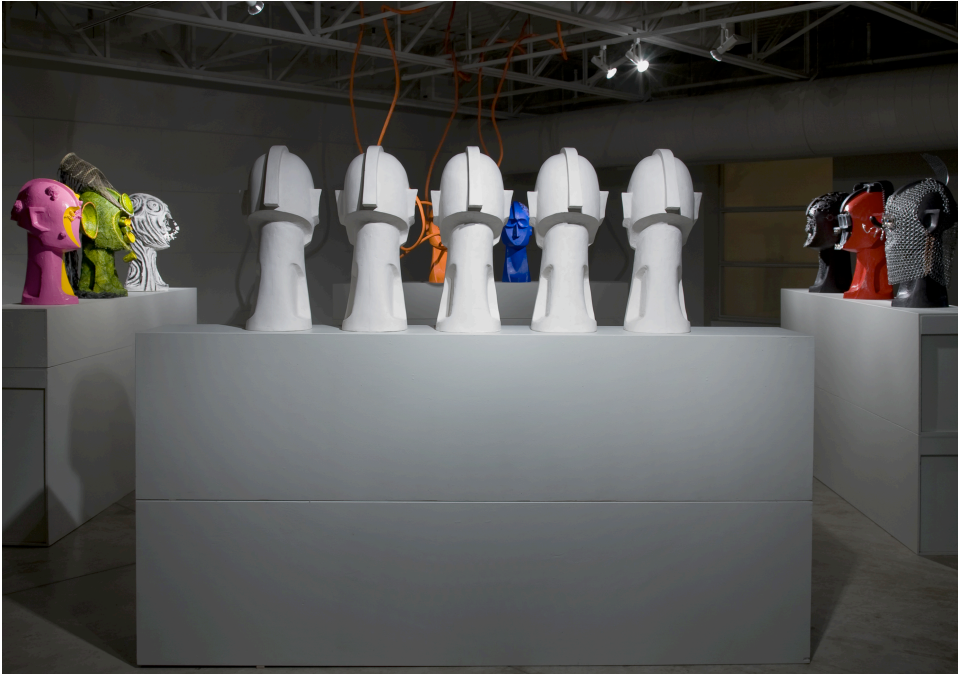**Figure 8: Collective Case Studies (extrovert and introvert) 2008, mixed-media**

Figure 9: Collective Case Studies (triad view) 2008, mixed-media

Figure 10: Collective Case Studies (triad view) 2008, mixed-media

Figure 11: Collective Case Studies (introvert) 2008, mixed-media, 28"x12"x16"

Figure 12: Collective Case Studies (introvert) 2008, mixed-media, 28"x12"x16"

Figure 13: Collective Case Studies (prickly) 2008, mixed-media, 28"x 12"x 20"

Figure 14: Collective Case Studies (prickly, detail)

Figure 15: Collective Case Studies (bully) 2008, mixed-media, 30"x 24"x 18"

Figure 16: Collective Case Studies (bully) 2008, mixed-media, 30"x 24"x 18"

Figure 17: Collective Case Studies (strained and drained) 2008, mixed-media, 36"x 12"x 22"

Figure 18: Collective Case Studies (strained and drained) 2008, mixed-media, 36"x 12"x 22"

Figure 19: Collective Case Studies (worry-wart)
2008, mixed-media, 28"x 12"x 16"

Figure 20: Collective Case Studies (worry-wart)
2008, mixed-media, 28"x 12"x 16"

Figure 21: Collective Case Studies (receptive) 2008, mixed-media, 38"x 20"x 24"

Figure 22: Collective Case Studies (receptive) 2008, mixed-media, 38"x 20"x 24"

Figure 23: Collective Case Studies (insomniac)
2008, mixed-media, 28"x 12"x 16"

Figure 24: Collective Case Studies (insomniac)
2008, mixed-media, 28"x 12"x 16"

Endnotes

1. Taken from Page 2. Adapted by Lawrence A. Pervin from Kluckhorn and Murray, 1953, page 53.Pervin, Lawrence A. *Personality: Theory and Research.* 5th Edition. John Wiley and Sons, Inc, 1989.

2. Case Study/Studies and Case Presentations:
   In the therapeutic world, clinicians use the framework of a case study to present issues for consultation, seeking input from other clinicians on a patients' treatment.

   The history of the case study has been written about by many authors including James Hillman, in *Healing Fiction,* who discusses three pioneers of Depth Psychology in essays on Freud, Jung and Adler.

   The following guidelines for Clinical Case Studies are taken from:
   Culture, Medicine and Psychiatry
   An International Journal of Cross-Cultural Health Research
   Journal No. 11013,
   Springer, U.S.

Clinical Case Studies (The Framework)
Clinical Case Studies are analyses of clinical cases that are relevant to scholarship or problem-based learning

I. Clinical History
a) Patient Identification
b) History of Present Illness
c) Psychiatric History and Previous Treatment
d) Social and Developmental History
e) Family History
f) Mental Status Exam
g) Course and Outcome
h) Diagnostic Formulation
i) Differential Diagnosis

II. Cultural Formulation
a) Cultural Identity
1. Cultural reference group
2. Language
3. Cultural factors in development
4. Involvement with culture of origin

b) Cultural Explanations of Illness
1. Predominant idioms of distress and local illness categories
2. Meaning and severity of symptoms in relation to cultural norms
3. Perceived causes and explanatory models

4. Help-seeking experiences and plans

c) Cultural Factors Related to Psychosocial Environment and Levels of
Functioning
1. Social stressors
2. Social supports
3. Levels of functioning and disability
d) Cultural elements in the Clinician-Patient Relationship
e) Overall Cultural Assessment

Cultural Case Studies
Cultural Case Studies parallel the Clinical Case Studies, however these studies are from
the 'anthropological clinic' rather than the psychiatric clinic. The focus of Cultural Case
Studies will be on cultural aspects of the case rather than specific, formal criteria of
psychiatric evaluation. The elements of significance, thus, can vary from case to case.

I. Abstract
II. Introduction
a. Theoretical grounding
b. Cultural framework in which the case is located
c. Explanation of the analytic framework
III. Presentation of the Case
IV. Theoretical analysis
V. Cultural problematization (What theoretical conflicts does the
case engender for the practitioner/researcher? What conflicts arise in a
practical sense for individual being presented as the 'case,' and how are they
illustrative of the theoretical conflicts?)
VI. Conclusion

3. When I am using the term mental illness, I am aware of the critiques of language that surround
mental illness, that are pertinent to critical disabilities and are outside of the scope of this paper. I
do not intend to use the term in any derogatory sense, rather I use the term mental illness from
within, as a therapist, and with a full understanding of its' complexity.

4. DSM-IV, Reference details from the American Psychiatric Association Fact Sheet on the
Diagnostic and Statistical Manual of Mental Disorders (Fourth Edition) DSM-IV
Internet: www.psych.org

5. The Stone Center/Clinical Training Program/Advanced Clinical Practice
The Stone Center is part of the Wellesley Centers for Women (WCW) at Wellesley College. Work
at the Stone Center historically focuses on the prevention of psychological problems, the
enhancement of well-being, and the search for a comprehensive understanding of human
development. Particular attention is paid to the experience of women, children and families across
culturally diverse populations. The mission is carried out through development of theory, research,
education, consultation, action programs and counseling. The work of the Jean Baker Miller
Training Institute at WCW is based on the relational-cultural model originally developed at the
Stone Center. Professional training, publications and ongoing projects explore applications of
relational approach and integrate research, psychological theory and social action.

The theoretical orientation of the Counseling Service is informed by the Relational/Cultural model, developed by Jean Baker Miller and her colleagues. This model focuses on growth-fostering relationships as a central human necessity and relational disconnections as a fundamental source of psychological problems. It further holds that human development and relationships are always constructed within a cultural context. Other theories are also drawn upon in the clinical work with students. The Counseling Service formulates an understanding of students' needs based on concepts of women's psychological development within a social/cultural framework. Empathy, mutuality, relational awareness and authenticity are seen as central elements in clinical practice. Internet: www.wellesley.edu/Counseling/ctp/html

6. Some of the complex discussions and arguments on Primitivism are presented in the following essays and articles:

6a. Brett, Guy. *Unoffficial Versions.* Chapter 6, Pages 113-136 in The Myth of
     Primitivism. Hiller, Susan (Ed.)

6b. Clifford, James. *Histories of the Tribal and Modern.* Pages 408-424 in Discourses:

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     and MIT Press: New York, 1990

6c. Cooke, Lynne. *The Resurgence of the Night Mind: Primitivist Revivals in Recent Art.*

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6d. Foster, Hal. *The Artist as Ethnographer.* Pages 303 -309 in The Return of the

     Real: The Avant-garde at the End of the Century. MIT Press, 19

     Foster, Hal. *The Future of an Illusion, or The Contemporary Artist as Cargo Cultist.* Pages

     91-103 in Endgame: Reference and Simulation in Recent Painting and Sculpture. MIT

     Press, 1986.

6e. McEvilley, Thomas, William Rubin and Kurt Varnedoe. *Doctor Lawyer Indian Chief:*

     'Primitivism' in 20th Century Art. Pages 339-405. Discourses: Conversations in

     Postmodern Art and Culture. The New Museum of Contemporary Art and MIT Press: New

     York, 1990

7. Arte Povera, was a term introduced by the Italian art critic and curator, Germano Celant, in 1967. His pioneering texts and a series of key exhibitions provided a collective identity for a number of young Italian artists based in Turin, Milan, Genoa and Rome. These artists included Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini and Gilberto Zorio.

As opposed to endorsing a distinctive style, Arte Povera described a process of open-ended experimentation. In the wake of the iconoclastic artistic innovations of Italian precursors Lucio

Fontana and Piero Manzoni, artists were able to begin from a zero point, working outside formal limitations. Arte Povera therefore denotes not an impoverished art, but an art made without restraints, a laboratory situation in which a theoretical basis was rejected in favour of a complete openness towards materials and processes.

The artists associated with Arte Povera worked in many different ways. They painted, sculpted, took photographs and made performances and installations, creating works of immense physical presence as well as small-scale, ephemeral gestures. They employed materials both ancient and modern, man-made and 'raw', revealing the elemental forces locked within them as well as the fields of energy that surround us. They explored the context of art-making itself, and the space of the gallery, as well as the world beyond the gallery, reflecting on the relationship between art and life. Essentially, they placed the viewer at the centre of a discussion about experience and meaning.

Contemporary artists continue to operate on ground that was cleared by Arte Povera.
Internet: http://www.tate.org.uk/modern/exhibitions/artepovera

8. Tony Cragg being interviewed by Robert Hopper, taken from pages 57-58
Tony Cragg: thinking with materials. <u>Tate</u>, Spring 1997

9. Bricolage is discussed on pages 132-134 in Michael Newman's essay Revising Modernism, Representing Postmodernism: Critical Discourses of the Visual Arts. Michael Newman pp.95-154 in Postmodernism: ICA documents
Appignanesi, Lisa (Ed.)

10. Donald Winnicottt developed ' the holding environment' as a term to describe the unique context that is developed and sustained in a healing therapeutic relationship.
It is one of many important terms he originated. The terms are discussed in his book Playing and Reality, 1971.

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