

ADRIÁN LIPS

Verbal and Non-verbal Communication in Art Therapy Workshops

It is highly important to develop research in arts and media-based subjects in educational institutions. The focus should be placed upon practice-based education and cooperating in fine arts, as well as theoretical evaluations of subjects such as media studies, cultural studies, and the history of art and design. The study is based on my previous BA Thesis entitled: “Art Therapy in Group: Participant Observation at Vadaskert Child Psychiatry Hospital and Outpatient Clinic in Hungary”. I observed one of Vadaskert’s group therapeutic methods, called “Sunflower” as developed by Vera Angyal, “[...] where adolescent patients are treated with different psychotherapeutic tools, primarily art therapy. The ward offers scheduled programs for adolescents with emotional, behavioral and conduct problems, and affective, anxiety and eating disorders. Medical diagnosis and therapy is aided by psychologists and special teachers, and the ward offers individual and group therapy and development by special education teachers. The ward can also provide outpatient care for patients who have already reached adulthood”.¹

In the middle of the process, I organized and tutored a self-portrait painting task for the group. The experiment was about revealing their self-knowledge and also their verbal and non-verbal communication abilities and disabilities through art as a therapeutic technique. On the sixth day (the whole process was 10-day-long), I used Irén Lovász’s disc, entitled “Inner Voice” which – according to the author’s and singer’s concept – can help its listeners to find the connection with their inner voice. Ildikó Konta, who is the head of the Hungarian Association of Music Therapists, also recommends the usage of the disc. – “More than just songs, more than pure mantras, the sounds carried by her [Irén Lovász] voice are expressive of the very wonders of the universe entwined with Hungarian folk-poetry, a musical feat I hold in high esteem, something I could not do without. I feel, emanating out of them, the curative powers of the Hungarian collective unconscious, the sounds that actually heal”.² Moreover, according to the task’s aim, it can help to have a dialogue with their dialogical selves and it may sound very simple, but with each other in the group: “[...] any interaction or dialogue, even between two people, is

¹ VADASKERT FOUNDATION FOR CHILDREN’S MENTAL HEALTH: ‘English Presentation.’ http://www.vadaskertalapitvany.hu/index.php?option=com_content&view=article&id=117&Itemid=335&lang=hu. [Accessed: May 16, 2018. The “Sunflower” group was replaced by “Beehive” and “Cave”, the new webpage does not contain the cited English presentation.]

² Irén LOVÁSZ: ‘Inner Voice.’ Siren Voices, CD, Album, Stereo, Hungary, 2007. [Back Cover of the Disc]

always a multidimensional and complex process involving my response not only to the other, but also to my-self. There is not just a dialogue going on between myself and the other, but a micro-dialogue between the 'I' and 'me' (and the 'I' and 'me' of the other self). In joint activity, then, we can constantly switch between micro-dialogues and interpersonal interchange, because we exist as 'I for myself', 'I for others', and there are 'others for me' in the world. In this, we carry forward previous modulations of the body; even these are always open to reconstruction".³

The procedure of the communication with their inner self and with the other participants can be described with Lotman's theory about "autocommunication". It says that there are two ways of information change: 1. I and Other, where the system allows one merely to transmit a constant quantity of information, whereas the 2. ,I-I' system qualitatively transforms the information, and this leads to a restructuring of the actual ,I' itself.⁴ Therefore, my hypothesis was based on that the art therapy approach – especially the self-portrait painting – itself can develop the participants' verbal and non-verbal communication between I and Other and also between 'I'-'I' ('I' and 'me').⁵ According to the results the participants' behavior and communication changed when they had a chance to paint together. After the task, we had a conversation about the works, and more of them could sum up their inner suffering in one (painful) sentence⁶. In what followed, they realized that the first important step is to recognize and to say out loud their problems, no matter how difficult it is, especially for the adolescents who are in the middle of the process of their own personality development.⁷

What is art therapy?

Art therapy as a term was firstly used by Adrian Hill in his book, entitled "Art Versus Illness: A Story of Art Therapy"⁸ in 1945. "Adrian Hill, a [British] artist⁹ convalescing in a sanatorium during the Second World War, turned to his own

³ Ian BURKITT: 'Dialogues with Self and Others: Communication, Miscommunication, and the Dialogical Unconscious.' *Theory Psychology*, 2010, 20, 319–320.

⁴ Yuri LOTMAN: 'Autocommunication: ,I' and ,Other' as addresses.' *Universe of the Mind*. London; New York: I.B. Tauris Publishers, 2001, 22.

⁵ BURKITT: op cit.

⁶ See Figure 1.; Figure 2. and Figure 3.

⁷ Adrián LIPS: 'Művészetterápia a csoportban. Résztvevő megfigyelés a Vadaskert Alapítvány Napraforgó csoportjában' (*Art Therapy in Group: Participant Observation at Vadaskert Foundation's Sunflower Group*). BA szakdolgozat (BA thesis), Károli Gáspár Református Egyetem (Károli Gáspár University of the Reformed Church in Hungary), Kommunikáció és médiatudomány BA program (*Communication and Media Science BA program*) 2009–2012, 2012, 41.

⁸ Adrian Keith Graham HILL: 'Art Versus Illness: A Story of Art Therapy.' London: G. Allen and Unwin, 1945.

⁹ During World War I, he was the first artist commissioned by the Imperial War Museum to record the conflict on the Western Front.

paintings as a release from stultifying boredom and shared with other patients the sustaining effects of creative activity in times of stress. By accident, it seems, some of the patients began to draw and paint horrifying scenes from the war or used their paintings as a vehicle to talk about their pain and their fears of illness and death. Adrian Hill found himself unwittingly an art therapist”.¹⁰¹¹ After that several foundations were established around using art as a therapeutic technique, for example the International Society for the Psychopathology of Expression & Art Therapy (SIPE), in 1959; the British Association of Art Therapists in 1964; the American Art Therapy Association in 1969; the International Expressive Arts Therapy Association (IEATA) in 1994 and the Hungarian Art- and Socio-therapy Association (MMSZKE) in 2003.

Art therapy as a procedure itself is “the therapeutic use of art making, within a professional relationship, by people who experience illness, trauma or challenges in living, and by people who seek personal development. Through creating art and reflecting on the art products and processes, people can increase awareness of self and others cope with symptoms, stress and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art”.¹² Art therapy as a person-centered therapy (PCT) means that the relationship between the client and the therapist must exist; the therapist accepts the client unconditionally, and experiences an empathic understanding of the client’s internal frame of reference.¹³ On the other hand, based on the well-known Hungarian psychotherapist, Béla Buda’s theory¹⁴ being empathic also means that the therapists are communicating their desire to understand and appreciating their clients’ perspective. The development of empathy is necessary to the success of therapy because it increases insight and helps the changing of personality. Personal experience is a must for art therapists to start their work. As a result – from an objective distance – they can recall their previous ones during the process of helping the client. And that concept is the aim of the art- and socio-therapist training in Hungary, organized and tutored by “MMSZKE”: “The art-therapy group methods used within socio-therapy

¹⁰ Diane WALTER: ‘A consideration of the similarities and differences between art teaching and art therapy.’ In Tessa DALLEY ed.: ‘Art as Therapy. An introduction to the use of art as a therapeutic technique.’ Tavistock Publications, London, 1984, 6.

¹¹ Adrián LIPS: ‘Az egyetemi hallgatói én COVID-19 pandémia idején. A művészetterápiás önismereti csoportmódszer egyetemi kurzus keretében megvalósítható elemei’ (*The University Student’s Selves during the COVID-19 Pandemic. The Implementable Elements of the Art Therapy Group in the Framework of a University Course*). *Scholia Iuvenum Humaniora*, 2021/1., 50–57.

¹² AMERICAN ART THERAPY ASSOCIATION: ‘What is art therapy?’ <http://www.arttherapyblog.com/what-is-art-therapy/#arttherapist>. [Accessed: October 4, 2021]

¹³ Carl ROGERS: ‘The necessary and sufficient conditions of therapeutic personality change.’ *Psychotherapy: Theory, Research, Practice, Training*, 2007, 44 (3), 241. This article is the reprint from *Journal of Consulting Psychology*, 1957, 21 (2), 95–103.

¹⁴ Béla BUDA: ‘Pszichoterápia. Kapcsolat és kommunikáció’ (*Psychotherapy. Connection and communication*). Akadémiai Kiadó (Akadémiai Publisher), Budapest, 2004, 94, 223.

provide an opportunity for gaining self-knowledge, for a life lived according to a consciously chosen system of values (both on an individual, as well as a community level), as well as that within our own experiences everyone's personal psychological functioning, their values, and lifestyles – independent of mainstream social norms – be livable, understandable and recognized as legitimate".¹⁵

Verbal and non-verbal communication

According to Hungarian Béla Buda's theory¹⁶ the human interpersonal communication is going on two important (and main) ways which are: the verbal and the non-verbal communication. The verbal communication is the human's most specific way of communicating; the verbal communication means the speaking and writing itself, it's a "cultural product" that was being developed during the human evolution. The progress of the use of signs and the language; the socio-cultural factors can also be key issues in this kind of theme, but in this study they will stay undisputed. Non-verbal communication contains various ways of communicating (without speaking) especially the mimics. Based on Ekman's theory, there are seven main emotions that can be observed as mimics, because each have a distinct, universal, facial expression: sadness, anger, surprise, fear, disgust, contempt, and happiness.¹⁷ Other major non-verbal channels are cultural signals (as cloth, hair and coat of arms); eye contact (it has a ruler role in the process of communication, and it is also a part of mimics); gestures (the movements of the head and of the hands are also have a ruler role); kinesics (different kind of movements in the interaction, that can be meaningful); postures (for example those who are close friends can reflect each other by their postures); proxemics (the proxemic behavior that means keeping a distance between each other in the interaction); and vocal communication (the modulation and the tone). This study focuses on that what can be observed by the participant observer in the process of painting self-portraits during listening to inspirational and meditational music.

As I mentioned before, in 2012 I organized and tutored a self-portrait painting task for Vadaskert's "Sunflower" group. The experiment as a method was about revealing the participants' self-knowledge and their verbal and non-verbal communication abilities and disabilities throughout using art as a therapeutic technique. The whole process took 1.5 hours; there were 5 minutes for introduction (including a short declaration of the case); one hour for the actual case (5 minutes

¹⁵ HUNGARIAN ART- AND SOCIO-THERAPY ASSOCIATION (MMSZKE): 'Mission Statement.' <http://www.mmszke.hu/node/177>. [Accessed: October 4, 2021]

¹⁶ Béla BUDA: 'A közvetlen emberi kommunikáció szabályszerűségei' (*The regularities of direct human communication*). Animula Kiadó (*Animula Publisher*), Budapest, 1986.

¹⁷ Paul EKMAN: 'Emotions Revealed. Recognizing Faces and Feelings to Improve Communication and Emotional Life.' Times Books, New York, 2003, 58.

for looking into the mirror and making notes about what they see – after that period they only could keep with themselves were the notes they made, and 55 minutes of painting during listening inspirational music) and 25 minutes for the discussion of the group work. The tools: the mirrors, the papers, the brushes, the water cans, the watercolors and the techniques (for the music) were being guaranteed by Vadaskert. The inspirational music was Irén Lovász's disc entitled "Inner Voice" which contains the four main elements of our world: "Earth", "Water", "Fire", "Air" and regarding to the authors' concept there is also a fifth element: the "Inner Voice". All of the songs together can help to take a meditative inner journey, and its "listeners can reach the very depth of their selves by the help of growing silent completely, a turning inward in meditation. [...] Our 'Self' happens when we use the most ancient of string instruments, which is the human voice, archaic Hungarian folksongs, Gregorian chants and special instruments that awaken the four archetypical elements".¹⁸

Our Inner Voice Is Speaking

At the third part of CHE's program, I repeated my previous experiment with only one change – I wanted to make the situation intercultural and understandable for everyone –: so I mixed Irén Lovász's Inner Voice disc (skipping the Earth, Fire, and Air parts) and replaced with English-language music from YouTube. The English-language music as a text contained a few inspirational calling and recalling phrases like: "you're only shapes and colors"; "love injected"; "look under the cover"; "(something, that) refines my soul". I also wanted us to have the "We Are One" experience as an intercultural group, which is the reason I gave the title "Our Inner Voice Is Speaking" for the task. The case, the timing, the tools were the same as in 2012. Therefore, the duration was 1.5 hour (introduction: See Figure 4, case and discussion); the number of the participants was 12 (the Dutch participants: 8; the international participants: 3 – a woman from the United States did not participate).

Regarding the previous experiment in 2012, my hypothesis was based on that the art therapy approach itself, especially the organized and tutored self-portrait painting, which can develop the participants' verbal and non-verbal communication between I and Other and also between 'I'-I' ('I' and 'me'¹⁹). But I have to add that it (the short-term art therapy itself) could not make any or deep changes in the participants' personalities or their way of thinking, it was all about having and enjoying the experience of working together as a group, and also to let our inner voice speak and paint onto the papers with communicating with each other and also between 'I'-I' ('I' and 'me'²⁰). As I mentioned before, the observation was

¹⁸ Irén LOVÁSZ: op cit. [Disc's Pull-out, 1]

¹⁹ BURKITT: op cit.

²⁰ Ibidem

focused on that what could be observed by the participant observer in the process of painting self-portraits during listening to inspirational and meditational music.

Even though it was a short-term art therapy group (only one occasion), the results are quite absorbing and useful. At the end of the painting case, I asked them to summarize how they felt during the process and what they thought about their creative works: What could be the useful key message for them as an experience from this group? These are not easy questions, but as we can see, some of them made a serious process between 'I' and 'I' ('I' and 'me'²¹) and also a complex picture with colors, shapes and even metaphors – I suggested using them, but only as an opportunity²²:

- *Participant A15 (22-year-old man)*: “I painted myself, enjoying the sun. I enjoy things given to me. There is not much on the background, because I don't say easily what's on my mind.”²³
- *Participant B15 (26-year-old woman)*: “Felt reaching and enjoyed it. Key message: I see myself seriously most times. I am a very confused person by nature and behind me there are patterns of unrest and difference which represents that confusion. The red represents consistency and determination that I always follow through. I'm reliable, honest and there are things about me that will hardly change. The black and white represents the saying that not everything is black and white. – While we live life with that statement... we must remember that.”²⁴
- *Participant C15 (21-year-old man)*: “The painting shows me and a group I'm part of, like my family and friends. I am in the front, and I am moving because I am looking to the future. The red lines symbolize the opportunities we get. The yellow dots are memories. I think this class was nice, relaxing and a fun opportunity to think about yourself I think.”²⁵
- *Participant D15 (22-year-old woman)*: “Love from God, that makes me (the flower) grow. Little girl watches the flower – self-reflection. Purity; Innocence; Joy; Happiness. Sometimes it will rain (the flower).”²⁶
- *Participant E15 (21-year-old woman)*: “How I was feeling: Quite insecure. I find it hard to keep going because I didn't find it pretty enough (I have that a lot...). I am... colorful, full of life. But sometimes I'm confused and insecure about myself (try to hide my insecurities).”²⁷
- *Participant F15 (31-year-old man)*: “A multicomplex ideological thinking influenced by different dimensional world views from different angles.”²⁸

²¹ Ibidem

²² See the introduction at Figure 4.

²³ See the painting at Figure 5.

²⁴ See the painting at Figure 6.

²⁵ See the painting at Figure 7.

²⁶ See the painting at Figure 8.

²⁷ See the painting at Figure 9.

²⁸ See the painting at Figure 10.

- *Participant G15 (28-year-old man)*: “I am, indeed, a king, because I know how to rule myself.”²⁹
- *Participant H15 (49-year-old man)*: “My life so far has been very favorable (yellow) but I am very much aware of the dark sides of life. In my face I see my age (pockets and wrinkles under my eyes). But inside I stay young, optimistic. I am positive, but don’t ignore the shady sides of my life.”³⁰
- *Participant I15 (20-year-old woman)*: Painting 1: “Happy person with a clear and optimistic view on life.” Painting 2: “If I would give in to all the stories I’ve heard and still hear from people.”³¹
- *Participant J15 (31-year-old man)*: “I am happy what I am!”³²
- *Participant K15 (43-year-old woman)*: “How did I feel to be in this group. It is a very nice experience; I enjoyed it but would have liked it better if we didn’t take it too seriously. I was also not excited that I could not express in pictures how I truly feel inside. It is like in words I am very powerful, how to speak with a picture I felt handicapped. Key message: Thinking of the future I feel very happy about my life, I feel very lucky to have done all I was able to achieve in the past and I am very optimistic for the future.”³³
- *Participant L15 (22-year-old woman)*: “Happy, daughter, sun, spring, summer.”³⁴
- *Participant M15 (32-year-old man)*: “Main points: Creating happiness, inside agony. Reaching inner peace (the face surrounded by blue, the down it goes, it is the strong inner peace). Black is the current circumstance, but I’m having the energy to push it.”³⁵

It seems that the students gave diverse feedback about their creations and experiences. *A15* declared about himself that he could not share his thoughts easily with the others, and that is the reason the background was white.³⁶ *B15* enjoyed the painting case, but on the other hand, the participants had a chance to get some personal information about her: She thinks about herself that she is very confused by nature, – that is why she drew the black lines around her.³⁷ *C15* found the case as a fun opportunity; he drew himself as a part of the actual group with his own memoirs.³⁸ *D15* confessed about her religious thinking in a short phrase, like “Love from God...” She also said that “Sometimes it will rain...” and conceivably that is why the little girl standing under the flower (like an umbrella), and the little red

²⁹ See the painting at Figure 11.

³⁰ See the painting at Figure 12.

³¹ See the paintings at Figure 13 and Figure 14.

³² See the painting at Figure 15.

³³ See the painting at Figure 16.

³⁴ See the painting at Figure 17.

³⁵ See the painting at Figure 18.

³⁶ See Figure 5.

³⁷ See the lines at Figure 6.

³⁸ See the yellow dots at Figure 7.

hearts can be the rain itself.³⁹ *E15* felt quite insecure. But in her case it might not just be about the actual group work. She is confused and insecure sometimes, and she also tries to hide her insecurities. An interesting parallel effect can be observed between *A*'s⁴⁰ and her⁴¹ painting: you can realize the five elements symbolized by colors (blue: water; yellow and red: fire; the white background as an atmosphere: air; the brown face lines and the sphere: earth; the faces that represents themselves: inner voice). The most absorbing about this effect is that I skipped the Earth, the Fire and the Air parts from Irén Lovász's disc and replaced it with English-language music. Despite of this the paintings are quite similar to each other. Participant *A* in 2012 commented that she felt like she is floating in the water, in a completely different universe. *E15* in 2015 thought about herself that she is confused and insecure. It seems like that both were a little bit unsure about themselves; and possibly they were thirsty to get a good or right feedback from their environment. *F1542* recited a sentence that can be read in any kind of well-written book; but it was not the case anyway... conceivably he wanted to keep a distance between him and the group. *G15*⁴³ thought that he could "solve" the situation, or "deal" with it with his sense of humor. *H15*⁴⁴ *is in his middle ages with self-reflection and wisdom, and this can be observed on his comment as well*: "My life so far has been very favorable (yellow) but I am very much aware of the dark sides of life". *I15*⁴⁵ painted two pictures. During the discussion, she shared about the first one: "We talked about the future with the teacher today and about that we have to be clear about the future. We also talked about trustworthiness, so the blue represents trustworthiness... Anyway I'm a nice, happy person." About the second one: "I don't have a special meaning for this... This is a creepy thing... I was thinking that I will definitely try to shit the psychologists with this kind of painting... just to get them scared." This is conceivably another humorous understanding, but it was for the group; but she wrote onto the paper: "If I would give in to all the stories I've heard and still hear from people." She probably wanted to share a good gag with the group, but in personal she felt that "there could be something" with the picture she painted. *J15* suggested that he was just happy with himself, and he was not as complicated as his friend (*F15*) from the group. Everyone laughed at this point. But it can be interesting to mention that *J15* was from Bhutan and *F15* was from Ghana; their feedbacks may have something to do with their own and different cultural backgrounds and experiences. Of course, all the participants can have diverse experiences, even if they were socialized in the same culture, but at this point, at first sight there seemed to be a sharp diversity. *K15* felt handicapped when she "had to" paint. She also found the group work too

³⁹ See at Figure 8.

⁴⁰ From 2012, Figure 1.

⁴¹ From 2015, Figure 9.

⁴² See at Figure 10.

⁴³ See at Figure 11.

⁴⁴ See at Figure 12.

⁴⁵ See at Figure 13. and 14.

serious for her, and she was not satisfied with the result she got. *L15* drew her actual happy self and added: “I really enjoyed the warm weather today, so that’s why I drew the sun” (also as *A15*). “I wanted to be feminine, you can see my lips. Green is my favorite color. To me it represents relax and peace”. *M15* painted his strong self: “That was my first time to paint something. At the beginning I didn’t want to, but the guys encouraged me. Black is the current circumstance, but I’m having the energy and the strength to push it”.

All in all, it was absorbing to see how the participants interacted with each other; and also how they reflected to each other’s work and personality during the discussion. It is hard to observe an art therapy group work; especially because it is not ethical to make a recording about the process. My question was to myself as a researcher (in 2012 and also in 2015) was about what could be observed by the participant observer in the process of painting self-portraits during listening inspirational and meditational music. During the process only the surface, conceivably some additive information can be observed. But after the painting there should be a discussion part, when they can have a real conversation about their creations. Regarding the observation, I compared the two groups’ verbal and non-verbal communication in a table:

1. Table. The main results of the observations (2012 and 2015)

	Verbal communication	Non-verbal communication
2012/1. 20 minutes	Very loud talking. Comments: ‘What is this music?’ ‘It’s getting weird!’ ‘OMG, what is this?’	<i>Proxemics:</i> They are sitting around the table. <i>Eye contact:</i> They are looking into each others’ eyes and also onto the papers. <i>Posture:</i> Sitting and moving. <i>Vocal communication:</i> Laughing, noises.
2012/2. 30 minutes	They are brave enough to ask for each others’ help: ‘Can you give me the brush?’ ‘Yes, of course.’	<i>Proxemics:</i> The same as in the first period. <i>Eye contact:</i> On the papers. <i>Posture:</i> Sitting and concentrating. <i>Mimics:</i> Serious faces.
2015/1. 20 minutes	Loud talking. Comments: ‘What is this music?’ ‘Do I have to paint now?’ ‘Mm, maybe this is some kind of inspirational music.’ ‘It is relaxing.’	<i>Proxemics:</i> Diverse. They are sitting and moving. Preparing for the painting. <i>Eye contact:</i> Diverse. They are looking into each others’ eyes and also into the participant observers’ eyes to get some supportive feedback. <i>Posture:</i> Sitting and moving. <i>Vocal communication:</i> Laughing, noises.
2015/2. 30 minutes	They are brave enough to ask for each others’ help: ‘Can you give me the yellow?’ ‘Yes?’ The half of the period is extremely peaceful, only you can hear is just the music.	<i>Proxemics:</i> Diverse. Dutch and international students are sitting next to each other. <i>Eye contact:</i> On the papers. <i>Posture:</i> Sitting and concentrating. Sometimes they are standing up and come into the front to get another brushes. <i>Mimics:</i> Serious faces.

Conclusions

According to the results, there are numerous similarities between the two groups. But this kind of observation is just one little part of the whole process. In psychology it is about observing the patients' attitudes, behavior, verbal and non-verbal communication during the activity. It can carry some extra information about their personality and about their problems. In an art therapy workshop, like these two, the most interesting part is: how the participants go deep down inside and try to create something that somehow represents them. On the other hand, it can be good and empowering to have an inspirational and relaxing music during the procedure, especially when it is about communicating between each other and between 'I' and 'I' ('I' and 'me'⁴⁶).

Finally, when we organize a short-term art therapy workshop – as an objective point of our view – we need to know that this is not for achieving a big change in anyone's behavior or personality. For researchers, it is only about to “draw” a test group, where the participants can experience group work, and can also have the experience of giving and getting feedback from each other. For the participants, it is a good chance to increase their self-knowledge by being brave enough to deal with new situations (like most of the participants did). Later, it can be another piece of research to examine a bigger number of groups by comparing their process and an important factor can be the diversity of the participant's backgrounds as well and the colors which they use during the creation.

Abstract

The study is based on a previous research, which I organized and tutored at Vadaskert Child Psychiatry Hospital and Outpatient Clinic in Hungary in 2012. In 2015, I repeated it in the third part of Christelijke Hogeschool Ede's International Corporate Communication Program. In regard to the first group, I made only one change: I mixed Irén Lovász's Inner Voice disc's songs and replaced the half of them with English-language music. Regarding the results – when we organize a short-term art therapy workshop, we need to know that its purpose is not to achieve a big change in anyone's behavior or personality. It is only about to draw a test group, where the participants can have the experience of group work, and the involvement in giving and getting feedback from each other. Therefore, it offers a great opportunity to increase their self-knowledge by being brave enough to deal with new situations.

Keywords

art therapy, verbal communication, non-verbal communication, empathy, group therapy, PCT, self-knowledge

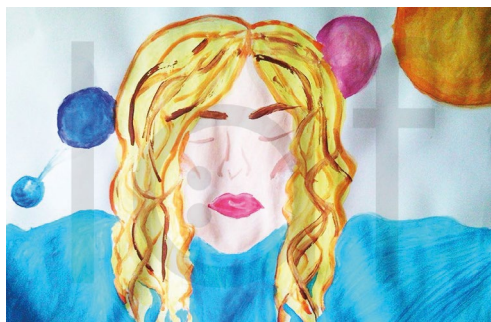
⁴⁶ Burkitt, 2010

References

- AMERICAN ART THERAPY ASSOCIATION: 'What is art therapy?' <http://www.arttherapyblog.com/what-is-art-therapy/#arttherapist>. [Accessed: October 4, 2021]
- AMINATA: 'Love Injected.' <https://www.youtube.com/watch?v=tvIathoXWrc>. [Accessed: October 4, 2021]
- BLACK MEDIA PRESENTS – ORTH, Erica: 'Improvised Piano Music and Emotional Art Therapy featuring Erica Orth.' <https://www.youtube.com/watch?v=5mW-jq2BsD9Q>. [Accessed: October 4, 2021]
- BUDA, B.: 'A közvetlen emberi kommunikáció szabályszerűségei' (*The regularities of direct human communication*). Animula Kiadó (*Animula Publisher*), Budapest, 1986.
- BUDA, B.: 'Pszichoterápia. Kapcsolat és kommunikáció' (*Psychotherapy. Connection and communication*). Akadémiai Kiadó (*Akadémiai Publisher*), Budapest, 2004.
- BURKITT, I.: 'Dialogues with Self and Others: Communication, Miscommunication, and the Dialogical Unconscious.' *Theory Psychology*, 2010, 20, 305–321.
- DALLEY, T. ed.: 'Art as Therapy. An introduction to the use of art as a therapeutic technique.' Tavistock Publications, London, 1984.
- DE PHAZZ: 'Death by Chocolate.' <https://www.youtube.com/watch?v=rwOFCb-khKzc>. [Accessed: October 4, 2021]
- DE PHAZZ: 'No Jive.' <https://www.youtube.com/watch?v=XRJMycihy0A>. [Accessed: October 4, 2021]
- EKMAN, P.: 'Emotions Revealed. Recognizing Faces and Feelings to Improve Communication and Emotional Life.' Times Books, New York, 2003, 58.
- HIEN: 'Shapes and Colors.' <https://www.youtube.com/watch?v=oW5MgEnGqjw>. [Accessed: October 4, 2021]
- HILL, A. K. G.: 'Art Versus Illness: A Story of Art Therapy.' London: G. Allen and Unwin, 1945.
- HUNGARIAN ART- AND SOCIO-THERAPY ASSOCIATION (MMSZKE): 'Mission Statement.' <http://www.mmszke.hu/node/177>. [Accessed: October 4, 2021]
- LIPS, A.: 'Művészetterápia a csoportban. Résztvevő megfigyelés a Vadaskert Alapítvány Napraforgó csoportjában' (*Art Therapy in Group: Participant Observation at Vadaskert Foundation's Sunflower Group*). BA szakdolgozat (*BA thesis*), Károli Gáspár Református Egyetem (*Károli Gáspár University of the Reformed Church in Hungary*), Kommunikáció és médiatudomány BA program (*Communication and Media Science BA program*) 2009–2012, 2012.
- LIPS, A.: 'Az egyetemi hallgatói én COVID-19 pandémia idején. A művészetterápiás önismereti csoportmódszer egyetemi kurzus keretében megvalósítható elemei' (*The University Student's Selves during the COVID-19 Pandemic. The Implementable Elements of the Art Therapy Group in the Framework of a University Course*). *Scholia Iuvenum Humaniora*, 2021/1., 50–57.

- LOTMAN, Y.: 'Autocommunication: ,I' and ,Other' as addresses.' *Universe of the Mind*. London; New York: I.B. Tauris Publishers, 2001, 20–35.
- LOVÁSZ, I.: 'Inner Voice.' *Siren Voices*, CD, Album, Stereo, Hungary, 2007.
- ROGERS, C.: 'The necessary and sufficient conditions of therapeutic personality change.' *Psychotherapy: Theory, Research, Practice, Training*, 2007, 44 (3), 240–248. This article is the reprint from *Journal of Consulting Psychology*, 1957, 21 (2), 95–103.
- VADASKERT FOUNDATION FOR CHILDREN'S MENTAL HEALTH: 'English Presentation.' http://www.vadaskertalapitvany.hu/index.php?option=com_content&view=article&id=117&Itemid=335&lang=hu. [Accessed: May 16, 2018. The "Sunflower" group was replaced by "Beehive" and "Cave", the new webpage does not contain the cited English presentation.]
- WALTER, D.: 'A consideration of the similarities and differences between art teaching and art therapy.' In DALLEY, T. ed.: 'Art as Therapy. An introduction to the use of art as a therapeutic technique.' Tavistock Publications, London, 1984, 1–14.

Figures



1. Figure: Participant A: "I'm floating in the water, in a completely different universe."¹



2. Figure: Participant E: "I'm not happy, why would I be anyway... I doubt myself always..."²



3. Figure: Participant I: "The demon depicts an inner beast, which I don't want to release again, because I did it once."³

laf **The Case**

Based on a previous participant observation (Hungary, 2012)

Painting self-portraits during listening music
15:00 - 16:00

1. Look into the CHE magic mirror in 5 minutes;
2. Take notes about what you see and feel;
3. Put the mirror away and listen to the music;
4. During listening the music you can start painting:

- You can use lines, shapes, symbols even metaphors;
- It is not about being good or being bad. It is all about the true expression.



© Prezi

4. Figure: The introduction of the case

¹ Adrián LIPS: 'Művészetterápia a csoportban. Résztvevő megfigyelés a Vadaskert Alapítvány Napraforgó csoportjában' (*Art Therapy in Group: Participant Observation at Vadaskert Foundation's Sunflower Group*). BA szakdolgozat (*BA thesis*), Károli Gáspár Református Egyetem (*Károli Gáspár University of the Reformed Church in Hungary*), Kommunikáció és médiatudomány BA program (*Communication and Media Science BA program*) 2009–2012, 2012, 45.

² idem, 46.

³ idem, 48.



5. Figure: Participant *A15*



6. Figure: Participant *B15*



7. Figure: Participant *C15*



8. Figure: Participant *D15*



9. Figure: Participant E15



10. Figure: Participant F15



11. Figure: Participant G15



12. Figure: Participant H15



13. Figure: Participant *I15* 1.

14. Figure: Participant *I15* 2.

16. Figure: Participant *K15*

15. Figure: Participant *I15*

