

# Group-Analytic Contexts

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THE GROUP-ANALYTIC SOCIETY  
(International)

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## Editorial

The forthcoming Symposium in Lisbon is dedicated to furthering the dialogue between art and science within our field. We will once again be engaged in the eternal scrap (I mean dialogue) in which group psychotherapists once again count their dead and hope to recruit new reinforcements with enough optimism, energy and ideas to continue the fight. The cognitive behavioural tsunami, as Farhad Dalal so cogently put it, and the un-put-outable evidence based forest fires, that have laid waste to so much hard-won group analytic territory, continue to require us to re-group and re-think our strategy.

So we ask ourselves again, are we: evidence based researchers?; hard scientists?; working philosophers engaged in ethical conversation with other subjects?; creative practitioners, more at home with artists than scientists? As psychoanalyst Adam Phillips wrote in his piece in the New York Times, *A Mind is a Terrible Thing to Measure*, to be a “convincing competitor in the market place” must we always mimic hard scientists and put our artistic leanings aside? We know that just beyond the edges of both art and science lies pretty much the same thing, namely, the unknown. However, while science is the culture, language and methodology of objectivity, is art the equivalent for subjectivity? We need art to help us be subjects, perhaps to counteract pressures that make of us objects, as we go about our intersubjective lives. Does the hegemony of evidence-based objectivity require of us a more radical art-based subjectivity in order to engage?

For the past 15 years or so I have worked in Barcelona as a group analytic psychotherapist in the training fields of art therapy and dance movement therapy. So, just before many of us go visit the beautiful city of Lisbon to engage in an art and science dialogue, I am delighted to say that in this edition of *Contexts*, the first of two dedicated to exploring ways in which diverse art forms combine with group psychotherapy, we highlight: an example of an approach to working in large groups which has emerged in the space between art therapy and group analysis; an example of how art

therapy in group opens up group psychotherapy for more diverse populations – surely something about which we need to be concerned and interested; and a couple of pieces exploring the orchestral conductor metaphor, perhaps the most commonly used alternative to the term ‘group therapist’ in our trade.

**Peter Zelaskowski**

## President's Foreword

*Dear members of the International Group Analytic Society (GASi)*

In this letter to you I would like to speak to your heart with an appeal to attend our 2 main events in the next 6 months: The annual Foulkes Lecture and Study Day (16-17 May) and the triennial Symposium taking place from July 28th to August 1st.

For me the Foulkes Lecture and Study Day has some fundamental aspects: there is the social side, where colleagues meet in London in honour of S.H. Foulkes, the founder of Group Analysis; it is also honouring London, the city which gave Foulkes shelter in dangerous times. It did not only help him to survive but provided him with a home, and he in turn built a professional home for many of us, who "feel at home" with the group analytic approach to therapy and development; the third honour is for the lecturer, who usually has made a significant contribution to Group Analysis – either in its practice or in theory. There is a long list of prominent lecturers and you are all invited to read and even listen to the last two lectures.

(See <http://groupanalyticsociety.co.uk/publications/foulkes-lectures/>).

This year's 38th lecture will be given by Prof. Elizabeth Rohr, from Frankfurt, Germany, who is a great practitioner and an even greater person. For years, she has worked in a terribly dangerous environment in the North of Guatemala, where there is a civil war. You must be a special character, stemming from a special matrix, to be willing time and again to volunteer in such a threatening environment, supplying supervision and support for those local health care helpers who continue to do their work, no matter what the circumstances. We will hear from Elisabeth Rohr how she does this and we will be curious also to hear from the respondent, Dick Blackwell.



The Study Day which follows is a chance to digest, discuss and deepen the issues which come up in the lecture. Gila Ofer from Israel will be the respondent on this day. For those who have never attended, it is a day in which we participate in small and large groups, where we can voice our feelings, thoughts and understanding. I invite you to the Foulkes lecture and Study day – it may touch you in a significant way and may evoke many new thoughts in you.

The second major event is our Symposium in Lisbon. As if it was not enough to have a congress which presents state-of-the-art practice and theory in Group Analysis, it will also happen in Lisbon, a magical city, at the heart of its old centre. The Symposium asks one big question: when is Group Analysis a systematic trade, with scientific roots and when and where is it an Art, where creativity and the muses are expected and help. We will participate in many discussions and even get some personal answers, and most probably some of the excellent processes, dialogues and discussions may enrich our professional lives. Our gatherings during the Symposium give us the possibility to feel more included in the Group Analytic community. Having this Symposium in Lisbon, the host of the 1st Group Analytic Symposium, reminds us of our development over these past 4 decades. The Portuguese have a tradition of doing Group Analysis three times a week. They have a vibrant Institute, and those of us who work with the local organizational committee have ongoing evidence of their high professional level and motivation.

Participating in the Symposium obviously needs some sacrifice – for many the financial difficulties poses a challenge, for others there is a difficulty of having enough free time, as I am sure there are many other competing events and responsibilities. I invite you to stand up to these challenges and participate in the Symposium, which is a congress as well as a festival of Group Analysis.

**Robi Friedman**

## Be a Contexts Writer!

*“Substitute “damn” every time you’re inclined to write “very”; your editor will delete it and the writing will be just as it should be”. **Mark Twain***

Contexts welcomes contributions from GAS members and non-members on a variety of topics: Have you run or attended a group-analytic or group psychotherapy workshop? Are you involved in a group-analytic or group psychotherapy project that others might want to learn about? Would you like to share your ideas or professional concerns with a wide range of colleagues? If so, send us an article for publication by post, e-mail, or fax. Articles submitted for publication should be between 500 and 10,000 words long, or between one and eight A4 pages. Writing for Contexts is an ideal opportunity to begin your professional writing career with something that is informal, even witty or funny, a short piece that is a report of an event, a report about practice, a review of a book or film, a reply to an earlier article published here, or stray thoughts that you have managed to capture on paper. Give it a go!

Articles are welcome from all those who work with groups in any discipline: whether practitioners, trainers, researchers, users, or consultants. Accounts of innovations, research findings on existing practice, policy issues affecting group therapy, and discussions of conceptual developments are all relevant. Group therapy with clients, users, professional teams, or community groups fall within our range.

Length: Full length articles; of up to 10, 000 words, should show the context of practice and relate this to existing knowledge. We also accept brief contributions which need focus only on the issue at hand: brief descriptions, reviews, personal takes of workshops or events attended, humorous asides, letters and correspondence.

Presentation: articles, letters, etc. should ideally be in Word format and forwarded as an email attachment to the Editors.

Please don't worry about language, grammar and the organisation of your piece. We, as editors, receive many pieces from non-English speaking countries and it is our job to work with you to create a piece of writing that is grammatical and reads well in English. This help also extends to English speakers who may need help and advice about the coherence and organisation of a piece of work.

Writing for Contexts is an ideal opportunity to begin your professional writing career with something that is informal, even witty or funny, a short piece that is a report of an event, a report about practice, a review of a book or film, or stray thoughts that you have managed to capture on paper. Give it a go!

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Ms Kathy Cohn	Student Member	London, UK

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Ms Gordana Crevar	Student Member	Belgrade, Serbia
Miss Iva Cvitkovac	Student Member	Belgrade, Serbia
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## Trencadís, Social Imaging Group (SIG)

### Abstract

Trencadís, SIG is a new approach to working in large art therapy groups that has emerged out of a Barcelona based art therapy training that has from its inception included a group analytic large group as a principal experiential learning device. *Trencadís, SIG* combines two methods of working with groups: the group analytic large group and art psychotherapy. Within a structured framework we combine, in a single session model, image-making, metaphor and collaborative art work, using an art technique belonging to the local Catalan social unconscious.

### Introduction

In this paper we introduce a new approach to working in large art therapy groups that has emerged out of a specific training, organizational and socio-cultural context, namely a Barcelona based art therapy training that has from its inception included a group analytic large group as a principal experiential learning device.

The group analytic large group has been an intrinsic component of the art therapy training programme at Metàfora<sup>1</sup> in the 15 years during which it

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<sup>1</sup> *Metàfora, centre d'estudis d'artteràpia* is a Non-Governmental Organization (NGO) founded in Barcelona in 1999 devoted to the development art therapy and contemporary fine arts in Catalonia. It offers two branches of activities: The International Workshop, (Studio Arts); The Centre for Studies in Art Therapy. Up until 2011 it was attached to the University of Barcelona. Since 2011 it has been attached to Pompeu Fabra University.

has been pioneering the training of art therapists in Spain. The Large Group, according to the dossier of the training, serves the following training functions:

- a space, within each weekend of the course for the trainee to feel, investigate, reflect, and, above all, to enter in dialogue with the whole student group about the experience of training as an art therapist in Metafora;
- an opportunity for the trainee to experience and learn about themselves in the context of the group setting;
- an opportunity for the trainee to experience and learn about group theory as well as the dynamics of large and median groups;
- the opportunity, through participation in a group led by an experienced group analyst, for the trainee to experience and learn about how to conduct, facilitate and lead groups.

Some of the challenges and limitations of using a purely group analytic approach to conducting large groups, particularly when working with groups on a single session basis or with groups that have little prior experience of large group dynamics, as is so often the case at conferences, on short courses and at professional gatherings, have caused us to find ways of adapting the traditional large group format, to, as it were, paint on the large group canvas through introducing a form of art making which addresses some of the practical and institutional difficulties of doing art in large groups.

As we will see, *Trencadís, SIG* offers an alternative large group approach to working in a single session format. Despite being relatively structured we believe it retains some of the benefits of the traditional group analytic large group.

Much of the literature in the field of large groups centres on the initial traumatic encounter with the indeterminate nature of the space, the lack

of order and leadership, the hate and frustration, and so on. The transposition (De Maré et al, 1991) of context and re-enactment of divisions and traumas (Hopper, 2003) within the context are fundamental to understanding why large groups can themselves be experienced as disturbing and traumatic. In general there is a focus on using large groups either with populations of hardened and experienced professionals or students within a training process. The existence of time for a process of working through from hate to dialogue is generally assumed. The art therapy large group (Jones and Skaife, 2009) appears as a recent development in the field, stressing the potential for institutional and political learning as well as the importance of art in its social and political context. A key question in the development of this approach is: how do we need to adapt the traditional large group format when there is insufficient time for what Jones and Skaife (2009b) call a 'transformational process'?

### **Trencadís: the meaning**

*Trencadís* (pronounced with the stress on the í) is a Catalan word meaning something breakable. *Trencadís* is a synonym of fragile, like a wine-glass, a china tea cup or a soap bubble ... *trencadís* is anything delicate that can break easily. *Trencadís* - using a poetic language and referring to a person - also means vulnerable, with delicate health, with a fragile character, on the edge of a breakdown...

Apart from those meanings, *trencadís* or *trencadissa*<sup>2</sup> could also be translated into English as the resulting effect of a big crash, like what might be found on a street after a tsunami or an earthquake, a million pieces of broken glass scattered on the floor, chaos and disorganisation

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<sup>2</sup> *Trencadissa* is the feminine form of *trencadís*, both having the same meaning. The feminine form is generally used to describe a mess of pieces of something that has suddenly broken.

all around. *Trencadís* then is what you imagine is happening when you hear some sudden sound like glass breaking, a sound that takes you by surprise, like the sound you might hear from the dining room if a cupboard full of china fell over onto the floor, “Oh my God , what a disaster!” (in this case we would say “oh Deu meu, quina trencadissa”).

However, there is another reason why *Trencadís*, the word, has crossed the borders of Catalonia. Antoni Gaudí, the architect, used this word to describe the technique he used to make mosaics out of broken pieces of pottery. With his unique originality Gaudí retrieved and redefined the *opus tessellatum* <sup>3</sup> of the Romans. He would collect pieces of broken pottery as if they were the scattered pieces of a jigsaw on a table, and put them together again forming capricious shapes on many different surfaces, such as benches, columns, floors, ceilings, etc.

### **Trencadís, Social Imaging Group: the context**

For over 12 years, and many hundreds of students, Metafora has been training art therapists in Barcelona, Spain. Experiential group work has from the start been a core element of the Metafora / Barcelona University (later Pompeu Fabra University) training. For two of the three years of the training, students participate in two distinct forms of experiential group. Firstly, an on-going experiential art therapy group of between 8 and 10 students conducted by a qualified and experienced art therapist. Secondly, a large group of between 30 and 50 students conducted on group analytic grounds by a qualified and experienced group analytic psychotherapist and usually the last session of each of the nine block training weekends. One of the reasons for the emergence of this approach is Metafora’s on-going commitment to the large group as a rich source of learning for both student and course alike and a concomitant wish to include large groups

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3 “Opus tessellatum” was the term used in Latin during Roman times to describe mosaics.

at all levels on the training ladder.

The 'convenor' of the large group had regularly wondered whether a large art therapy was the more appropriate format for the training of art therapists. A persistent theme and source of tension in the group has been the absence of art making or any other form of organized activity. The group stays in the circle and restricts itself to communicating with words. Learning to paint with words and silences has been a regular metaphor used by group and conductor alike. Nonetheless, students have often been observed to be drawing during sessions. On a number of occasions students have generated art, either in-session or out, which has been later shared with the group.

Trencadís was first introduced as a single session large group within the structure of Metafora's two annual two-week summer schools, one in Spanish the other in English. These 9 day full-time courses addressed to professionals (psychologists, teachers, artists, etc.) from all over the world interested in beginning to get to know about art therapy, consist of a series of workshops, talks, case presentations and small art therapy groups. During the first summer schools, we completed the experience with a large group to which everybody, staff and students, was invited.

Initially the conductor approached these groups believing that the way to limit the situational and existential anxieties inevitably arising out of a large group, in particular a group made up of students relatively new to the group analytic space, was to adopt a more active facilitative approach, providing clear suggestions for how the group might be used and actively assisting the group as it took up these suggestions. Unlike the single conductor large groups in the block training, other members of the staff team attended. The group more closely resembled a plenary session as we would invite participants to reflect on the experience that had come before during the summer school. However, the invitation to give feedback would often result in some previously unexpressed criticisms surfacing and would tend to precipitate surprising and sometimes worrying expressions of individual distress and even disturbance. We agreed we needed to rethink the large group format and decided to find a way of incorporating some form of art making which would serve to

provide a more containing format for this the last session of the summer school.

We began to imagine an activity that was educative in itself, that could somehow bring together experientially the contents of the previous two weeks, which belonged more clearly to the culture of art therapy, which did not generate new and uncontrollable amounts of frustration, hate and disturbance and which, on the contrary, maintained the general mood of optimism, openness and positive self-learning, in particular with regard to participating in groups, generally characteristic of the summer school as an experience.

### **Description of the activity**

*Trencadís, Social Imaging Group (SIG)* is an hour-and-a-half activity (although we have also developed a two-hour variant) informed by the theory and practice of both art therapy and group analysis. Broadly speaking, it involves a large group, 20 to 60 people (whether a professional collective – we have worked with a team of health workers in one area of Barcelona - a complete summer school group, members of an association, etc.) in one single session, during which the participants initially generate metaphorical images that in some way describe or represent the social and emotional experience of its members, whether individually or as a group, during the course of their shared work together as a team or workplace or their shared experience together on a course.

The group commences with the conductors inviting each member of the group to think of an image which describes for them their experience or perception of the group to which they belong or in which they have been participating, perhaps they've already been carrying one around or one may well occur to them as they sit here in the circle. In addition the conductors invite group members to share these images in the here and now. Once an image has been shared, through asking clarifying questions

or suggesting associations to the image, the conductors attempt to develop the complexity of the image without making use interpretations. At the same time, group members are similarly encouraged to engage with this clarifying and associative task. No attempt is made to interpret or attribute meanings, with the task at this stage entailing amplification, seeking to develop the complexity of any image brought to the group, and involvement in the associative task.

In our view, this task and the images it generates serve to distance participants from possible direct traumatic experience, reducing and containing the emotional impact of participating in a large group. Both task and image facilitate the sharing of personal experience, while maintaining a sufficient degree of distance and the furthering of group cohesion.

The session is divided into three parts: the first part consists of the aforementioned verbal exchange among the participants during which metaphorical images are shared and developed. The images, while emerging out of individual members of the group, soon become, in part through the facilitative work of the conductors, metaphors refined and developed by the whole group; the second part, often conducted in silence, involves the creation of a mosaic (*trencadís*) that gives the name to the experience; and the third part, in which the group reflects on the mosaic and the experience. A key moment in the session is the transition from the initial social imaging phase of the group to the mosaic making phase. It is a dramatic moment in which the structure of the group (like a Gaudi ceramic) is broken into pieces in order for something new to be created. The conductors walk to the centre of the circle and empty several bags of multi-coloured card fragments onto the floor. The conductors then invite the group to together create a mosaic on the floor within the circle. In order to prioritize the mosaic making we suggest that the group works in silence. No further direction or indication is provided and the conductors withdraw to the edge of the space to observe and witness the process of between 20 and 60 people creating a mosaic. We discuss later in this paper the roles we have observed during the mosaic making.

A moment arrives when it is clear that the mosaic making has terminated. People have either returned to their seats or are no longer adding pieces or moving pieces around. Given the importance of the final phase the conductors keep an eye on the clock to ensure there is time for reflection, perhaps a minimum of 15 minutes. A tradition that has emerged is that photos are taken of the resulting mosaic, both by students and the institution alike.

### **Roles in the group**

The following is a list of some of the roles we have observed to be present during the mosaic-making phase of the group:

- The creatives (abstract and figurative)
- The organisers
- The linkers / bridge makers
- The isolates

Although this is something that we feels needs more exploration, we feel some compatibility with MacKenzie & Livesley's (1983) typology of social roles present in group psychotherapy: sociable, structural, cautionary, and divergent.

We have also wondered whether the mosaic making activity, an invitation to the whole group to engage in the same art-making activity, promotes states of fusion and merger within the group, calling into being the amoeboid state referred to by Earl Hopper, in his development of a 4<sup>th</sup> basic assumption, characteristic of massification. At the same time calling into being the polar crustacean type typical of aggregation.

### **Image making in the group**

The depths of the mind are reached and touched by simpler words



that speak in images and metaphors, speak in a universal timeless language, pre-dating contemporary ideas. (xxiv – Malcolm Pines in the Introduction to Cox and Theilgaard)

The act of image making, done intentionally or without thinking, is deeply embedded in language and communication. We daydream, we imagine, we fantasize, we dream, we make art. Images come and go from our minds and bodies with great ease. According to Samantha Warren (2012), writing about the organizational consultancy process in the Social Photo Matrix, the image is symbolic of unconscious thought in dreamwork, art cinema and its function is as a transitional space. In the transitional space of the social imaging group, it is as if the images are fragments of this transitional space. These fragments as they are gradually piece by piece brought into manifest being and begin to associate and relate, will later achieve greater coherence in the trencadis stage of the group.

As the start of the session we invite the group to share whatever images they may have or may occur to them of the group, whether arising in the here and now, or in the there and then of this group to which they belong. As we wait for images to emerge, there is usually silence and some discomfort. And then the images appear...waves on a sandy beach, a jazz band, a dragon... In poet Ezra Pound's imagistic philosophy, "An 'Image' is that which presents an intellectual and emotional complex in an instant of time". Pound spoke of the image's "luminous details". The artist, he wrote (in his *Selected Prose 1909-1965*), "seeks out the luminous detail and presents it. He does not comment". For Pound images were not ideas but "radiant nodes or clusters" from which ideas are "constantly rushing". As conductors we see our role as facilitators of the detail of the image, amplifying and expanding the complexity of the image without comment or interpretation. In the same free associative spirit of Gordon Lawrence's *Social Dreaming Matrix* in which dreams and not the dreamer are explored within the here and now experience of the group, it is the emerging detail, the psychoactive ingredients embedded in the image that act upon us, and not the person, which is the focus of our attention. And, despite at times the seemingly obvious nature of the images and metaphors brought to the group, we try to "stick to the image" (Hillaman

1983: 54; 2004: 21) relying on the “distinctive qualities implicit in images” (Michael Vannoy Adams, 2006). As Foulkes might have said, trust the image. It is the image that contains the group and it is from the images, communicated, collectively elaborated and internalised that the group (hopefully) benefits. For Gaston Bachelard (1884-1962 in *The Poetics of Space*, quoted in Murray Cox and Alice Theilgaard, 1997) the image touches the depths before it stirs the surface. Through their exploration of the mutative potential of metaphor Cox and Theilgaard show us, in great detail, how the image functions through metaphor and consequently, at a safe enough distance removed from its manifest meaning, acts upon us and gradually translates for us the unconscious, often repressed and unbearable, aspects of our experience.

### **Images of the Group: destruction and creativity**

The image of the large group as a secure large circle / container is shattered as the conductors move to the centre of the circle and empty a number of sacks of pieces onto the floor. The circle / container is broken into pieces. Similarly as we move away from words to things, the images generated in the initial phase of the session also feel as though they are shattered. We literally break the group into pieces, destroy it in order to re-create it. It suddenly feels uncomfortable again, messy and chaotic as the group members are invited to leave their seats, to leave the circle, in order to engage with the mountain of broken pieces and the mosaic. One of the striking features of the mosaic in all the instances of conducting Trencadis SIG is how some of the images in the initial image generating phase of the group find their way into the mosaic, for example, in a group from a Metafora summer school a lemon and a bridge, and in a session for a team of health care workers from Barcelona, the sun, a beach and a dragon. We wonder whether this is akin to the formation of protosymbols, as described by Volkan (2001), where an image, during periods of regression in the large group, carries a significant emotional charge for the group. Some images, perhaps only one or two of the many generated in any one session, begin to emerge as potential protosymbols as they seem to carry a charge or particular resonance central to the identity of

the group.

The chaos, emerging from the initial breaking of the containing group circle and the scramble to start the mosaic which for a while appears formless, gradually recedes as images, suggestions of images and abstract indistinct forms gradually appear. Some students dedicate their efforts to coordinating the activity and adding form, others seem to randomly add pieces, unconcerned with making meaning. Some build pathways and bridges between remote parts. Rarely is anything allowed to remain disconnected, although this may have something to do with the emotional climate at the time. For example, in a recent session during a weekend in which the students had been told some difficult news about the future of the training, a male student (in a largely female group) talked about the attempt to create his own mosaic, made impossible by other students' need to connect him to the whole.

## **Conclusions**

Trencadis, social imaging group has evolved in a specific context as a hybrid of group analytic and art therapy theory and practice. It has emerged out of a concern for the risks of working in single session experiential large groups in which there is insufficient time to work from hate to dialogue. The unconscious dynamics of the group are contained within the image and mosaic making activities. Some images begin to reveal their protosymbolic potential, seeming to express something of lasting significance in the identity of the group.

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## **Group Art Psychotherapy for people with Parkinson's disease**

First session of the year and a new member enters the group. A time to reflect, I ask the group members to present themselves and share something of their experience of this art therapy group. James 85 says, "If you come just to pass the time, this is not the place. We come open to share, reflect and learn. This is a united group in which we all play a part. Now you joining us will bring new things to the group and we in turn hope to do the same for you." His description illustrates well the group attitude as a whole.

This is one of 5 Art Therapy groups for people with Parkinson's, which I run at the Catalan Parkinson's Association. I presented myself to the association in 2004, talking about a profession that was then unheard of in Spain, only spoken about in specialized circles. I introduced it as a therapy that could be of benefit to Parkinson's sufferers but at the time my internal conviction was based on a mere notion. Ten years later it is an established therapy offered by the association alongside physiotherapy, speech therapy, music therapy and psychotherapy. A decade working in the same field is a very privileged experience, I have been given an intimate insight into everyday life experiences of Parkinson's sufferers and the learning is never-ending. Being asked to write about what I do is an opportunity for me to reflect and digest, the outcome of which will hopefully be of use to other professionals working in the same or similar fields. My current concerns are about becoming too comfortable and not doing enough.

In this paper I wish to consider the particulars of group art therapy with people suffering from Parkinson's disease, paying special attention to the countertransference issues that can arise for a group leader. I also want to address the ways in which the art production in a group setting facilitates flow and cohesion and allows the members, individually and as a group, to address questions with no easy answers. I will begin by

contextualizing the illness, briefly explaining some of the common symptoms. Then I will explore the group experience based on a few clinical examples.

## **Parkinson's**

Parkinson's disease is caused by a deficit of the neurotransmitter Dopamine, which is vital in the coordination of movements and balance of the human body. This deficit impedes the smooth transmission of messages in the Central Nervous System. Some of the most common symptoms are tremors, muscular rigidity, the slowing down of movement (automatic movements such as blinking and swallowing, etc. in addition to voluntary movements), postural anomalies and reduced mobility. A person suffering from Parkinson's Disease, for example, may be sending the signals from the brain to move, get out of a chair, walk etc. but their body responds intermittently. This creates uncertainty and is very frustrating for the sufferer, conscious of all these changes.

There are various groups of medicines useful in the treatment of Parkinson's disease, which palliate the main symptoms for a few hours. To the outside observer Parkinson's disease can seem capricious. This is due to the changes in the effect of the medication throughout the day. Sufferers have 'on' and 'off' periods directly related to the time the medication has its optimum effect and when it is wearing off before the next dose is due. In the long term the medication has a number of unpleasant secondary effects, which have to be carefully monitored by the neurologist.

Parkinson's disease normally begins in people between 50 and 65 years of age, and affects both sexes equally. The illness cannot be considered in isolation, for this age group the individual may be coming up to other changes in their lives: retirement, changing family roles etc. In a previous article I explored the role of loss in relation to the assimilation of life changes (Schofield, 2012). Whether the person is in their early 40's or their 80's, in my experience, the diagnosis of a chronic degenerative

disease such as Parkinson forces certain existential questions to arise. These questions are difficult to face, with no immediate answers, and Art Therapy seems to offer a safe place in which they can be addressed.

## **Art Therapy and Parkinson's**

Before entering into detail about the group dynamics I feel it is important to demystify the idea that the shaking hand means the Parkinson's sufferer cannot draw. It is true that there is important initial groundwork needed to establish a safe environment in which the person begins to free themselves from fears of judgment and gains the confidence to use the materials without worrying about the outcome. However studies show that Parkinson's disease does not affect creativity and there are case studies showing that in some patients it increases (Kulisevsky, J et al 2009, Canesi et al, 2012). Canesi et al., 2012 suggested that there is a direct relationship with the dopaminergic treatment "Artistic-like production might represent the emerging of innate skills in a subset of predisposed patients with PD on dopaminergic therapy". I am also inclined to believe that when a person loses expressivity physically (problems manifesting emotions, their body language becomes more limited) there is an increased need to find an expressive outlet.

Hass, Cohen and Carr (2008, p.76) in their exploration of neuroscience and Art Therapy assert that "dopamine function seems intrinsic to many of the activities and outcomes in art therapy" and raise the possibility that there could be a neurochemical benefit to the pleasure participants get out of discovering and using their creative capacities. This is conjecture but in the group sessions art making becomes such a personal thing, a reminder of individuality, allowing some momentary separation from an imposed identity as a Parkinson's sufferer.

One might question the benefit of art therapy as opposed to simply making art. However here I am confident that the therapy setting allows



participants to address their fears, preventing them feeling further frustrated and humiliated by their limitations when using the materials, as they may do in a traditional art class. (A feeling common to many of us, due to the underlying idea of art as an elitist talent only accessed by the gifted!) Furthermore the importance of the post art-making reflection in the art therapy session means that the rich symbolism that comes up, either in the actual process of making or which appears in the final product, is worked through and helps the participants understand their feelings about those particular issues.

The general format for the sessions is based on a non-directive group analytic approach. The sessions last one hour, which in some cases is too short and other cases the right amount of time. Three of the groups have 5 participants and 2 of the groups between 8 and 10 participants. In the 2 larger groups an average of 7 people attend.

Usually no sooner do they enter the room, they begin talking, someone explains something that has happened to them during the week and the other members respond with feedback or compare similar experiences. From this initial check-in, themes begin to emerge and either I encourage the use of art materials or they themselves ask for them. 20 minutes before the end of the session I tell them I'm going to start to take away the materials they are no longer using and they begin to finish off what they are doing, sometimes some participants finish promptly, others find it hard to stop. With the space cleared, they put their drawings in the middle for discussion. We focus on common themes and look at possible relationships between the initial themes, the art-making process and the art objects they have produced.

### **Group Art Psychotherapy and countertransference with Parkinson's sufferers**

As a new therapist in a place where Art Therapy was little known, I often

questioned the use of what I was doing. Without the safety blanket of the training (during which I started with the population) I sought individual supervision and due to the demand from the centre the art therapy group for people with Parkinson's continued. However I was becoming less and less convinced that I was providing a good service. After the sessions I would feel useless, uncreative and that I was not able to do anything. Bewilderingly, the feedback from the centre continued to be very positive and the patients apparently loved it. Group members were affected quite severely by the illness and dependency was a big issue. With the help of my supervisor I realised that my feelings had their roots in a process of projective identification in the group, of difficult unconscious feelings present in their daily lives, which combined with my own difficult feelings of helplessness faced with people with a chronic illness. This same group has now been running for 9 years. If I had not recognised the initial countertransference issues, the group would probably have ended in its first year.

Once aware of this first stumbling block I began to recognise other elements in the countertransference. During the session I move about a lot. Before the session I make sure all the materials are on display and then I spend a significant amount of time asking exactly what each person would like to work with and I pass it to them. I am aware, in my countertransference, of a desire to actively help and encourage. Throughout the session I am very active, which is in complete contrast to the much more still group-leader I find myself being in short-term groups with other client populations. However, when I stop moving I sometimes feel drowsy. According to M. Blake Cohen (cited in Brown, D.G, 1977, p.481) "sleepiness in the analyst is very frequently an unconscious expression of resentment at the emotional barrenness of the patient's communication, perhaps springing from a feeling of helplessness on part of the analyst." A common symptom in Parkinson's disease is apathy (largely due to a lack of dopamine, which gives us our drive to do things). In my view, the therapist introjects an amount of apathy, however I believe the 'helplessness' is a powerful countertransference reaction to the situation (one which the therapist cannot change) of the sufferers.

When faced with the progression and longevity of the illness, I imagine the emotional response to be too overwhelming to be consciously digestible, so it may be dissociated sometimes leaving what appears to be an emotional void, similar yet very different to the “emotional barrenness” described by M. Blake Cohen (ibid.). This, when colluding with the therapist’s own unconscious existential fears, can make the countertransference very intense.

Over time, in sessions with patients with more pronounced limitations, my sleepiness happens less. It might be because I have built up my defences, but perhaps also because I have been seriously looking into the possibility of researching the work I have been doing with people with Parkinson’s. Could it be that this new incentive combats the feeling of hopelessness? I cannot take away the illness but I may be able to contribute to building knowledge, awareness and, in the long run, resources for these clients.

This paper is helping me realise the gaps in my own clinical approach and I feel the somatic responses in the countertransference with this population should be given far more attention than I have consistently given them, although I listen to my bodily reactions and ask myself if there is any possible connection with the particular therapeutic-process. My tendency is more towards rationalisation and ‘helping’ patients recognise hard feelings. Is this to help me feel ‘safe’, as opposed to the danger of being swamped by feelings I cannot manage with clients with Parkinson’s?

### **Disclosure in the groups**

I have found that proximity and intimacy are very important components of the approach I have adopted, leading me on occasions to question whether I maintain therapeutic boundaries as rigorously as I should. Firstly, I make a conscious effort to minimise any hierarchy in the patient – therapist dyad. I think it is of vital importance to model a ‘side by side’

approach in which I am no more expert on their condition than they are. This is partly to limit dependency and to facilitate a space in which people with serious physical limitations can exercise decision-making and independence. When new members join the groups, more veteran members often give encouragement with phrases such as ‘you can make whatever you want, just try.’ A group member in a group whose members were in the initial stages of Parkinson’s said what he enjoyed most about art therapy was that they were given the freedom to express themselves in a space (the group) which had been formed by and belonged to them.

Another example of joint-ownership of the therapeutic space between group members and the group-leader typically occurs when members with more severe physical limitations tell me how patient I am with them. My response is that it does not compare with the patience they have in dealing with Parkinson’s on a daily basis.

Although Parkinson’s is not a terminal disease, it is chronic and degenerative and the medical care is palliative. This has led me to turn to literature about therapy in palliative care to understand my practice. Hardy (2012) talks about the need for the therapist to accompany the patient in palliative care in a more transparent and authentic way, “it is necessary for therapists to show a degree of reciprocity and to share more of themselves than they might do in another setting.” My personal experience affirms this notion, I often find myself empathizing and verbally telling the patient inner thoughts that I consider to be useful for them to hear for example: *“I can imagine feeling very vulnerable faced with the uncertainty of not knowing when an off period is going to strike.”* I have also used an amount of disclosure, for example sharing some feelings I experienced when faced with sudden physical dependency after I had a serious car accident. However, I am very careful to acknowledge that it is an approximation to how they may be feeling.

### **Therapeutic factors and the therapist’s role**

Yalom's therapeutic factors (Yalom, 2005) provide a useful framework. While all therapeutic factors are of relevance, the factors: group cohesiveness, universality, imparting information and interpersonal learning have been central in seeming to strengthen an often depleted group body.

The group, mentioned earlier, currently has 6 members and has been running for 4 years. Two of the members have attended steadily for the 4 years, James who is now 85 and Isaac, who is now 41. A third member, Nacho now 72, also joined the group early in the first year. Other members have come and gone. When the group began, all the members were autonomous and in the early stages of the illness. James, at the age of 81, would come to the sessions on his bicycle! From the start the group has spanned 3 generations, a factor that has been very enriching for all.

At the outset attendance was not always consistent, although James attended without fail. After a few sessions of this inconsistency James manifested his annoyance that some members just "did not take the group seriously", he felt there was "a lack of respect". In the countertransference I had also experienced the feeling of not being a 'good-enough' therapist due to the fact that at least one absence was a frequent occurrence. The absences brought to the surface fears that something might have happened to the missing member as well as anger around what they have lost due to the illness and, beyond this, fears of their own death. With this client group the existential factors are very close to the surface. I suggested to James that his annoyance may stem from his own commitment to the group and how much he appreciated the presence of the other members. I added that the absences did not necessarily mean a lack of commitment on part of the other members; it could be due to the harsh reality that living with Parkinson's disease means it is sometimes difficult to make the journey to the sessions.

As the therapist I have had to work very hard on my own existential fears. It would be very easy to collude with negative transferences and be led to give up. I have also noticed a heightened attention my own health. It took

me a while (at least 2 years) to acknowledge the new intensity with which I began to experience life. I became more and more aware that life is now, more preoccupied with the need to appreciate every moment. This was exhausting, especially for my family!

Behind this intensity is a certain amount of unconscious guilt that I am physically healthy. "Inevitably the ill, disabled and dying patient is going to be envious of the healthy, able-bodied therapist." (Skaife 1993, p.27) Looking back, this is not something I have directly addressed within the sessions, however I do acknowledge again and again: "I have not experienced what you are experiencing...", "correct me if I am wrong...", "you are the experts in Parkinson's".

Having said that, over the years I have built up a bank of knowledge related to medical issues, symptoms, medication and side effects, which enable me when necessary to provide a psycho-educational response to topics and doubts members bring to the groups. Members often compare and contrast the medication they are taking and what works for each of them. Here I remind them that there is a lot of variation in the response to the medication from one person to the next and if they bring up a behaviour that I am aware could be a secondary effect of the medication, for example hallucinations, I emphasise the importance of talking to their neurologist on the dose of medication they are taking.

Sometimes I realise I am walking a fine line between the psycho-educational role and that of group therapist facilitating, in Yalom's words, the group's role as 'agent of change' (Yalom, p120). I choose carefully when to intervene and at the beginning of any group I abstain from the psycho-educational role, concentrating on facilitating the culture building of the new group, implicitly and explicitly encouraging the members to interact freely and spontaneously with each other and the art materials.

As a general rule it is far more useful for the members to learn from each other's experiences, however I do intervene to encourage rounded informed views of new treatments. In a recent example the youngest member of the group told how the neurologist put him on the waiting list

for deep-brain stimulation treatment; a very aggressive intervention introducing electrodes into the brain while the patient is awake. The patient has to be a 'good candidate' ticking various boxes, to ensure the benefits will outweigh the risks and possible secondary effects of the intervention. Although Isaac himself was ambivalent about the intervention, he was obviously receiving a lot of pressure to go ahead without having been fully informed. I encouraged another member of the group, who had been through the process, to share his experience, which was very helpful for Isaac. I was concerned (as were other colleagues on the multidisciplinary team) that Isaac did not fulfil the 'ideal candidate profile' and as opposed to saying so directly, encouraged him to think hard, to read and talk with the neurologist.

### **The group body: loss and shame**

This leads me to consider the group body in an art therapy group for people with Parkinson's. The body, bodily functions and medication are common themes. The impoverished group body, there regularly being a significant number of absences despite the very high levels of commitment as evidenced by the longevity of these groups, seems to reflect the physically impoverished body of a person with Parkinson's.

Loss of movement and bodily changes can cause much shame. In my view unless it is openly addressed this can be highly detrimental to one's quality of life. The oldest member of the group began one session by comically describing his transition from using a bed pan, then getting tangled up in a condom-like urine collector, to getting used to wearing nappies at night. He was no longer able to get to the bathroom on time, overcome by the physical challenge of getting out of bed and the high risk of falling on the way. He told the story so plainly and so full of humour that the other members were practically rolling around with laughter complaining about their cheeks hurting from laughing too much. However this allowed the two youngest members to also share their experiences of incontinence due to the medication and loss of mobility.

In this session I was dumbstruck and simultaneously felt privileged, that the four men felt comfortable enough to so openly share such humiliating experiences with a female therapist. Although they verbally addressed it with humour, the art making allowed them to contain and work through this sombre reality on a non-verbal, less threatening, symbolic level. In the reflection as we looked at the artwork, the distance it provided allowed the subject of shame to be verbalised. We observed that James' brown flower (fig.1) was shaped rather like the condom – shaped urine collector; they noticed a feeling of surrender in Isaac's kneeling plasticine figure (fig. 2) and Nacho's empty bag (fig.3) spoke for itself.

Figure 1





Figure 2



Figure 3



Text in figure 3: "Full of nothing, empty of everything. They usually go together: empty and nothing; full and everything. Look and you will realise what is written. Life is like this."

The artwork not only contained, but transformed the 'emptiness' into something, something each one of them had made. Interestingly, one of the participants took so long setting himself up for the creative process, adding small amounts of water to the watercolours that he did not actually have time to make anything.

Shame and guilt go hand in hand, however as Smith (2008) discusses, guilt is related to our internal world and shame is related to the external world, in that "secrecy is a way of avoiding shame" (Smith, 2008 p.252), shame furthermore is taken to be related to ideals (Trane 1979, cited in Smith 2008). I have already mentioned a personal feeling of hopelessness in the countertransference, which is related to a less conscious guilt that I am not ill. Skaife describes this phenomenon as a product of the transference in the therapeutic relationship. "Another response to envy from the patient might be guilt in the therapist about her privileged position of health. She might then feel the need to be forgiven and liked by the patient." (Skaife 1980 p.28) She goes on to suggest the importance of being able to openly address these differences for the client's benefit, "...the art therapist could perform a very helpful role for the patient allowing them to acknowledge their fears of death and feelings of envy and in so doing enable them to feel in control of them." (1980 p.28)

To this I would add the importance of working through shame. Having a chronic, degenerative illness is bound to the shame of having failed to be perfect and, moreover, their body having failed them. The unthreatening manner in which members of the group dealt so openly with shame in this particular session I found admirable, indicative of a cohesive group culture. It also showed the holding power of the group, like Winnicott's good-enough mother. Hadar (2008) cites Foulkes (1964) as referring to the potential of a group to form a mother role.

The topic of shame with this client population should be explored in more depth than I can offer here. Nitsun (cited by Hadar 2008, p.167) addresses the importance of shame in relation to the therapeutic work with sexuality in the group, bridging the gap between the private and the public self. Many clients have expressed the shame of being stripped of their masculinity or femininity as a result of bodily changes or a loss of self-esteem. Tantum (1990 cited by Smith, 2008) suggests the curative potential of openly discussing shame in a non-judgemental group therapy environment, allowing the speaker to revise the initial feeling of “themselves as shameful” (Smith 2008, 257) and I would add, a shameful situation (such as James’s) enabling them to separate the shame from their identity. “A person who is free of shame enjoys a good body feeling which reflects the healthy functioning of self-respect, a definite sexual identity and a sense of well-being.” (Hadar 2008, p166)

### **The role of the art**

I would have also like the opportunity to explore further the role of the artwork as a container for the unconscious feelings in the sessions. In the example given, the artwork allowed the members to face shame in a less defended way than they initially did through the humorous verbal exchange. The art object offers a bit of distance and is a safe receptor of projection given its inanimate nature. In the reflection at the end of the session the shame could be looked at directly through the art. I find that the art often acts as a counterbalance giving a physical presence to unconscious feelings that would often be missed on the verbal level. For example, if the initial check-in is very dense or depressing, the process of making the art work and the end result often appears to be a complete contrast, bringing light and life back into the group experience.

I earlier brought up the issue of longevity in these groups. In the group experience endings (e.g., the summer break) often have a very important role in revealing to members aspects of their experience, which are harder to see mid-process. The ending is worked towards and in the last

session (or couple of sessions, depending on the necessity) I encourage each member to look back through their artwork and reflect on their process within the group up to this point. These sessions tend to be incredibly enriching and the artwork provides visual memories of the life of the group.

## **Conclusion**

I am concluding this paper with the feeling that I am only just beginning. The countertransference issues have had a big influence on my work, making me continually question the essence of what I, as a therapist, am doing. Now I realise that the normal 'doubts' that form a healthy part of the reflective component in clinical work are possibly accentuated when working with this client group. The weight of working with chronic degenerative illness can be overwhelming.

There are many aspects I would like to explore in greater depth. For example, the somatic responses in the countertransference deserve further exploration. I have often considered the important role of loss and the grief process with this client group: be it loss of abilities, changes in family roles, work and social status etc., however I had not realised the parallel importance of shame, which often accompanies these experiences. In this sense I think the group analytic approach is fundamental, allowing members to spontaneously disclose and free themselves of such difficult feelings in a safe environment. Universality in the group helps members realise they are not alone with these experiences.

I mentioned the depleted group body, mirroring the physical depletion experienced by the PD sufferers. However this could be a positive aspect of the group work, as members face growing physical limitations, simultaneously their commitment to the group puts in evidence their strength and vitality, to a degree overriding their physical difficulties.

The artwork has a fundamental role in containing many aspects of the group experience: intense feelings can be externalised safely into it, ones which cannot be put into words; it helps provide the distance to see and understand aspects of themselves and their situation; it offers symbols and metaphors allowing alternative perspectives; it relieves tension; and very importantly it shows the maker his or her abilities, reminding them of their worthiness and individuality.

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## **From the March 2014 Issue of Gramophone Magazine....**

David Zinman, the music director of Zurich's Tonhalle Orchestra, answered the question, "Can conducting be taught" in this way:

"You can point out to conductors where the disconnect is, what's causing it. It can be their own fears, their own psychoses. Or that they don't trust the musicians. Or that they don't trust themselves. If you can get them to think about it, that's a step in the right direction. There's no one way of beating time and I don't try to teach that at all. If its not clear I say so - its important to give an up beat that really means something.....And the conductor has to allow the orchestra to listen to itself as well. You can't control every factor and the less you control the better it is.....As conductors get old, their movements get less and less. Thats the truth - they've found a way to make it go! They've found the way they expect the orchestra to play. The expectation is so important".

### **A Comparison Between The Art Of Conducting In Group Analysis and The Art Of Conducting An Orchestra<sup>4</sup>**

Group Analysis can be considered the ultimate development in psychoanalysis after Freud. It is based on the relationship between the individual and the social unconscious, which interact and constantly and dynamically influence each other reciprocally. It represents a real Copernican revolution; the overturning of a view. While Psychoanalysis considers the social context marginal, Group Analysis proceeds in the opposite direction, placing the context in the centre rather than excluding it.

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<sup>4</sup> Seminar held at Edizioni Universitarie Romane on 6/6/12

Thus the social context enters the therapy room. The analysis and working through of conflicts and unconscious individual problems goes hand in hand with the analysis and working through of everything that is shared at the level of the social unconscious.

Group Analysis is an analytic therapy practiced by the group as a whole under the direction of the analyst conducting it. The group engages in the analysis and translation of the latent unconscious meaning of communications. The translation work leads to the maturation of the group matrix, which in its turn generates individual change (Pisani R. A., 2000).

## **Science and Art**

Concerning the conductor in Group Analysis, Foulkes asks himself (Foulkes S. H. Introduction to Group-Analytic Psychotherapy. London, Reprinted Karnak 1983, p.141–142):

“...how far can technical rules go? The conductor could not possibly think it all out, the more so as he is to act spontaneously himself if he wants his group to be spontaneous. Obviously he proceeds intuitively, by controlled instinct. He must act first but should think about it afterwards. Is, then, conducting a group an art, a gift or can it be taught and learned? Both surely.” In a chapter headed “Psychotherapy: Both Art and Science”, Nathan W. Ackerman says: “In my mind, it will always be both but it is our immediate interest to develop the scientific basis of psychotherapy. This is the only aspect that can be taught. The artistic side of psychotherapy is the product of the therapist’s creative use of his personal powers in the interests of the patient. He uses everything he humanly is as a medium for the application of psychotherapeutic knowledge. As such, the skilful use of his personality is of tremendous importance. But the therapist must use his personal powers in therapy with a constant and highly disciplined orientation to the meaning of the patient’s behaviour and the needs which are reflected in that behaviour. While art has a recognised place in psychotherapy a comprehensive understanding of psychopathology is indispensable to the therapist. No amount of art in psychotherapy can



excuse an inadequate training in psychopathology. The art in psychotherapy must be made to serve the science and not vice versa”.

In these times in which there is so much emphasis on evidence in Psychiatry the contribution of J. Anthony is fundamental. Anthony had the merit of applying the scientific method in Group Analysis. Speaking about scientific method in 1957, Anthony defined it and wrote:

“The most significant features (of Group-analytic Psychotherapy) are:

- 1- seven or eight members meet for one and a half hours sitting in a circle together with the analyst
- 2- no programme or directions are given, so that all contribution arise spontaneously from the patients
- 3- all communications are treated as the equivalent of the free association of psychoanalysis, the ‘group association’.
- 4- the therapist maintains throughout an attitude which corresponds to that of the Psychoanalyst.
- 5- all communications and relationships are seen as part of a total field of interaction: the group matrix
- 6- all group members take an active part in the total therapeutic process.”  
(Foulkes S. H. – E. J. Anthony, 1957 p.28)

While the psychoanalytic situation is analysed in terms of a transference situation, the group-analytic situation is analysed in terms of “structure, process and content”(Ibidem p.30), inseparable from each other.

“Structure takes shape as configurations...the structural or configurational analysis is especially important in the localization of persistent disturbances in the group” (Ibidem p.31).

The group-analytic situation discourages the development of a

regressive transference neurosis. It privileges the here and now phenomena, but, at the same time, vertical analysis meets horizontal analysis.

The phenomenology of the group-analytic situation concerns specific factors like mirror phenomena, resonance, chain phenomena, condenser phenomena, socialisation etc. (Anthony E. J. in: Foulkes S. H. – Anthony E. J. 1984 p. 149,150,151,152).

In the words of E. J. Anthony “Every therapeutic episode can be regarded, somewhat loosely, as an experiment or essay in research” (Foulkes S. H. – Anthony E. J. 1984 p. 61).

“The problem has been to design a therapeutic situation to meet the two simultaneous requirements of therapy and research...the two arrangements dovetail most effectively into each other” (Ibidem p. 61-62). “Although the group therapist does not achieve, or wish to achieve, the pure requirements of the laboratory situation, his ‘field’ is simple enough in its essentials to allow for endless repetition by many workers. Employing a similar constructed situation, different analysts have reported the occurrence of similar phenomena and the emergence of similar predicted phenomena” (Ibidem p. 147).

But, with wisdom, Anthony adds:

“But here we are set between the proverbial horns. Too much science will kill therapy; too little science will reduce it to the status of faith-healing” (Ibidem p. 148).

## **Art, Conductor And Leader**

As well as a scientific preparation the therapist must have a creative function, like an artist.

Foulkes' choice of the term conduction was inspired by the music conductor. The reference to the conductor of an orchestra is not accidental. It serves to differentiate the function of the conductor from that of a leader or führer. The term leading has an authoritarian connotation. It also means that the patient shows his disorders and wants the leader to show him the solution and how to heal them. This corresponds to fundamental resistance.

The similarity to the orchestra has been expressed thus:

"I was not the composer who wrote the music but the conductor who interpreted it, the conductor who brought it to the light...I feel like a conductor, but I don't know in the least what the music is which will be played" (Foulkes S. H. 1990, p. 292).

"If we hear an orchestra playing a piece of music, all the individual noises are produced each on one particular individual instrument; yet what we hear is the orchestra playing music, the conductor's interpretation, etc. We do not even, in terms of pure sound, hear a simple summary, a summation of all the individual waves which reach our ears; rather, these are significantly modified, being part and parcel of a total sound. In truth, what we hear is the orchestra. In the same way, mental processes going on in a group under observation reach us in the first place as a concerted whole" (Foulkes S. H. 1990, p.153–154).

In music, "concertante" signifies a dialogue between musicians, in which the soloists alternate with the orchestra. It corresponds to the Gestalt concept of the whole being greater than the sum of its parts. What we experience is the group as a whole. The parts can only be understood in the context of the whole.

### **Art Of The Orchestral Conductor**

Classically, orchestral conductors can be divided into two types:

1) authoritarian: the orchestra is under his orders. He corresponds to the figure of the leader.

2) democratic: the conductor does not place himself above the orchestra, but makes music together with its members. The individual musicians, even the least important, have greater responsibility in the execution of a piece of music.

The conductor acts as guide to an orchestra, choir or group of musicians. He is the medium through which the orchestra executes the musical composition.

His function is to indicate the tempo, the entrances and the dynamics of the orchestra members, to make music together. He transmits to the musicians the content of the composition and his personal approach to its execution and interpretation.

He prepares and coordinates, through rehearsals, the performance of a work.

The orchestral conductor creates and maintains the rhythmic pulse of the whole orchestra, he shapes its sound, creates its spiritual unity – a kind of collective soul – and makes it implement his approach and express his way of feeling the music.

He gives the musicians the beat for playing together and inspires the orchestra. He is the centre through which the notes pass and are harmonised.

There is an ongoing exchange between conductor and musicians, a give and take.

The musicians read their particular part and their conscious attention is devoted to the written music symbols. But they also adapt to the conductor's movements and gestures through their peripheral vision.

They perceive, subconsciously or unconsciously, the director's intentions which are reflected in his attitude, his body movements, his gestures and facial expression. They participate at the right tempo, following the score and listening to each other.

This is only possible if the maestro's rhythmic action radiates from a centre that shifts only minimally and always remains within the field of the musicians' peripheral vision. The centre of the rhythmic radiation is the conductor's right wrist.

The left hand is used to convey timbre and phrasing, expressive indications par excellence.

Hence the main function of the right hand is the rhythmic direction of the whole. The baton is a physical extension and mental projection of the conductor. It is most important in expressive communication and in creating a director's individual sound style.

A harmony between gesture and musical idea is essential for communicating with the orchestra. The conductor can permit himself great freedom, as long as he adheres to the principle of a base, a sole centre for the rhythm, determined by the right wrist, and to the rule of maximum economy of the orchestra's conscious attention.

The other means employed: personal attitude, facial expression and gestures reflecting the conductor's emotional state, determine the sound aspect of the execution and the implementation of the maestro's interpretive plan.

The orchestral conductor is one of the musicians. He "plays" the baton, his hand, his gestures, his miming; he sings, he plays the notes, he leaps etc. He ensures order and rhythm; he keeps the beat. There is a give and take between him and the musicians, in order to create a harmonious,

coherent whole. He gives each musician room to express himself individually, as if they were soloists whose music flows into a whole: the sound of the orchestra. Each musician adds his own touch as he plays.

Making music together means integrating. There is a constant flow of energy between conductor and orchestra. Everything is constantly connected in order to play together in synchrony, in synergy, in syntony.

Contextualisation is the crucial point, and here the director's contribution is indispensable. If a section, for example the strings (violin, viola, cello, double bass), has a main part, that section must play in such a way as to be heard above the others. However, the relationship between its part and that of the others is fundamental for finding the unitary meaning of the piece of music. It enables an execution to pass from a juxtaposition to an integration of the parts. The different sections of the orchestra pass the word, as in a dialogue. The melody (theme) is passed from one to the other. This implies listening to the others and introducing one's own sound in a way that does not interrupt the flow. Some musicians develop the melody, the rest of the orchestra provides a harmonious accompaniment.

Directing does not mean imposing but dialoguing – although a conductor must impose himself to some degree to conduct the dialogue. It requires logical mathematical rigour, study, daily application and commitment, discipline, but also participation and identification with the composer's music. In short, it requires art, that is talent, fantasy, imagination, intuition, inventiveness and improvisation, at the service of creativity.

Creativity is the product of Eros. The sound comes from an intimacy, from the conductor's and the musicians' intimate adhesion to harmony and beauty. In order to direct, the conductor must feel and direct the music within. He must thoroughly understand the emotional aspect of the composition. He must have charisma if the members of the orchestra are to follow him, and he must act as the medium with his body, soul and intellect. Technique is not enough, it takes personality. Every conductor expresses his own personality and executes the

composer's work in a different way, while always remaining faithful to it. The music is that of the author of the composition, filtered through the conductor's emotions and shared with those of the musicians.

The conductor is not passive. He feels the music, he participates and transmits his participation, he involves the orchestra and transforms it into a concerted, harmonious whole. He feels, amplifies and integrates the orchestra's moods. It is said that when the Italian maestro Franco Ferrara stepped onto the podium it was as if a magnetic field had been created around him, a "magic" atmosphere that generated a powerful emotional communion.

For Bernstein the baton had to be a living thing, charged with a kind of electricity, which made it an instrument of meaning in its tiniest movement. A baton wielded by a great conductor is "magic". The conductor is not merely a metronome. The baton polarises passions: joy, grief, enthusiasm, sadness, love, hate, anger, and so forth.

(Barenboim D. 2011, Bassi A. 2000, Battista T. 2012, Bernstein L. 2008 and 2010, Kàrolyi O. 2000, Lualdi A. 1940, Nicotra E. 2007, Quattrocchi A. 2006, Santi F. 2013).

### **Art Of The Conductor In Group Analysis**

At a group-analytic session, unlike an orchestral performance, there is no score. The theme is always new and unrepeatable. Each session is a piece of "music" without a score.

The orchestral conductor is the composer's interpreter, while the group-analytic conductor is the interpreter of the text (content of the communications) created by the group. He does not write the "music" but interprets it constantly, mainly in his head. He does not produce the "music" and he is very careful not to influence the group's ideas and associations.

One could say that the group is the composer of the “musical text”, the content, and the conductor is the medium through which the content is created and expressed.

The orchestral conductor is the medium through which the orchestra executes the musical composition. The group-analytic conductor is the medium through which the group creates the content (“musical text”).

The conductor does not stand on the podium, but sits on a chair, like the other members of the group. The chairs are arranged in a circle; they are all identical and the same distance apart.

There are no spectators. The audience consists in the participants themselves, who create and listen to the “music” at the same time.

There are no rehearsals, like there are for a concert.

While the psychoanalytic situation is analysed in terms of the transference situation, the group-analytic situation is analysed not only in terms of transference but also of structure, process and content, each inseparable from the other. Technically speaking, the conductor organises the structure, directs the process and makes a contribution, at times crucial, to the creation of the content.

The conductor is responsible for the Structure of the group: selection of participants, location, arrangement of the chairs in a circle, times, vacations and type of group: open, closed, slow-open, trial group and so forth. Rather like the preparation of a performance in music.

The conductor has an aggregational function. He is the organiser, keeper, guarantor, animator and guardian of the process of free-floating communication.

He directs the Process mainly in silence in his head, with a kind of



“mental baton” (Pisani R. A.), fostering interaction between the participating members. He is the centre through which the communications pass and are harmonised. He constantly integrates in his head the various levels of the communication process: reality, transference, projective, primordial. Solely through his presence, which is indeed vital, he gradually breaks down, in a non-explicit way, censoring and defence mechanisms in favour of free-floating communication and spontaneous, authentic, genuine dialogue between the participants. He creates the conditions for analytic culture. He triggers and sustains the free-floating dialogue; he triggers and sustains the analysis and translation of the unconscious meaning of the communications.

The conductor directs as someone on an equal footing with the other members of the group: he is the *primus inter pares*. He “plays” his instrument, the “mental baton”, in a non-directive way, setting the tempo, the sequence and the dynamics of the interventions in absolute silence, in synchrony, synergy, syntony and empathy with the participants, through subconscious or unconscious communication. He does not place himself above the others, he does not give orders; he functions as a guide, but with authority. Every gesture is reduced to the essential in a serene and relaxed mood; nothing should be superfluous. Like the orchestral conductor, he makes room for the content provided by individual participants who merge into a whole. He picks up moods; he integrates and amplifies them. Consequently, all the participants, like the members of an orchestra, are equally responsible for the creation of content, of the “musical composition”.

Through his expressive presence, his verbal interventions at the right moment, his miming and his gestures, he sustains the communication and the translation work, especially when the group or one of its members thwarts or stops the communication process. He creates and contributes to the concerted harmony of the whole.

A group-analytic session is an event that, at times, displays formal

similarities to the execution of a piece of symphonic music, and in which an ongoing dialogue is created between the individuals and the group as a whole. The foreground figures create and develop the theme, the “melody”, and the background group participates in “harmony” with the others. As if it were a “concert for orchestra”.

The Content, the “music”, emerges through the interaction between structure and process. The conductor plays an active part in the analysis of the communications and the creation of content. He behaves like a kind of amplifier: he receives the meaning and the emotive content of the communications. He works them through and amplifies them in relation to his emotive participation (Klain E., 2009). His emotive participation is fundamental. It requires enthusiasm, fantasy, passion. The “music” passes through the conductor.

Creativity, as we have already said, is the highest expression of Eros. The connection between the parts generates the product of creation. In Group Analysis the product is the maturation of the group and of the individuals that compose it, referred to by P. de Maré as the Metastructure, which constantly evolves in time (de Maré P., 1991).

Also in this case, the technical rules require study and rigour: structure, process, and content. Transference, counter-transference, mirroring, counter-mirroring, abstinence, discipline and so forth, which must be mastered, above all, through didactic and propaedeutic analyses and clinical experience (see also Birchmore T., 2013). The art is expressed through the powers of the conductor’s personality and his “charisma”, within the scientific framework.

The art of the group-analytic conductor, like that of the orchestral conductor, is based on his personal talent, his intuitive capacity and his inventiveness, improvisation and animation; in a word, his creativity. He is a “poet” (Foulkes S.H., 1990) of conducting. Like the orchestral conductor, the conductor in Group Analysis must give and take, transmit and listen; he must pay attention to the communications of the individuals and of the group as a whole, integrating them harmoniously.

It is a complex combination of logos and pathos. One could say that the small group resembles a chamber ensemble and the larger groups a symphony orchestra.

Considering Gestalt group therapy, I divide the session into three parts, rather like a musical concert:

1 configuration of content. The foreground can be one individual or more, with the group as a whole in the background, or vice versa;

2 location on the foreground figure or figures, through which meaning will be made to emerge;

3 finale the whole group participates in working through the content.

### **Clinical Example**

Meeting of the group of ex-patients on 27/01/2012 (Report by Dr Antonella Giordani )

Structure:

17 participants: 9 women and 8 men.

**Process:**

Mrs M, who has been trying to become pregnant for two years, opens the meeting. She dreamt of having her chest and breasts covered with pimples full of pus mixed with milk which is therefore poisoned. She

admits she does not have a maternal instinct. Having a child may not be a priority since she is satisfied with her work (lawyer), and with her conjugal relations.

Also Mrs A. did not feel she had a maternal instinct. She remembers the effort it cost her to accept first her pregnancy and later the presence of a daughter to be nursed. She asks M. what she thinks is the origin of her lack of maternal instinct.

M. thinks of the inevitable involvement of her parents; it is impossible to establish a dialogue with them.

For A. it is necessary not to worry about the maternal instinct, but rather to separate from the maternal figure: detach from this in order to be oneself.

Mr. G. 2 sees himself in the discourse about parents. His father descends upon him and pressurises him to phone his mother, who instead is so cold and detached.

For Mr. Ga. the maternal instinct is present like other instincts: hunger, thirst, sleep. In M.'s case the unconscious desire to have a child with her father may carry weight.

The Conductor points out that, apart from this confusion related to having a child with her father, M. is afraid of being like her mother and having only poisoned milk to give to her children.

Mrs. C speaks about a dream she had after her daughter's boy-friend told her he wanted them to go and live together. In her dream she sees two cows, one gives birth to a calf and the other sucks it up, swallowing it. C. interprets it as re-proposing herself to her daughter like those

mothers who do not let you grow. They take over your life and want to make you what they say; they impose bans and punishments. Therefore she urges M. to have a child in order to free herself from her mother's prohibitions, albeit not explicit ones.

G. 2 is furious with himself and with his own unconscious because he cannot behave in an adult manner. He thinks he is always waiting for a caress from his mother and a clap on the back from his father. He relates that he met one of his father's political friends and was introduced to him as "the son of..."

M. reflects that also in her conjugal relationship, she was afraid of re-proposing the parental bond.

Mr. Ga. recognises himself in the description of the parents that G. 2 gave. Today he no longer cares about his parents, but the fact remains that there is a little corner where the child Ga. Hides.

Mrs. Gn. is linked to M. by the fact that she experienced maternal inadequacy caused by Elena's (her daughter's) pediculosis. She, too, dreamt of her son with his head full of lice.

Also Mr. G. 1 recognises this need which he links to identity with and separation from his parents: "when the separation occurs I no longer know who I am".

With regard to identity, Mr. E. says that having got to the age of 50 he no longer knows who he is. He is grieving for his mother's death.

The Conductor ends the meeting asking everyone to assess what they have kept/modified/eliminated from the parental figure in the definition of their own identity.

**Content:**

Infertility and maternity anxiety associated with that of fusion-separation and identity.

The foreground is represented by Mrs. M, Mrs. C. and Mr. G.1, the background by the group.

I would like to conclude this paper by remembering my friend and colleague Salvatore Franco, who has sadly passed away. In a personal letter he wrote to me:

“The individual is composed of parts that seek harmony and concord ... The individual Self is composed of multiple, heterogeneous parts ... different parts that are like diverse musicians in a concert hall of our mind, where our Self, or rather our Me, attempts to read, interpret and direct this heterogeneous orchestra, seeking to harmonise all the other human instruments that are playing with it, exactly like the people in the great concert hall of the world ...”

My thanks to the conductors Maestro Tonino Battista and Maestro Fabrizio Santi for allowing me to interview them on directing an orchestra.

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## Orchestrating a Group

They say that two people in a conversation are actually four: what one says; what one intended to say; what the other hears; and what the first believes the other has heard.

Putting all of this into a mix where the members have psychotherapeutic intentions and an analytical orientation, and where words are the basic tool at hand, does not exactly make it easy for the therapist or analyst, or leader, or, following the classic group analytic terminology, the conductor – very much like an orchestra conductor.

From the outset, there is a need among group members to free themselves intrapsychically and, at the same time, to develop their capacities to establish new and enriching interpersonal relationships.

The classical tradition appears to focus more on the first of the two goals, a legacy of psychoanalysis. The founders of group analysis followed in the footsteps of Freud.

Therefore, it is not surprising that, looking in from the outside, there is a tendency to think of group analysis as merely "psychoanalysis in groups." Even many group analysts are tempted to turn the group session into little more than a series of individualized interventions done in a group setting. It is the cultural inertia inherent in the context in which we find ourselves, affecting both professionals and patients alike, that leads us to this sort of complacency.

Following this line of thought, if we're lucky, a group member may feel reflected in the part of a fellow group member's explanation that captures the conductor's attention at a given moment. However, the

more likely outcome is that the type of scenario described will end up isolating other group members because even during role-playing, the rest of the group actually is functioning as little more than a passive audience.

An effective orchestra plays in unison. To extend this analogy, while we know that the din of all of the group members talking at once would create cacophony, we still have to find a way to keep the whole group involved in therapeutic work simultaneously. Only in this way can we hope to achieve something akin to musical harmony.

To put it another way, we have to learn to put into practice an array of techniques that will promote emotional communication between the "musicians" of the group. A patient's prior experiences outside of the group may be of current interest, but, in and of themselves, will be equivalent to a soloist lost in a melody. The challenge is to extract from the patient's words and bring to the surface that which is happening here and now which reflects his or her feelings toward other group members; in doing so, we will now have the duet / the trio / the quartet ... underway. If, in addition, the feelings that are verbalized manage to include both the positive and the negative -- always spoken as opposed to acted -- the sound we will be obtaining, while lighthearted and soft, will also have a mix of darker tonalities that enrich and give shape to the music. The music we succeed in writing during a successful group session can be said to include the major and minor keys found in a musical scale.

As "conductors" of a human group with unique characteristics, we need to know how to absorb the group's sound without losing the ability to keep time and modulate the off-key notes. Here we find the eternal challenge involving questions of style, personality, and schools of thought. Which music will end up being more inspiring: an orchestra with a conductor still perfectly groomed at the end of a concert, or one with a conductor who is slightly unkempt and beginning to show signs of exertion?

The "magic" or "art" of the group (always dangerous terms, to be left in quotes so as to remain with our feet on the ground) comes from an ability to keep writing a unique and original score on the blank sheet of paper that represents the beginning of each group session. The thrilling unscripted #result #each time we end an hour-and-a-half group session is a small world of its own, a true privilege.

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## Letter: Regarding the 2013 Foulkes Lecture

Dear All,

Firstly I want to add my thanks to the organisers of the Foulkes weekend. I know it can be an arduous task. It was a stimulating event. I fear though that we do not make as much of it as we might because of the way it is structured.

So secondly I want to add my voice to those who have already spoken about this. I have long thought that the response to the Foulkes lecture on the Friday evening is an unnecessary distraction. It is a difficult enough task for the audience on a Friday evening to take in a lecture that it is densely packed with material and ideas, often spoken in a language or with an accent that many will find difficult to decipher. It is then followed immediately by yet more of the same. It doesn't really matter how inspirational either or both may be. It is simply not possible to digest it. I therefore have two suggestions. One is that a power point presentation of the main points of the talk is an essential accompaniment. This itself requires skill and the presenter may well need help to organise their material to best effect. Perhaps also making this or the text available beforehand? Second is that we do away with the response, at least on that evening. Time for questions might then be longer or more time to meet.

I was more than dismayed on the Saturday to have to listen to four more talks, the first two without any time to reflect on the lecture. Again they may be good and interesting but it is not an educational style that lends itself to learning together. In fact I'm sure educationalists will tell us it an outmoded form of education. I suggest we have the response Saturday morning, fairly brief, followed by an open forum with lecturer and responder so we can begin to get into the ideas. I haven't been to the study day for quite a while but I recall this being the format and it being

useful. Then no more talks!

The rest of the day seems to me to suffer from task confusion. This was beautifully if unintentionally summed up by Sue, chairing the first session, introducing the small groups as “a chance to study but being experiential groups...” It is called a study day and therefore that has to be the main aim. There are obviously different ways to study the theme – academically, experientially. The problem though is that the small groups invariably in my experience tend towards the experiential with little or no attempt to understand the process and content with reference to the theme. This to my mind is the responsibility of the group and in particular the role of the group conductor. The result is that little learning in the form of understanding, developing and refining the concepts that we use takes place. It was surprising, at least to me, how often in our small group we could not agree on what had actually been said in the presentations. Something of a block to discussion!

In our small group there was a strong response to being lectured at, if I can put it like that. Several people, me included, described that the process rendered them feeling stupid as if (we) should have been able to take in and digest all this material. I wonder if this points to an unconscious dynamic that I know will have many roots, that there is a defence against learning which is manifest in the structure as it is which has the effect of shutting down the space in which learning can occur. There is much more that might be said about that but I want to keep the focus on the w/e structure.

I hope others will add their voice to this because I know for sure that the few that have spoken are not a small minority and may not be a minority at all! I hope the committee can give this some thought. It is of course relevant to many if not all our events.

**John Hook**

**Comment/Response Re. Kevin Power's review of *From  
Psychoanalysis to Group Analysis. The Pioneering Work of  
Trigant Burrow***

Dear Kevin,

I catch at the reading of your post to enter into what seems to strike you as an obscure matter that you raised also in your lively and thoughtful review of *From Psychoanalysis to Group Analysis - The Pioneering Work of Trigant Burrow*, which appeared recently in *Contexts* (September, 2013, p. 61).

As far as I am concerned, as editor together with G.O. Pertegato, obviously we have nothing to do with Foulkes' wholly contrasting mentions of Burrow published respectively in the 1957 and 1965 editions of the book *Group Psychotherapy - The Psychoanalytic Approach* by S.H. Foulkes & J. Anthony. In truth, at the time, your having raised these specific queries, I corresponded with you about such discrepancies (see our e-mails of June 27 and 28, 2013). I would like to report what I replied, with some more recent additions. I have the impression of misunderstandings, in particular, about our omission of the above editions in the bibliography and about Foulkes' contrasting evaluations of Burrow's work and our consequent conclusions.

1) The 1957 1<sup>st</sup> edition was not traceable, being surely out of print. That's why we couldn't list it in the bibliography. Further, how could we know if Foulkes had written something different on Burrow with respect to the 1965 2<sup>nd</sup> edition (reprinted in 1967, 1968, 1971)? What is more, it is by a lucky chance that, as you yourself said, you bought "a second hand copy

twenty five years ago" of the first edition! Apropos of this, you were so kind, to agree to send me the page with that passage, which I have not as yet received. Can I hope to get it?

2) What then about the 1965 2<sup>nd</sup> edition which we have used? Of course, since the 2009 Italian edition of the book on Burrow, I had thoroughly checked it and it emerged that at p. 16, Burrow is simply generically named by Foulkes, together with himself and other authors of the analytic approach to groups (by three lines and two words), as follows: "Some early contributions in this field were made by T. Burrow, Louis Wender, P. Schilder, S. H. Foulkes, and in a systematic form by S. R. Slavson. This work is not explicitly reviewed here.\* "

Please note that the asterisk is a cross-reference to a footnote, which does not give further details, but suggests that the reader turn to another book in these words: "For this the reader may be referred to S. H. Foulkes: *Therapeutic Group Analysis*, Allen & Unwin, 1964." Evidently, not only there were no traces of the 16 lines of the first edition in praise of Burrow you spoke of, but also there was nothing relevant, but a mere list of names. Given that we didn't draw anything from it, with the umpteenth general mention, here much more general than any other, where Burrow is associated with much later analytic group psychotherapy figures, the 1965 2<sup>nd</sup> edition was omitted in the bibliography.

3) Consequently, as indicated by the above mentioned footnote, we turned to and consulted *Therapeutic Group Analysis* (1964). As I wrote to you, here one meets with fewer general words of appreciation: "Trigant Burrow did put the group into the centre of his orientation. That was and remains his great merit." Stop. And Foulkes continues with lots of misinterpretations, historical distortions and belittlements of Burrow's work. Though he outlined the group analytic method and many basic concepts from Burrow without giving due credit, he writes: "I think I somewhat overestimated the range of his work".



I agree that you cannot avoid asking why those 16 lines of encomium of Burrow disappeared in the "second edition, 1965"; but, thanks to Hanne's recent attachment, we now know that Juan Campos refers to it as a "*revised edition*" (my italics). All this may help us to trace to Foulkes himself, being the author of the introduction, the cutting off of those 16 lines. But why did he cut off this passage of Burrow's eulogy in which he writes that Burrow is "one of the most important pioneers of group analysis"? On the basis of my long study, it is not so surprising to me. Apart from the fact that Burrow is not "one of the most important pioneers of group analysis", but he is the first pioneer, such behaviour seems to stand as a further element which witnesses Foulkes' ambition to present group analysis as his own creation.

In addition, might it be perhaps of some importance that the Editorial Foreword by C.A. Mace qualifies the 1965 book as "*the first attempt* to give a comprehensive account for the *lay reader* of the principles and method of Group Psychotherapy"? (p.11, my italics)

I am sorry, Kevin, I cannot but be in dissent with your disagreement, in *Contexts*, with some of our conclusions on Foulkes' evaluations of Burrow's work. You correctly acknowledged that Burrow pioneered group analysis and made a list of some basic group analytic concepts introduced by him, and others could be added, such as the therapeutic factors, so specific to group analytic treatment.

And what about theory? But Foulkes never quoted Burrow's specific concepts either about theory, for instance, the social nature of the human being, or the method, from which he significantly drew. Moreover, you yourself recognize that Foulkes "does make some acknowledgements of Burrow's work, though without going into detail about how exactly this influenced him as he does with, for instance, Goldstein's work" (K. Power, 2013, p.35). And this coincides with our view.

In the 2013 GASI Autumn Workshop, on the basis of Foulkes' writings

and published and unpublished documentary sources, a brief report specifying “Foulkes’ roots in Trigant Burrow’s writings” was presented, along with the evidence of a strict parallelism between the basic concepts of the two approaches and the disquieting attitude of Foulkes in substantially denying and consigning Burrow’s work to obscurity.

It is most interesting that Dieter Sandner’s statement too, who, like myself, discovered Burrow fortuitously and studied his work, is quite correspondent:

*“Extraordinarily Foulkes does not explain in what mood he is debtor to him and does not quote his works on group analysis”* (2003, p. 154, my italics)

About the paternity of the term “group analysis”, there are some contradictory versions in Foulkes. Anyway, even when Burrow introduced the term “phyloanalysis” (borrowed from the ancient Greek phylum) which was adopted in order to avoid the implication that group analysis could be identified only as a group treatment, the term group analysis continued to be used often interchangeably with it, being considered its “synonym”. Perhaps it is worth specifying that the term phyloanalysis, as Burrow himself explains in the glossary, is a “method developed by the author for investigating disorders in human behaviour.”

I cannot enter now into the merit of these issues. They have been confronted either in the book (2013, p. lxvii-lxviii; p. xcii-xciv) or deepened in some papers (E.Gatti Pertegato 1994-a, 1994b, 2009a, 2009b; E.Gatti pertegato & G.O.Pertegato, 1995) and I further developed "Foulkes' roots in Trigant Burrow's writings" at the recent Vienna GASI Autumn workshop.

But what then about Foulkes? Surely he developed in some way group analysis and I think that an honest, accurate, and comparative study, free from preconceptions, should be carried out in order to distinguish his own contribution from that of his very illustrious predecessor, whose work is far from being known in its entirety. [Apart from any other things, it is a

question of: “Dare a Cesare quel che è di Cesare!” or Give to Caesar what is Caesar's].

Anyway, now Burrow's essays on group analytic theory and the methods of the Twenties speak for themselves. I quite agree with you, Kevin, that “Burrow has been ostracised, censored, plundered and ignored” and that time has come to restore the historical truth. As group analysts, to whom history is of the utmost importance, we should not fail this. It would be a remunerative work as it has been with me.

I share and applaud your courageous proposal that "Burrow's work needs large re-assessment."

Many thanks for your dedication and the exacting task of reviewing Burrow's book!

**All the best Edi Gatti Pertegato**

## **EGATIN Study-days, Maynooth, Ireland, April 2013.**

### **"The Use of Power in Group Analytic Training"**

Dublin Airport seemed changed and improved. I had expected a repeat of the melee I recalled at the bus station that had prevailed in 2008 at the time of the symposium. Instead was a smooth transfer to a fairly obvious system of ticket sales (albeit in the open air beside the bus stop) and transfer to the city centre bus that left for Connolly rail station within a few minutes of arriving. Likewise the train ran smoothly though slowly to Maynooth. At first it gave onto the backs of Victorian rows of houses followed by the plainer and sterner looking rows and semis of the Twenties and Thirties, finally passing good looking modern blocks of flats with outdoor areas and a balcony for each apartment and set in parkland. After some rural fields and a river side, and always running alongside the Royal canal of the early 19th century the train arrived at Maynooth on time. In sunny but cool weather I walked five minutes to the town centre where after a brief sally up and down the high street I chose a cafe for a late breakfast.

This was fulsome and filling and I left for the University building, and ended up at the wrong, modern, campus. Through several offices there I was directed the right way and ended up at the nineteenth century campus where the EGATIN study days were located. And what a site! Enormous buildings of Georgian grandeur mainly covered in granite

chippings and then painted over with a thick wash of emulsion, these from the late eighteenth and early nineteenth centuries, two enormous, three-sided quadrangles one behind the other with further outlying buildings of a similar style and grandeur. Beyond this were playing fields for football, rugby and Gaelic football all providing the main elements for the outdoors of a campus – sport, leisured relaxation and reflection. Its classical restraint was attractive.

Maynooth had made a mysterious appearance in my school history lessons; dictated notes on Irish history (“The Irish Question” it was called, the answer to which was – ‘England get out!’) mentioned something called The Maynooth Grant that apparently was meant to soothe Irish Roman Catholic grievance, and was made by the British government at a time when no government money was put into any schooling in the UK. So this is what it was made for. Building a RC university 20 miles from the Protestant capital of Catholic Ireland?

I approached the second vast building and its central entrance where huge wooden doors were closed but in which had been cut two less-than-standard doors through which people had to enter and exit with luggage. It was an awkward passage through it – more on this later. My room was second floor and looked over the second of the quadrangles in which was a garden – more on that later too. Above the door on either side were empty small niches, where, I assumed, once were placed plaster statues of saints. Or would that be statues of plaster saints?

Once downstairs you walked along vast corridors one side of which

looked onto the quadrangle and garden while the other acted as hanging space for large portraits of (large?) bishops and other (mainly severe) reverend Catholic gentlemen. These stretched down all the corridors; it was impossible to avoid their stare or their desire (apparently) to pass judgement. I thought then that these portraits may play some part in the next two days' experience.

We gathered at first for coffee in the Pugin Hall designed by Augustus Pugin of Gothic revival fame – he had also designed the interior of the Houses of Parliament in London and many other Victorian buildings of note, despite dying at the age of only forty. The hall was vast, lofty, and encircled by more religious motifs and statues. The intention in the design was obvious; admit insignificance before the might of God and his ministers, especially the latter. There were about 60 people gathering together for the opening address, the theme for this weekend being “The Use of Power in Group-analytic Training” a subject that always needs highlighting and at last it was being tackled by a group-analytic organisation. The speakers here were Anna Comerford (IIGA, Dublin) Vida Rakic Glisic (IGA Belgrade), Zoltan Terenyi (IGA, Budapest) who couldn't attend, and his paper was read by Margaret Powell, and Dick Blackwell from London. I was a group discussion leader. I said at the start that this was to be a discussion group so I was not providing any interpretations though I might bring some analysis if we got immured in confrontation or other difficulties. Saying that seemed to allow a rapid opening up of the discussion following on from the presentations and meant that everyone became involved with their ideas and reactions quite quickly; EGATIN had obviously alighted on something that

everyone was sensitive to yet which is avoided in large areas of the work they are training or trained in. The power of the venue was remarked on, by both those locally-based and those from beyond Ireland. The power of the RC church; the power, over time, of the church in Ireland, and its current steep decline in measurable and moral terms. The portraits of reverend gentlemen in their clerical suits and fine net curtains set against the current and recent history of Ireland, as well as the recent history of the Celtic Tiger as an economic express train that had quite recently skipped the rails and come to a grinding stop. The power assumed by trainers in their interactions with trainees and how trainings in different countries and their adaptation to the rise of student representation, or the lack of it.

Members from across the European group-analytic world in my discussion group seemed surprised by how quickly they were able to understand one another in this subject area. They seemed pleased to have this opportunity to speak openly, and the three sessions of the discussion group allowed more open expression at the two large group sessions.

On the Saturday afternoon I joined the party of about forty who were escorted by a young attractive female guide full of Irish warmth and hospitality – a student working on her weekend for small needed cash – for a tour around the buildings, grounds and chapel. We learnt that the inventor of the induction coil, Nicholas Callan, did so in the building here, evidence of its science base as a University; no car moves without

one of these on board. We moved on to the main building again and passed through the main gates as a fully opened entrance, no longer a Catholic awkward passage for the unwary and sinful. Then we approached the chapel entrance. This building is enormous; 'chapel' is entirely the wrong description – more like a small cathedral. Our guide must first unlock the door on the inside of the building, count us all through and then lock the door again less anyone unwelcome might enter and remain unknown. She showed us the main floor; it was vast, lofty and built to overwhelm whoever might have been the congregation when finished in the 1890's. Heavy oak pews stretched along the length of the walls like enormous choir stalls in six broad tiers; the altar was carved out of imported chosen solid Italian marble and carved into elaborate statuary; six small chapels were arranged in the apse and in the entrance of one of these was a pair of kneelers which we were told are kept this way since a solemn visit from the then recently married Prince Rainier and Princess Grace of Monaco. The Bishop of the time blessed them. Our guide seemed embarrassed to say that this was its claim to fame in the form of distinguished guests. She also told us that not a penny of government or already existing money was used in the construction of the chapel: all had come from donations made by the local population and from across Catholic Ireland as a whole. "But they weren't allowed in!" said one of the Irish women present. "Not even today it seems" said another. There was utter surprise and shock and anger.

Our guide took us outside for a further stroll through the grounds. We heard that the Peace Garden had two years ago been closed off after a



general threat was issued against the church due to the amount and degree of uncovered child sex abuse by RC clerics. Again there was openly declared anger at this. Finally we reached the cemetery where the reverends and leaders of the Maynooth University and seminary had been buried. The taller and more ostentatious monuments in the shape of Celtic crosses were apparently for those who had died in the Twentieth century and not those from the Nineteenth. Our guide once again pointed out an anomaly in the hierarchy of burial. The main monuments commemorated those men who had held office as clerics at Maynooth; they lay within a twenty-metre sacred square of ground. Then she pointed out other graves on two sides that lay outside the sacred square; on one side were about ten graves of the janitors and grounds men from the last 150 years whose heads abutted the brick wall boundary. On another side were four graves containing the bodies of four nuns who had served in their particular offices at Maynooth also. Once again those who were Irish raised their voices in amazement and outrage at this gendered and class hierarchy of holiness even unto death and beyond. We returned to the main campus and entered at the back of the building. A few of us followed our noses, and discovered another chapel, this time the one used every day by those currently training in the priesthood. This was a room of a high ceiling but with wholly different atmosphere than the previous over-elaborate chapel. Its lines were plain horizontal and vertical. Seating was plain and unadorned chairs in wood. There were several holy works of art in a modern genre depicting biblical scenes that fitted well with this reduced and more fitting sense of religious awe in the contemporary world rather than in the over-elaborations of the Victorian Gothic. It did seem to me much

the better place to contemplate the world and God and our existence than the previous one.

We met again for the final large group. It felt to me like the meeting had been stoked by the tour of the building and grounds, and this I feel dominated the session. The anger was open and enraged at the privileging of the male clergy over the poor laity, particularly the female, of the past and the present, many of whom from the past had been very poor indeed, and at the time of the founding of the chapel would have had vivid memories of the great famine of the 1840's when millions, mainly Catholic peasantry, either starved or fled the country. Those from my discussion group seemed most aggrieved and most vocal in their anger at past and current misuse and abuse of the population that fed them. The two conductors may well have been affected by all this tension as they seemed uncoordinated in watching the time, and it was one of my discussion group who asked at the end: "When is this group meant to finish? Shouldn't it have finished by now? I have to go to another appointment!" before all this was out of her mouth all present realised the error – we had gone almost ten minutes over the hour meeting time.

Many thanks to those in Ireland and in EGATIN who organised such study-days, in particular Mick Fahy, chair of the local organising committee. It was for me a very memorable visit and weekend, and I shall keep these memories for a very long time.

**Kevin Power**

## **Obituaries**

### **Dr W. Gordon Lawrence. 1934 - 2013**



Dr W. Gordon Lawrence touched the lives of many of us across the globe in the worlds of psychoanalytic thinking and organisational consultancy and, as one close associate recently said, he was a friend, he was a colleague, without whom I would have done less, thought less, sensed less, achieved less, has died aged 79.

When working at the Tavistock Institute in the early 1980s, Gordon became convinced that there was a social and political context to people's dreams. He was heavily influenced by reading *The Third Reich of Dreams* by the German journalist Charlotte Beradt, (published in 1968), who asked her medical friends in the 1930s to collect the dreams of patients who consulted with them. All these patients were Jewish. The dreams were telling them of their horrendous future in Nazi

Germany. Gordon said reading them makes your skin tingle. In her book, Beradt said that the totalitarian regime of the Nazis generated paranoia in the German population, particularly Jews. Gordon saw that it was possible to dream socially, to dream not about me, but what is happening to the human condition. In the spring of 1982, with a psychoanalyst friend, Patricia Daniels, he began holding weekly Social Dreaming Sessions at the Tavistock Centre, these sessions were called 'A Project in Social Dreaming and Creativity'. Some years later when Gordon was working in Israel, invited there by Vered Amitzi, Hanni Biran, Sandra Halevy and Judit Trieste, to direct the first Group Relations Conference in Israel, he suggested social dreaming sessions. Gordon acknowledged the enormous debt to the Israel Group, because it was through them that he was able to re-launch Social Dreaming. In 1988 Gordon directed a working conference with title Social Dreaming, Consultancy and Action-Research. He then started Social Dreaming conferences in London, Birmingham and Ireland. In the 1990s he became one of the directors of what became IMAGO International, a small independent group of analysts, scholars, social scientists and therapists. Here, working with Judit Szekacs, he directed a programme of regular Social Dreaming Matrices in London and his mind and ideas were a driving force for diverse generations. Social Dreaming started to flourish in Israel, Sweden, Germany, France, Italy, the USA, Ireland, Finland, Rwanda, South Africa, Holland, Denmark and India.

Social Dreaming is now the subject of PhD theses. Its use has been developed to surface the unconscious and creative thoughts about issues in Management Teams, the preoccupations of disparate groups

about social issues, at Conferences to surface the unconscious issues which are stalking the thoughts of participants. Gordon was interested in bringing social dreaming into the worlds of education and work, as demonstrated in his 1998 book *Social Dreaming@Work* and by his own attempts to create businesses that could bring social dreaming into the workplace. By the time of the publication of *Social Dreaming@Work*, Gordon had started up Symbiont Technologies with Marc Maltz and Martin Walker in the U.S.A. When this project came to an end, Gordon, supported by his lifelong friend and colleague, Bipin Patel, made several attempts to create various versions of companies aiming to promote social dreaming under the name Social Dreaming Ltd. Gordon was President of the Gordon Lawrence Foundation, formally launched in Oxford in 2013, which has the purpose to educate people in the theoretical underpinning and use of Social Dreaming, as a discipline for discovering social meaning and significance in dreams, hence providing a platform for Gordon's long held desire to encourage the development of Social Dreaming in education and academic research. The Foundation plans to sponsor research, publications, conferences and events, also providing bursaries for young professionals to be introduced to Social Dreaming

In 1940, aged six, Gordon was sent to live with his paternal grandparents in the Parish of St Edwards, Buchan, Aberdeenshire. He has written beautifully of these years, explaining how they spoke Doric at home but in the school they talked and wrote in English. He described the rhythm and rituals of this life, Church on Sunday mornings, the visit to his Great Grandmother on the Sunday afternoons, the whistle blown at midday to

summon him to dinner, the excellent food produced by his Grandmother, vegetables and fruit grown in the garden, the wet afternoons when Gordon would retreat to the loft above his Grandfather's workshop and read copies of *Modern Boy* left there by his Uncles. His Grandfather was the local vricht (joiner, blacksmith, sawyer, house painter and sometimes funeral undertaker) and with his wife ran a croft. He also witnessed the transformation of a growing tree into planks and boards.

Gordon's early education was promoted by Mr Arklay, the headmaster of King Edward Primary School, who was an Edinburgh graduate. His Uncle Sam told him of his experiences at Dunkirk and serving in the Far East. Gordon has also described being a member of a Moral Rearmament group as a 15 year old between 1949 and 1951, whose members were teachers, doctors and various other professionals in Aberdeen, with Gordon as one of three schoolboy members. These were weekly meetings, in the drawing-room of the leader, who would read aloud a passage from the New Testament. He subsequently went to Aberdeen University from 1953-56, graduating with an MA in 1957. After a short service commission in the RAEC, starting as Gordon Highlander, working mainly in education, he left the army with the rank of t/Captain. He then worked for Lloyd's & Scottish Finance, but after a year moved back into education being a liberal studies lecturer at Charles Keene College, Leicester. After a sabbatical at Leicester University, where he read the Sociology and Psychology of Education, he was awarded a Diploma in these. He then joined Bede College, Durham, as a Senior Lecturer in the Sociology of Education, in Professor John

Rex's department. John Rex subsequently became known for his influential work on race relations.

Gordon joined the Tavistock Institute of Human Relations in 1971 and worked for eleven years there as an action researcher. In that time he was awarded grants by the Leverhulme Trust, the Department of Employment and two grants from the European Foundation for the Improvement of Living and Working Conditions as a project officer. He was subsequently promoted to being a consultant, was a Joint Director of the Institute's Group Education Programme and a Fellow in the Quality of Working Life.

After Gordon discovered Social Dreaming in 1982 he resigned and joined Shell International for three years. Subsequently, he moved to the International Foundation for Social Innovation, Paris, but resigned when he was sixty.

He was a fellow of the Australian Institute of Socio-Analysis; on the editorial board of Free Associations (UK), Freie Assoziation (Germany) and Organizational and Social Dynamics (UK); and a former board member of the International Society for the Psychoanalytic Study of Organizations; later, a Distinguished Member.

In 1982 Gordon met Allan King, a film-maker. Together they designed a working conference for unemployed Canadian citizens, exploring the

experiences of being employed and unemployed. Much of this four day event was filmed. This resulted in the film 'Who's in Charge?' which was shown at the 28th London Film Festival in 1984. Gordon had contributed to an earlier film, "Them and Us", for BBC Panorama in 1981. He also contributed to BBC Radio Four programmes talking about Social Dreaming.

In "Tongued with Fire", a collection of Gordon's papers on working with groups, published in 2000, he describes how, after leaving the Tavistock Institute, he worked with Eleanor Dorgan and Gerry French in initiating a series of conferences called "Authority for Faith" in Ireland.

Subsequently Alastair Bain invited Gordon to introduce "Authority for Faith" conferences in Australia.

Gordon worked in India, Australia, Canada, the United States, the Philippines, Taiwan, Burkina Faso, and Rwanda, as well as most European countries. He had part-time appointments as a visiting Professor at Cranfield University, the New Bulgarian University, Sofia as well as other functions such as examiner for the University of the West of England. Gordon also wrote poetry and four of his poems were published in Aberdeen University Review.

Gordon published throughout his professional life, starting in 1965. Up to 2012 he had published seven books and over sixty articles. Some of



the books on Social Dreaming were translated into Italian and Hungarian

Gordon married Esther in 1962, with whom he shared his love of music, art, travelling and above all, the good company of friends. They had three children. One of their sons, Alexander, died tragically in 2005. He is survived by his wife, his sons Anthony and David, and six grandchildren.

**John Wilkes**

**Bryan Boswood: 11/08/1933 – 23/08/2013**

*Published online in The Guardian 27/09/13*

*theguardian.com*

My friend and colleague, Bryan Boswood, who has died aged 80, was a group analyst and psychotherapist with a rare combination of gifts in practice, teaching and organisational leadership. His contribution as a training analyst – with whom therapists have therapy for their training – means practitioners in many parts of the world owe their sense of adjustment, the quietness of their inquiry, and its depth and resolving benefits, to the years spent with him. People felt safe with Brian, whose approach was enlivened by metaphors from his previous career as a vet.

Born in Barrow-in-Furness, Cumbria, and educated at Bury grammar school Lancashire, he gained degrees in natural sciences and veterinary medicine at Jesus College, Cambridge, where he met his wife, Janet. They married in 1959, the year he joined the Royal College of Veterinary Surgeons. That affiliation cost them membership of the Plymouth Brethren, in which they had both been raised. He practised as a vet for many years while building a second career in psychotherapy. His son, now Professor of Veterinary Cardiology at the Royal College, succeeded him in veterinary science.

Having retrained first through the Marriage Guidance Council (now Relate) and then at the Institute of Group Analysis, in London, he qualified as a psychotherapist in 1975. He went on to become the IGA's chairman and was the only person to hold both that office and later that of president of the Group Analytic Society, whose membership he helped extend throughout Europe.

Bryan helped lay the foundations for the UK Council for Psychotherapy as the first chair of its analytical psychotherapy section; and for the European Group Analytic Training Institutes Network (EGATIN). Travelling widely, often accompanied by Janet, he contributed to the development of psychotherapy training institutes in Bristol, Exeter, London, and Turvey (Northamptonshire) as well as Denmark, Israel and Norway.

He published little, avoiding the academics of his discipline by what he described as elective anorexia biblosa - against the surfeit of books and journals. Among the qualities for which he is most remembered are his integrity and inclusiveness; his warmth, patience, sensitivity and modesty; and his sense of humour, which helped people get through difficult situations.

He retired in 2004, settling with Janet in Devon where his daughters lived. There, his interests included bell-ringing, choral singing and

lecturing on the physics of tides. Towards the end of his life he reached out to those he knew would be affected – his family, his successors in the field and congregants in his church.

Bryan's commitment to his family was absolute. He is survived by Janet, their children Helen, Judith and Adrian, eight grandchildren and a great-grandson.

**John Schlapobersky**

**A Personal Tribute to Lionel Kreeger, MD, MRCP (Ed),  
MRCPsych, DPM. Born 27 April 1926; Died 18 April 2013**

I feel honoured to give this personal Tribute to Lionel Kreeger towards whom I have felt great affection, gratitude and respect. Born and bred in London, Lionel qualified at Guy's Hospital in 1949. He was appointed a Consultant Psychiatrist and Psychotherapist at the Halliwick Hospital in 1965, where he worked closely with Pat de Maré in establishing a therapeutic community culture employing small and large groups. He moved to the Paddington Centre for Psychotherapy in 1973, and to the Tavistock Clinic in 1978. Lionel qualified as a Freudian Psychoanalyst of the Independent school in 1969. He joined the Group Analytic Practice in 1967, and became a member of the Management Committee of it in 1972. An active member of the Group Analytic Society, he was a staff participant in several workshops and scientific events both in the UK and abroad. He was a member of the Executive Committee of the Group Analytic Society and an important contributor to GAIPAC, writing several articles about therapeutic communities. A Founder Member of the Institute of Group Analysis, he was a training group analyst, a member of the Training Committee, and a member of the Council. Twice the Chairman of the 'General Course', Lionel introduced many of our current members to group analysis. He also functioned as a bridge from the world of psychoanalysis to the world of group analysis. He never really retired formally, continuing to consult to several patients and colleagues, and maintaining his memberships of several professional

organisations.

I would like to share a few personal associations about Lionel as a mentor, colleague and friend. However, I have so many memories and anecdotes about him that it is very hard to know what to leave out, a challenge which always fascinated him in his critical appreciation of many forms of creative work, often alluding to the preoccupations of Bion and Beckett with the meaning of lacks and boundaries. As my mentor, Lionel supervised one of my first psychoanalytical cases. He also helped me recover from a difficult experience with my previous supervisor. Although very often we did little more than smoke, drink coffee and sit in silence, after supervision with Lionel, I felt self-confident, and willing to show the detail of my work.

Lionel helped me with my chapter for his very successful book *The Large Group*. Yet, from time to time he went out of his way to thank me for my contribution. We spent hours discussing cases and ideas. He had many ideas for articles and books, which found expression in the work of his students and younger colleagues.

He took enormous trouble in helping me find a training psychoanalyst, eventually referring me to Adam Limentani, his own training analyst. I soon realised that we had begun to speak the same language of British 'Subject' Relations. We often had the same thoughts when participating in a seminar or 'experiential' group, sometimes supporting each other

with a quick 'snap'.

As a colleague, Lionel was difficult to categorise. Although he was an Independent psychoanalyst, he referred to himself as a group analyst. Actually, in my opinion, he was a neo-Kleinian Group Analyst, albeit one who offered interpretations as hypotheses rather than as identity confirming prayers. He remained open to ideas from various traditions, acknowledging the influence of Jung, Freud, various analysts within the British Independent tradition, Bion, Yalom and even Foulkes. However, Lionel came more and more to focus on the unconscious dynamics of the group and how the members of it related to one another, and less and less on the unconscious dynamics of personal transferences to himself, or in other words on the 'horizontal' rather than the 'vertical'. He appreciated the value of dynamic administration, allowing the group to look after itself.

He was very keen to follow projective and introjective identifications, accepting whatever a patient might bring, but insisting that the truth of an interpretation of such processes was open to 'negotiation'. He was truly 'relational' in his experience of clinical processes. When I once suggested that perhaps it might be better if he were more active, and took more risks with his interventions, he replied that it was always better for a patient to make his own discoveries.

He was a great listener, responsive to the full range and variety of

communications. He loved the Foulkesian metaphor of listening to the music of a group. This was entirely consistent with his love and knowledge of classical music. He took enormous pleasure in attending concerts and operas, often with colleagues who appreciated the connections between conducting a performance and conducting a therapeutic group.

Lionel also appreciated various forms of the visual arts, and often frequented galleries and exhibitions with his beloved wife Marianne, whose paintings, drawings and prints adorned the walls of his consulting room. He was a keen collector of antiques, taking a special interest in ceramics, candlesticks and containers of various sorts, including 'grotesques'. Music, arts and crafts were a source of imagery for his style of clinical communication.

It is confusing that Lionel's two great intellectual interests, 'the large group' and 'envy pre-emption', are so different from each other, until one realises that for Lionel, as for Bion, the large group is a manifestation of the internal worlds of regressed persons, and that envy pre-emption is a way to focus on the most primitive aspects of the human condition. Protecting ourselves from the destructive envy of the object of our own envy involves a shift from the usual focus on protecting the object from our primary envy of it. Lionel explained these ideas with eloquence and simplicity in his 16th Foulkes Lecture 'Envy Pre-Emption in Small and Large Groups', in 1992.



As a friend it is hard to think of Lionel outside the context of his family. Lionel and Marianne were married in 1950 and were inseparable for 59 years until she died in 2009. He was a loving father to Joanna, Lulu and Sarah, each of whom followed Lionel into the medical/helping professions, and an admiring grandfather and supportive father-in-law. These relationships were at the very core of Lionel's personal identity. Lionel and his family were extremely supportive of me and my family. He took great pleasure in holding my new grandson. Certainly they supported us through our personal and domestic trials and tribulations.

I am sure that Lionel was in cahoots with my analyst, helping me have a therapeutic regression while at the same time stopping me from too much acting out. In the process we got through a very great deal of Single Malt Whisky while suffering the slings and arrows of our bets on the market. I seem to remember that we did very well trading the shares of a company which manufactured helicopters, until Lionel made the mistake of interpreting our behaviour, after which we never got it quite right again.

Lionel had a great sense of humour. He used his vast store of Jewish jokes to make an interpretation or to illustrate an important point in debate. For example, he thought that I was too preoccupied with anti-Semitism in England, and advised me to stop commenting on it. I answered that I would, provided that he stopped telling Jewish jokes. He replied 'Fine. I will try. But have you heard the one about humility?'

The only time I ever experienced Lionel as taking delight in the misfortune of another person was when he heard that a colleague in

Detroit, who had written a contemptuous review of his and Pat's Introduction to Group Treatment in Psychiatry, had been shot by a patient. I asked Marianne why Lionel was so bothered by one bad review. She replied that I did not realise how easily Lionel's feelings could be hurt. Incidentally, this book is still worth reading.

When I apologised to Lionel that in recent months I had not come to visit him as often as I had wanted, he said that he understood that I needed space. He accepted my anger towards him for opting out of the political struggles of our profession, and for the consequences of this. He also forgave me for not accepting repeated invitations to become a Partner in the Group Analytic Practice. During one of my last visits, Lionel said that he wanted me to sit with him as he approached death, as much, if not more, for my sake as for his, and that I would understand better after he died. However, he realised that I did understand that during the last few decades he had relinquished parts of himself several times: when he became ill in 1978; when the Group Analytic Practice lost its mojo and subsequently becoming a traumatised aggregate (perhaps in connection with the death of SH Foulkes and the circumstances in which this occurred); and when Marianne became increasingly unwell and finally died in 2009.

Lionel would have called it 'synchronicity' that a few hours after his own funeral, the same room was used for the funeral of Ms Betty Joseph, who was his first psychoanalyst, and with whom he had what he himself called a 'failed' analysis'. Their difficulties influenced the somewhat

forced differentiation of group analysis from psychoanalysis, which Lionel came to regret, thinking that too much splitting and projection was involved. During the last couple of years he felt a strong desire to make peace with Ms Joseph, having heard that she had similar feelings and was amenable to consultation. Lionel had begun to ruminate about having such an experience so late in their lives. However, while sitting with him in almost total silence, I decided I should tell him that Ms Joseph had died a few days previously. I am not sure whether he was relieved or disappointed that he would not have to think any more about the possibilities of reconciliation. I hope that he trusted us with our own collective enactments of this.

I am sure that as a Tribute to him Lionel would really have liked a 'small large group' in which we reminisced about him and group analysis. He would have called it a 'small large group' in order to avoid controversy about whether there really is such a thing as a 'median group'. He would not have wanted us to dwell on the positive aspects of the story, but to discuss how 'it had all gone wrong', which is what he had come to feel. In particular he was concerned that the Group Analytic Society International and the Institute of Group Analysis had expanded too quickly. He believed that block training should have remained a kind of post-graduate specialisation, and an activity to be used only in certain circumstances for certain purposes, such as bringing Group Analysis into a new country or region. He also believed that as a general rule group analysts should be trained in psychoanalysis and psychoanalysts in group analysis. Even if we did not train formally, we should have these experiences both clinically and in supervision.

Perhaps we will be able to give such a gift to him, including our understanding of how it has all gone 'well enough'. The fact that such a memorial event is already being organised is testimony to how much he will be missed by all of us. I personally will remember Lionel as a man who remained a container for the sorrows and sufferings of others, virtually until the very end of his life, taking great pleasure and satisfaction, what in Yiddish is called ' Naches ' in the successes and well-being of his friends.

**Earl Hopper, Ph.D.**

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**AMERICAN GROUP PSYCHOTHERAPY ASSOCIATION  
TO AWARD DISTINGUISHED FELLOWSHIP TO  
EARL HOPPER, PH.D., CGP, FAGPA IN BOSTON, MARCH 7, 2014**

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**NEW YORK, Feb. 11, 2014-** The American Group Psychotherapy Association (AGPA) announced that Earl Hopper, Ph.D., CGP, FAGPA will be awarded Distinguished Fellowship in the Association at its upcoming 2014 Annual Meeting, March 3-8 at the Westin Copley Place in Boston, MA. The Award presentation will take place during the Anne and Ramon Alonso Presidential Plenary Address, Friday, March 7 at 8:30 AM. Distinguished Fellowship is the highest honor bestowed by the Association, recognizing outstanding leadership and contributions to the field of group psychotherapy.

Dr. Hopper has served as a Board member of the Group Foundation for Advancing Mental Health, Co-Chair of the AGPA International Relations Special Interest Group and as a Consulting Editor for the *International Journal of Group Psychotherapy*. He is Past-President of the International Association for Group Psychotherapy and Group Processes (IAGP) and is currently Editor of the *New International Library of Group Analysis* for Karnac Books Limited. Dr. Hopper is a major force in bringing group therapy to clinicians around the world, through his extensive teaching, conference leadership, mentoring of authors and personal writing, and is particularly known for his contribution to the theoretical development of understanding of group process through the social unconscious. He also contributes to community growth and healing efforts, as exemplified by his organizing of *The Imagine Conference* in Israel in 2006 which brought together Arab and Israeli clinicians for constructive dialogue on the heels of the 2<sup>nd</sup> Intifida.

"The Distinguished Fellowship designation recognizes those who are seminal leaders, teachers, clinicians and authors in the global community of group psychotherapy," said Kathleen Ulman, Ph.D., CGP, FAGPA, AGPA President. "Dr. Hopper, with his internationally renowned leadership in AGPA and the group psychotherapy field, epitomizes this recognition."

Contributions in honour of Dr. Hopper can be made to the Group Foundation for Advancing

Mental Health at [www.agpa.org](http://www.agpa.org).

This award presentation is a highlight of the AGPA's 2014 Annual Training in Boston. Entitled "Group: Creating Connection in Turbulent Times," this meeting attracts more than 1,000 group therapists, researchers and scientists from around the world. Group therapists of all disciplines will gather to learn the most effective techniques in working with a variety of populations in groups, an increasingly utilized modality due to its effectiveness and cost-effectiveness. The theme reflects the meeting's emphasis on the power of groups to connect individuals and communities in meaningful ways and foster solutions to personal and public challenges. For more information, contact AGPA at (877) 668-AGPA (2472) or visit [www.agpa.org](http://www.agpa.org).

### **About AGPA**

The American Group Psychotherapy Association is the foremost professional association dedicated to the field of group psychotherapy, operating through a tri-partite structure: AGPA, a professional and educational organization; the Group Foundation for Advancing Mental Health, its philanthropic arm; and the International Board for Certification of Group Psychotherapists, a standard setting and certifying body. This multidisciplinary association has over 2,500 members, including psychiatrists, psychologists, social workers, nurses, clinical mental health counselors, marriage and family therapists, pastoral counselors and creative arts therapists, many of whom have been recognized as specialists through the Certified Group Psychotherapist credential. The association has 31 local and regional societies located across the country. Its members are experienced mental health professionals who lead psychotherapy groups and various non-clinical groups. Many are organizational specialists who work with businesses, not-for-profit organizations, communities and other "natural" groups to help them improve their functioning.

## **Group Analytic Concepts: The Location of Disturbance**

“This is a new concept in the sense in which it is here used. If one looks at a psychological disturbance principally as located, taking place, in between persons, it follows that it can never be wholly confined to a person in isolation. In a group- analytic situation disturbances can be traced in their ramifications. The total configuration then puts a different emphasis on the disturbance as manifested in any individual concerned. If the focal point of a disturbance, say a symptom, is found in any one individual, this corresponds to an organic basis, or to deep roots inside this individual, going back to childhood. Even then, the group is affected, as a background, by this individual's disturbance, and has to give an answer to the problem raised.

The location of a disturbance is related to the definition of symptoms, in operational, dynamic, terms and accompanies continuously the group-analytic process. Implicitly many examples have been given. Here is a simple example: --

(Group P.) Miss S. overcomes her silence first time, when I am absent. Her inhibition to speak is partly located in me. She is, however, not inhibited when talking to me alone. What she cannot cope with, is to speak in my presence (as a transference figure) inside the group situation, to share me with others.....

One of the most difficult and at the same time most important points in the conducting of groups, is the location of disturbances in oneself.

Ideally they should not be caused by one's own character - or other disturbances. The less they are so caused, the more correctly can one locate the group's disturbances, as they almost invariably involve the Conductor in his position as a leader. This is, where the Conductor must be standing not only inside and outside the group, but also inside and outside himself, at the same time. His problems must be solved inside the group situation itself, like those of any other member.

If he has disturbances interfering with his function as a conductor, or leader, and which, in principle, he could not reveal to the group, he is not in a fit state for such function.” (Foulkes, 1983).

“It seems to me that the Kleinian attitude to transference is predicated on the supreme significance of the infant-mother dyad as the location of disturbance. Troubles start at this earliest point and it is only if these ‘hot spots’ can become lived experience within the analysis, and interpreted through the here-and-now of the transference, that internal change becomes possible. For this to happen, there has to be a regression. Appropriate attempts to interpret past experience as significantly influencing the present are not excluded, but are downplayed as defensive on the part of patient or analyst and of lesser therapeutic value than here-and-now interventions” (Cambrey and Carter, 2004).



“A given psychological disturbance of the individual can be repetitively expressed and described in terms of libido evolution and fixation. The same disturbance may also be described in terms of location in a group relation and be repetitively expressed as disturbed group communication, as distortion, dislocation, negation (etc.) of the situation lived in the ‘here and now’, which takes on meaning in the childhood constellation (of father, mother or brother figures). When we describe this process of communication within the matrix of an actual (concrete) group we speak of locating the disturbance of the individual in his ‘personal group matrix’.

By the same kind of reasoning one has located the individual’s disturbance by referring it to stages of libido evolution-inside a general view of psychogenetic evolution” (Rita, M, 1968).

## **References**

Cambray, J & Carter, L (2004). *Analytical Psychology*. Brunner-Routledge.

Foulkes, S.H. (1983) *Introduction to Group-Analytic Psychotherapy: Studies in the Social Integration of Individuals and Groups*. Maresfield Reprints.

## **Report of the GAS International/IGA Librarian**

This is a bit long-in-the-tooth, as I did not receive the September and December 2013 issues until January 2014, so have only just had a chance to respond to Robi Friedman's comments on the Library [Group-Analytic Contexts, September, 2013, p.4]. I am grateful to Robi for publicising the Library, but there are some misapprehensions. Firstly, we have not established a new library committee. A library committee has now failed three times, and no-one has been able to suggest a viable remit for such a body: rather, following an exploratory meeting, in September 2013, at which it was agreed that a library committee was not viable, we have established an informal 'library support group', the remit of which is to help me critique stock, with a view to the weeding of out of date and non-relevant stock, given that we are severely limited for space. NB – I have several times asked, through GA Contexts, and to IGA members via Dialogue, for members to help with this issue, and that request still holds good.

Robi praises the citation supply service, but this is only one of the many services that the Library offers: I lend books, provide literature searches, answer queries .. and the entire stock of the Library can be investigated on the Library database – full information, guidance and the weblink are on the library page in member's area of the GASi website.

On receipt of a citation, what you sign is not, just, 'a statement that you got the article', but a copyright declaration – read the small print! – which explains what you can and cannot do with that citation, under copyright law.

Robi says 'our Library .. is almost never used by our members'. Why ?! Answers on a postcard [i.e. by email] to me, please! If there are problems or issues that prevent GASi members from using the Library, I would like to know about them, in order, if possible, to solve them.

NB All new GASi members receive a 'library welcome' with Library guidance and information on how to access and use the Library database.

NNB: NILGA [the New International Library of Group Analysis] has published and we have received, five new titles, with another four forthcoming.

**Elizabeth Nokes**, IGA/GASi Librarian: [elizabeth@igalondon.org.uk](mailto:elizabeth@igalondon.org.uk)

## **Request for Foulkes Letters and Documents for Society Archives**

We are appealing for letters, notes, and correspondence from Foulkes that Society members may possess. This will add to our already valuable society archive that contains much interesting material, papers and minutes and that is a significant source of information on our history and development.

Please contact Julia in the GAS office if you would like to donate any original or copied documents:

Group\_Analytic Society

102 Belsize Road

London NW3 5BB

Tel: +44 (0)20 7435 6611

Fax: +44 (0)20 7443 9576

e-mail: [admin@groupanalyticsociety.co.uk](mailto:admin@groupanalyticsociety.co.uk)

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## **Events**

### **GAS International Management Committee announces the creation of a Quarterly Members Group for all members**

The dates for the second year's sessions, to be convened in London, are:  
5<sup>th</sup> January, 12<sup>th</sup> April, 5<sup>th</sup> July, 25<sup>th</sup> October 2014

Each Saturday, there will be three 90-minute sessions with a 90-minute break for lunch; the day will run from 9.30am - 4.30pm with the first group starting at 10.00

The conductor for the group will be Ian Simpson.

The venue will be the Guild of Psychotherapists, 47 Nelson Square, London SE1, three minutes walk from Southwark Underground station. In addition to the large group room, we will have the use of a kitchen; morning refreshments will be provided. For lunch, the Guild is in an area where there are many good, inexpensive places to eat.

The fee for the group will £25 per day or £80 for the year.

You can pay on the day by cash or cheque  
or in advance to the GASI office  
at 102 Belsize Lane, London, NW3 5BB,  
+44 20 7435 6611

## **16<sup>th</sup> Triennial European Symposium in Group Analysis 2014**

*We invite you to experience one of the most pleasant, intense and unforgettable experiences in 2014*

### **“Art Meets Science: Exploring Challenges and Changes”**

**28th July – 1st August 2014**

**Portugal – Lisbon**

The 16th GASInternational European Symposium in Group Analysis "Art Meets Science: Exploring Challenges and Changes" will be held in Lisbon, Portugal, from 28 July till 1 August 2014. It's organized by the Group Analytic Society International (GASI) with the collaboration of the Sociedade Portuguesa de Grupanálise e Psicoterapia Analítica de Grupo (SPG PAG).

Portugal is a country, founded in the 12th century, with a very diverse geography where you can find romantic mountains as Serra da Estrela or Gerês, Alentejo's lowlands with magnificent golf courses. In the north, the city of Oporto is a wonderful city with its centre that became World Heritage, along the River Douro full of vineyards where the Port wine comes from. There are beautiful and wonderful beaches twenty to thirty kilometres away from the centre of Lisbon, beaches where you can have a refreshing dive in the ocean with the possibility to surf, paddle or kitesurf on the waves. In Nazaré, the biggest wave – 30m – was surfed in 2013 by Garry Mc Namara.

And finally the Algarve as the paradise of beaches and golf courses.

Portugal has 15 sites inscribed on the list of the UNESCO World Heritage (UWH) Sites.

Lisbon is a city surrounded by the River Tejo. The venue of the Symposium is close to the castle and other important monuments and places. Much of Lisbon's early history is still evident in its collection of architectural buildings. Two of them have been classified by the U.W.H. Sites – Belém Tower and Jerónimos Monastery. Nearby - 27 Km – away from Lisbon you find Sintra, another spot of U.W.H., with its elegance and historic and natural land markers.

Lisbon is also the birthplace of Fado, which became Intangible Cultural Heritage of Humanity (I.C.H.H.) in 2011:

<http://www.rtp.pt/noticias/index.php?article=503874&tm=4&layout=121&visual=49>.

And last but not the least, Mediterranean food became also I.C.H.H. in 2013:

<http://www.publico.pt/cultura/noticia/nao-publicar-dieta-mediterranica-1614980>.

According to a 2013 survey carried out by Lisbon's Tourism Observatory, Lisbon appears on top of the list as conference destination and is recommended as tourist destination. In a 2011 study of the same Observatory, 91% of the interviewed visitors would visit Lisbon again and 78% included Lisbon among their personal top 10 destinations to discover. Furthermore, over 80% said that Lisbon is a multicultural, unique and romantic destination, as well as a peaceful city.

By participating in the 16th GASI Lisbon Symposium you will get a glimpse of this city that you will never forget.

The 16th Symposium will be an opportunity for open debate about challenging themes, through theory-based presentations, supervision and discussions on the experience of being in groups.

A wide range of themes and sub-themes can be addressed: “Is conducting groups an Art and/or Science?”; “the Disruptive Forces in Individuals, Groups, Organizations and in Societies” or “The Implication of Globalization”. The clinical wisdom theme is so diversified that goes from “questioning group analytic assumptions” to “Dreaming in Group Analysis”. Finally, under the theme Aesthetics and Ethics, discussions about the “Quality of Life and Well Being through Group Analysis” or “Sex and Gender in Group Analysis” will be of great interest. This is just a scent of the dynamic that will surely be created!

This Symposium may be a challenge not only for those who work in analytical therapeutic settings like group analysts or psychotherapists (individual/group/family) but also for those who engage in other therapies like art therapy or psychodrama. Furthermore there are many other applications of group analysis: either in medical settings (for medical doctors, psychiatrists, clinical psychologists, occupational therapists, social workers in inpatient or outpatient departments, day hospitals of institutions of public or private health), in educational settings (for teachers, educators, educational psychologists and other professionals in child care, schools or other educational facilities), in organisational settings (coaching, team building for managers, workers in business organisations) or in research about group processes and therapeutic outcomes.

In addition to keynote speakers in the area of Group Analysis, we rely on the presence of two invited speakers connected to the Art and Science: Professor Giacomo Rizzolatti, one of the neuroscientists who discovered the Mirror-Neuron System, which has been a fundamental contribution to clarifying and confirming some concepts in Psychology, Psychotherapy and Group Analysis and Architect Souto de Moura, the brilliant practitioner and researcher in Architecture who won several awards such as the Pritzker Prize in 2011 and the Wolf Prize in 2013.



The other main speakers are experienced Group Analysts: Guilherme Ferreira (Group Analysis: The Different Approaches – the Portuguese Contribution. A tribute to E. L. Cortesão), Marina Mojović (Crisis: The Matrix Disrupted), Kristian Valbak (Clinical Wisdom), Dieter Nietzgen (Aesthetics and Ethics).

As is usual at these Symposiums, you may participate in small, median groups or Social Dreaming Groups, and the daily large group, conducted by two experienced group Analysts: Paula Carvalho and Thor Kristian Islands.

It is important to remember that Lisbon hosted the 1st GAS Symposium of Group Analysis in 1970. Group Analysis was introduced in Portugal in 1956 by Eduardo Luís Cortesão, a psychiatrist and Full Professor of Psychiatry, who was trained in Group Analysis by S.H. Foulkes. He introduced specific concepts in group analytic theory and technique which are the basis of what we use to call the Portuguese School of Group Analysis.

English will be the official language but in case of language difficulties we will try to facilitate the communication and comprehension as much as possible.

Do not miss this excellent opportunity to get to know us and for us to get to know you.

For more information please find [www.lisbon-symposium2014-gasi.com](http://www.lisbon-symposium2014-gasi.com)

On behalf of the Local Organizing Committee,

**Ana Luísa Teixeira**

**Isaura Manso Neto - Chairperson**

## **Information about conference accommodation in London and donations to the Society**

Please see the GAS Website at:

<http://www.groupanalyticsociety.co.uk/>