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THERAPEUTIC AND EXPRESSIVE FUNCTIONS OF PHOTOGRAPHY
FOR FORMER PSYCHIATRIC PATIENTS

BY

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TABLE OF CONTENTS

CHAPTER I: INTRODUCTION 1

 Problems Faced by Former Psychiatric Patients 1

 Relationship to Art Education 3

 Project Objectives. 5

 The Thesis. 7

 Pilot Efforts 8

CHAPTER II: REVIEW OF LITERATURE: EXPRESSIVE AND
 THERAPEUTIC FUNCTIONS OF ART. 16

 The Expressive Functions. 16

 The Therapeutic Functions 23

 Use of Photography to Fulfill Therapeutic and
 Expressive Functions. 30

CHAPTER III: IMPLEMENTATION OF THE PHOTOGRAPHY PROJECT. 35

 Required Materials and Supplies 35

 Length of the Photography Project 35

 Group Meeting Locations and Darkroom Facilities 36

 Procedures in Learning Photographic Processes 36

 Interviews, Questionnaires, and Exhibits. 41

CHAPTER IV: CASE STUDIES OF EIGHT FORMER PSYCHIATRIC PATIENTS . . 43

 Individual Case Studies:

 Case 1: "Bob". 44

 Case 2: "Debbie" 54

 Case 3: "Bruce". 66

 Case 4: "Bill" 77

 Case 5: "John" 91

 Case 6: "Pat". 103

 Case 7: "Jonathon" 115

 Case 8: "Johnny: 127

 The Photography Project as a Whole. 138

CHAPTER V: CONCLUSION 141

 Relationship of Findings to Readings and Thesis 141

 Implications Suggested by the Results of the Project. 145

 Recommendations for Future Use with Former
 Psychiatric Patients. 148

 Recommendations for Use with Other Populations. 151

APPENDIXES

Appendix A: The Questionnaire. 154
Appendix B: Photo Supplies and Equipment Used. 163

LIST OF PHOTO ILLUSTRATIONS. 164

FOOTNOTES. 165

BIBLIOGRAPHY 166

Chapter I

Introduction

Art can have important expressive and therapeutic value for most of us, as we all have the inner desire to communicate our thoughts to others in some form. It gives us a feeling of satisfaction when we can create something. Through art forms, we are able to give something of ourselves to others, so that they might also share in our pleasure and sense of accomplishment.

In my research, the photographic medium provided a special population in our society with opportunities to be self-expressive. Eight former psychiatric patients from the Off the Square Club in Madison were taught how to take photos and learned basic darkroom techniques. The experience was meant to partially fulfill some of the major needs of these deinstitutionalized persons.

Problems Faced by Former Psychiatric Patients

The need for self-expression is sometimes more critical for those individuals who have experienced mental illnesses and emotional breakdowns. Former mental patients encounter an overwhelming barrage of social problems after deinstitutionalization. Emotions, attitudes, and other personal communications of importance to the individual are sometimes difficult to express in words. This lack of communication skills forms a barrier between the ex-mental patient and the people

he comes into contact with. Unfortunately, even when the former psychiatric patient possesses adequate oral communication skills, there are few people who are willing to listen, let alone understand him.

The mental hospital setting provides a structured lifestyle for its patients. This non-pressured, organized atmosphere establishes a certain degree of stability for the individual that doesn't necessarily exist for him after he's thrown back into deinstitutionalized life.

Gloria Martony is a Madison social worker who has a degree in art. She notes that the problem with many of her formerly institutionalized clients stems from their need for structure. Without it, they have a tendency to float through the day and not accomplish anything. They have a need for goals in their lives and for feelings of success that can result from working things through to completion.¹

The ex-mental patient needs opportunities to interact with others. Such occasions provide chances for his social skills to develop. They also establish a means by which the desires to develop a sense of community spirit are fulfilled through the realization that he or she can be a contributing member of society.

Decision-making roles that confront the newly-released psychiatric patient also present problems. In the institution, most of the decisions are made for him by the administration and staff. He has no choice about where to sleep, when to eat, or whether to take his medication. When released, such responsibilities are suddenly turned over to the individual. Many former psychiatric patients experience

difficulties in coping with decision-making after deinstitutionalization.

Poor self-images and lack of self-confidence are other problems faced by the mentally ill after dropping back into society. They need a good dose of "success" to spark the courage and desire they lack to go out into society and face the realities of life with more positive attitudes toward surviving outside the institution.

Teaching independent living skills such as cooking, managing money, applying for jobs, and good health habits are necessary, but not sufficient for a complete life. To overcome social problems encountered when released from a mental institution, the former patient must be capable of expressing himself. If the individual is unable to communicate to others in some form, be it orally, visually, or both, the personality will lack total fulfillment. Without an outlet for self-expression, anxieties continue to dominate. Good grooming and the ability to fill out a job application cannot land a job. The ex-psychiatric patient must be able to communicate during an interview as well. Learning to express feelings, attitudes, and ideas helps break down the feelings of isolation from the rest of society and creates more positive attitudes about the self.

Relationship to Art Education

As an art educator, I've come to the conclusion that my professional realm is not limited to teaching in a public school system.

It extends to any individual or group that has a special need to communicate to others and/or possesses creative potentials which need to be released or developed in some form.

My philosophy of teaching art includes: 1) Teaching of skills to be used as a means of expressing one's ideas; 2) Encouraging individuality and the expression of personal statements; 3) Establishing an atmosphere conducive to the fulfillment of self-expressive needs and desires; and 4) Developing appreciation for the expressive work of others.

I consider it my obligation to society as a whole to introduce a means by which all individuals can enjoy creative art expressions. Photography provides a technique through which a person is able to visually communicate what may or may not be too difficult to express in words. Taking photos, or "making" photos, is more mechanical than painting or a variety of other art processes, but it's a quicker method, and the results are more instantaneous. These characteristics tend to appeal to people who might otherwise shy away from more traditional artistic forms of self-expression. If an individual can find success in producing creative and original photographs, perhaps he will gain enough self-confidence to extend his expressive desires into other art media as well.

My previous work in art education took place in public school systems, so I chose to extend my professional influence further out into society for my research. I selected former psychiatric patients

as the population to work with because I wanted to experience new challenges never before encountered while teaching in public schools. Working with adults who had been previously hospitalized for emotional problems provided a very challenging opportunity for my purposes. I felt that photographs could fulfill specific therapeutic and expressive needs of these people.

Project Objectives

The needs of the former mental patient have already been mentioned. The objectives for this research project dealt with using photographs and/or photographic images produced by each participant to help fulfill his/her needs to be expressive and to help "heal" mental and social disorders or maladjustments.

Specifically, participation in the photography project was meant to provide ample opportunities for each individual to interact with others. This would allow for growth in communication skills and instill self-confidence in the person's abilities to be creatively expressive. At the same time, self-recognition of the former psychiatric patient's capabilities to contribute to others would be established. Acquiring and acknowledging an appreciation for the attempts of others in the group to be creative and expressive would also develop.

Environmental awareness and self-awareness were also objectives associated with taking photos. When searching for subject matter that was of personal value to the photographer, he/she would become more observant of environmental surroundings. The individual would

gain more insight into his/her own values as a result of the images chosen to be photographed. This could lead to self-analysis resulting from self-discovery, and possibly assist the person in coming to grips with emotional problems. What would be learned through the photos could serve as therapy for the individual.

Scheduled meetings and specific assignments for the photography group would offer a pattern of structure. As previously mentioned, the former psychiatric patient requires a sense of direction and organization in order to cope with the world outside the mental institution. Being held responsible to the group, the instructor, and to themselves for attending the meetings and completing the assignments would give each participant the option to follow-through and gain respect, or fall-through and lose it. In this way, the individual was placed in a decision-making role and was given the choice of living up to the expectations of others, or falling short and losing self-esteem.

Learning basic darkroom techniques would also require a certain degree of decision-making. Choosing appropriate exposure times, selecting which negative to enlarge, and deciding what size to make each enlargement are factors each photographer would have to determine.

Another goal of the photography project, which would help fulfill the needs of the ex-mental patient, was to make available to each person the pleasures and satisfactions that producing photographic imagery can offer. The self-satisfaction that would result from taking part in this photographic experience could have therapeutic value.

To say that all photographic efforts would spell success for each member would be idealistic. However, learning to accept the possibility of failure would help treat those individuals who feared defeat. The trial and error found in the darkroom work could encourage the development of new patience. If the former psychiatric patients could learn perseverance by doing photography, perhaps this might carry over into other facets of their lives and eliminate some frustrations and anxieties.

The Thesis

It is my contention that former psychiatric patients, as well as most other individuals in society, have specific survival needs that must be fulfilled if they are to adequately cope with daily life situations. Some of their needs include finding outlets for self-expression, experiencing structure in their lives, establishing goals to work towards, interacting with others, making decisions on their own, and developing self-confidence and improved self-images through successful experiences.

I believe that part of the necessary adjustments required of these individuals can be met through the expressive and therapeutic functions of photography. Through this project, I will seek to demonstrate that photography can provide former psychiatric patients with a means to visually express themselves. Being responsible for specific assignments, following directions, and reporting to class on a regular basis will require organization. Opportunities to relate

to others will be provided for in the classroom setting and when picture-taking. Darkroom work will give each person ample chances to make choices about which negatives to use, how much to crop out of a photo, how light or dark to print a composition, and so forth. Since there are a variety of phases to the photography project, each former patient should discover something they enjoy and are successful with. It might involve the actual photographing of images, discussing photos, developing film, enlarging prints, or meeting people and making friends with others who share a common interest.

Pilot Efforts

I worked with several members of the Off the Square Club in a pilot program for my research in November of 1980. A paper entitled "Photography as an Approach to Environmental Awareness for the Mentally Ill" resulted from this experience.

The members of the Off the Square Club describe their organization as "a comfortable place where people can find companionship and people to talk with. The environment is a low-key, non-pressured atmosphere where people who have been previously hospitalized for psychiatric reasons can come when they feel like it. Every member has had at least one hospitalization and finds that, in order to get readjusted to the community, one needs to learn skills in communication, daily living, and just learning to be creative again."²

I, along with many others in society, have mistakenly held the belief that there is a need by the mentally ill to live in groups

with other patients and have many things done for them. After doing my research with a segment of this particular population, I've come to the realization that many of these people don't need this. In fact, several of them have the potential to be successful citizens and are quite capable of making worthwhile contributions to society. They only need opportunities to prove themselves.

Many institutionalized mental patients are able to be released from the hospital and move into more independent and productive roles in society if they receive adequate after-care. Ronald Peterson, an ex-mental patient from Rockland State Hospital in New York, feels that many released patients aren't ready to work at a real job right out of the hospital, but need a place to go where they can be with others, interact, and be given the chance to contribute in some way.³

Peterson found his "chance" at Fountain House in New York, which was founded by four ex-mental patients for the purposes of involving released patients in decision-making roles, enabling them to develop a sense of community spirit, and sparking the courage and desire to go out into society and face realities, thus becoming responsible members of their environment.

It is on this same principle that the Off the Square Club is based. The Club was organized two years ago and is affiliated with the Central Y.M.C.A. It's a "walk-in" organization, so the ex-patients are making a decision at the time they come in the door of the old house owned by St. John's Lutheran Church at 310 E. Washington Avenue in Madison, Wisconsin.

Peterson stated that, "Everyone has to have something to do," and believes that just because a person is given financial support in one form or another doesn't necessarily indicate that he's totally disabled and incapable of doing things that can mean something to himself and to others.⁴

Becoming aware of this need presented the opportunity and challenge I'd been looking for: A population in the Madison area that I could work with on a one-to-one basis in the area of environmental awareness. The camera would serve as the "window" through which the environment could be viewed. Emphasis would be given to my theory that an individual's personal background would have an effect on how he perceived his surroundings.

Prior to meeting with the group, I established my principal objectives for this endeavor to "aesthetically socialize" a small section of the community. I prematurely predicted that these people would have a desperate desire to be enlightened in the area of environmental consciousness! Little did I realize that they already had, for the most part, a very keen and sensitive insight into what made themselves and the rest of society tick! In fact, it was I who "saw the light" as a result of the program!

The basic goals for the pilot project included the following objectives:

- 1) Making participants more aware of their environment.
- 2) Teaching them a better understanding of personal values.

- 3) Developing positive self-images and an acceptance of their roles in society.
- 4) Teaching them to visually express themselves through photography.
- 5) Developing self-confidence in their creative abilities to be expressive and capable of contributing to others.
- 6) Acquiring and acknowledging an appreciation for the attempts of others to be expressive.

After I set my goals, I needed some equipment! I purchased four used Instamatic cameras from the local Goodwill stores in Madison and several rolls of 12-exposure, black and white film.

At our first meeting I talked individually to members of the Club in order to get informally acquainted before discussing my photography project with them as a group. This helped make the initial confrontation more comfortable.

After eating lunch with Club members and socializing for a while, I gave a presentation to the group. Included was significant information about my own background in art. I showed examples and discussed some of my photographs. The "environmental awareness" project was explained, and I mentioned the purposes I hoped would be served through their participation in the photography experience. Several members expressed interest, so I distributed more specific assignment information to these individuals. Instructions for camera use and film loading and unloading procedures were also given.

Some of the volunteers for the project had never used a camera before, so this was another reason for using Instamatic cameras. Not only are they inexpensive and durable, but they're easy to operate. I wanted them to be successful because of their eagerness to plunge into the opportunity being given them. At the same time, I also stressed the possibility that some of their photos might not turn out just the way they would like them to. Ronald Peterson stated in his article that, "It's not all success. They need the chance to fail, as long as they still want to keep trying."⁵

The photo assignment was very direct and uncomplicated. I asked each person to take a total of twelve pictures. The three categories of possible subject matter included: 1) PEOPLE, 2) PLACES, and 3) THINGS. They were not limited in any way concerning how to divide up their shots. They could choose which categories interested them the most.

Included in their hand-out was a form that was to serve as a record of the photos taken. Participants were asked to write down the subject matter or title of each shot and to briefly describe the reason they considered it to be of significance or worthy to be photographed. We would be using these notes for reference when discussing their contact sheets.

I only gave the group two days to do the assignment before collecting the film and having it processed. The contact sheets of each set of negatives were printed for our next discussion meeting.

When the photographers checked their contact sheet results, a sense of pride and accomplishment prevailed. They seemed encouraged by their own work and were very much interested in the photos taken by the others.

At this stage, I went into more detail about how I believed a person's background could have an effect on the subject matter chosen and on the manner in which the individual presented that subject matter in his or her photographs. We discussed how factors like 1) the places we've lived or visited, 2) the family we come from and the people we know, and 3) the experiences we've had could influence our photographic images. These elements help determine who we are and the values we possess. They also serve as the basis for the feelings and attitudes we harbor about certain things in our environment.

This would be a chance to see if a mental patient from Fountain House was correct with his theory about people who have been institutionalized in mental hospitals: "People will behave according to their surroundings. Now you take anybody, put them in an institution, call them a patient, put them on a bed, treat them like.....do everything to make them feel sick. After a while, he's going to start believing it, whether it's true or not."⁶ I wondered if the fact that each of my participants had been in a mental hospital would show up in the photographs or if some of the factors that had been causes for their mental problems would be evident in the images.

The results of the re-evaluations of the photos were more insightful than the notes that were jotted down as each picture was snapped. Each person briefly discussed his/her "life history", and applied it to the photos he/she had taken.

Through the pilot project I attempted to teach a group of former psychiatric patients how to become more aware and appreciative of their environment. As a result of taking photos, they began to have a better understanding of their personal values. Positive feelings about themselves and their potentials to be more visually expressive and perceptive of their surroundings were also evident.

This photographic experience was just the beginning for this group of ex-mental patients. They had only started to develop self-confidence in their creative abilities to be expressive and to appreciate the attempts of others to do the same. I felt that I had initiated something that should be continued.

I decided to extend my work with the Off the Square Club photography group, after noting the enthusiasm and interest expressed for taking more photos and learning basic darkroom procedures by group members. They appeared anxious to continue our sessions and asked when, not if, the work could resume! Obviously, they were getting a great deal of pleasure and satisfaction from the experience, and this was a major factor that contributed to the therapeutic value of my work with them.

I didn't plan to involve my study with the psychological analysis of the photos taken by the ex-mental patients. I was chiefly concerned with the use of photography as a means of visually communicating whatever these people had an inner need to express. Whether something could or could not be verbally expressed, photography would serve as an outlet for the individual to relate to others. Instead of keeping something bottled-up inside, it could be released through the person's photo images. In other words, photography could have a "healing" effect and therapeutic value as a sort of release mechanism for tension and anxiety.

Chapter II

Review of Literature:

Expressive and Therapeutic Functions of Art

The Expressive Functions

Prior to working with the former psychiatric patients from the Off the Square Club, I had minimal understanding of the theory and practice of art therapy. I felt the necessity to study the topic in order to somewhat prepare myself for working with this population in an appropriate manner. Information gained from other research experts would hopefully back up my own theories and findings on the expressive and therapeutic values of photography. I would first like to review some of the expressive functions, as they apply to the people I worked with from the Club.

Bill was one of the participants in my research project. He said it was difficult for him to talk about his personal problems with people. However, after I interviewed Bill about his set of photos at the end of the project, he stated that he was glad we discussed them. He said he noticed a pattern in his moods when looking through his images, and this helped him sort out many of the things that had been bothering him. When looking at the series of small contact sheet prints, he performed a self-analysis of his feelings during the period that he was involved in the photography group. It gave him more insight into past experiences that influenced him. By viewing

and discussing his pictures with me, several things were brought up to the surface, and this helped clear up a few of his problems.

Among the reasons Bill gave for his difficulty in discussing his problems with others was this: "Super Man can do anything, including handle his own emotional problems!" Bill came from a family of men who constantly projected the masculine image. Consequently, he felt an obligation to be strong and capable of coping with his personal problems without outside help.

Bill realized he had emotional problems when he was in high school. If he could have dealt with the problems at that time, Bill believes he wouldn't have need hospitalization later in life. He wasn't able to express his anxieties to family or friends because this would be a sign of weakness, so the pressure and frustration continued to build. He needed a means through which the pent-up emotions could be released.

Elias Katz and Florence Ludins-Katz discuss how one's internal feelings can be liberated with creative self-expression in Creative Art of the Developmentally Disabled. They believe:

Creative self-expression is the outward manifestation of what one feels internally. He may not be aware of exactly how he feels. But there's that sensation, something very low-keyed, sometimes explosive, for which he must find an outlet. Given the right kind of environment, this force will result in a creative act.....It may be what one sees or experiences in the environment or a transformation of it. A person gets a feeling he wants to share with others, to portray his feelings, to make his feelings known..... It may be a reaction to inner moods, feelings, or

sensations.....Often we ourselves aren't aware of what stimulates us, of what changes our moods or feelings. We can't always connect our feelings to what's going on in the world.¹

Bill found an outlet for his self-expressive needs in photography. It wasn't until our discussion about his photos that he got a grasp on the mood patterns he'd been experiencing during his participation in the group. I had noticed behavioral changes in Bill throughout the project, but he always explained to me that he needed to work out some personal problems that were bothering him. The self-analysis of this critical period for Bill's mental health will be discussed in depth later in my writing.

More about the lives of the former psychiatric patients was revealed after I viewed some of the images they captured with their cameras. Through their photographic imagery, I came to visually experience daily life situations encountered by each individual, and gained insight into what the world looked like through the eyes and minds of the ex-mental patients. In Self-Discovery Through Self-Expression, Mala Betensky stressed that, "Every work of art, and many in psychotherapy, express and mean something: They do something to the observer. What they do to the observer is to communicate something to him and to arouse an experience in him."² Perhaps the former psychiatric patient could make society more aware of his condition through the photographic medium. This might make others more receptive and understanding of the population.

Most of the people I worked with in the photography project were either unemployed or held part-time jobs. This resulted in a lot of free time to be out on the streets taking pictures. By glancing through the contact sheets of photos taken, I developed a better understanding of what each person valued, saw how backgrounds influenced personalities, and learned why individuals related to others in certain ways.

Indications of the limitations in travel due to lack of transportation and money were obvious, because most of the photos were taken in the immediate Madison area. Appreciation and a sense of good observation of the environment have an opportunity to develop more among people who spend their free time out on the streets.

According to Bernard I. Levy, Professor of Psychology at the George Washington University, Betensky used art "to help her patients recognize recurring themes in their lives and, thus, to bring into focus the problems with which they were struggling."³ Certain city themes were common in the photos taken by the former psychiatric patients in the photography group. Snapshots of the Capitol building were the most frequently taken photos of all the environmental shots. This was symbolic of the city in which they lived. They identified with it as a part of their lives.

It was later discovered in the personal interviews that the city itself was one of the obstacles that stood in their way of getting along successfully outside the institution. It represented a fast

lifestyle with which many of them had trouble coping. The former psychiatric patient needs a non-pressured atmosphere. In the city, he is just one of several thousand people. There would be ample opportunities for interaction with others, but getting up the courage to do so is difficult for someone with a poor self-concept. There's always the fear of being rejected.

Several of the individuals I worked with hesitated to get involved in my photography project when first approached. I could sense suspicions about my motives. I wanted them to trust me, so I openly and honestly explained the objectives for my research work and answered any questions they had. The principal concern they dwelled on centered around confidentiality. I assured them that their real names would not be used in this writing. One person expressed his uneasiness over other people finding out about his past mental health problems and hospitalizations. He explained how difficult it would be for him to get a job or meet new people if others became aware of his history of mental illness.

This theme of rejection cropped up in almost every person's photos at one time or another. When I interviewed Pat, I asked her if taking pictures helped her relate to others or communicate anything that she was unable to without a camera. She answered, "I think it helps me to communicate better with people, especially when I'm trying to explain something I've done to someone. I can show it to them in pictures. Then they kinda have the proof that I've done it!"

Otherwise they might not believe me. I have pictures of an apartment that I used to have. My roommate had taken pictures of me in the apartment. It was a way of proving that it was mine. In a sense, it made me feel more confident, because anyone could see that I had something that would back up my story."

I questioned Pat about whether or not she had many problems with people believing her. She said, "Yeah, pretty much of my life I have, especially since, or because of, my medical history, having mental illness at one time.....having seen psychiatrists at one time. Most people don't understand the mental health system. They tend to believe that everyone who has something to do with it has something wrong with their mind.....But I was one of the few people, I guess, who was really lucky. I didn't happen to go over the brink. I was close to having a breakdown, but I didn't lose my mind. Luckily, I kept on the right side of that brink and kept my head together pretty well. I've been doctored for emotional problemsYou know, being upset and nervous."

One of the photos in Pat's set was of her feeding a wild raccoon at Picnic Point in Madison. It was taken by her friend. This photo relates to how Pat feels about her problem of getting others to trust and believe her. Former psychiatric patients sometimes face this dilemma when their past mental health problems are made known to others. Pat discussed the image: "Raccoons are very beautiful animals, and it's wonderful if they will eat out of your hand. It's

wonderful to have them that close.....to get them to trust you. Animals have different instincts than people. After a while, they can get to trust you just from you being friendly to them. A lot of human beings will trust you or not trust you, depending on what they hear about you and what you look like."

"Since all art is communication, he* (the therapist) assists in a social act. This communication is not meant for the therapist alone, as in individual therapy. It's directed more generally to any individual or group who is ready to receive the message."⁴ This is one of Edith Kramer's beliefs, as stated in her book, Art Therapy in a Children's Community. The theory applies to Pat's problem with getting people to trust her and believe what she tells them. Her photos function as the visual proofs she feels she needs to accomplish this.

Getting people who are willing to receive the "message" is a major difficulty for former mental patients like Pat and others. John is another ex-psychiatric patient who participated in our photography group. His chief communication problem stemmed from the fact that when he had the need to verbally express something, he could never find a listener. John told me that photography had been the best therapy for him, as it gave him a chance to express himself. His parents had never listened to him when he had the need to talk. He said he didn't like to be shoved off into a closet and not be listened to. He even tried screaming at his parents to make them listen, but they ignored him all the more. He said he'd rather be belligerent to people than not be heard at all.

John was very effective with communicating his thoughts to others through his photographic images. It was a rarity to see John socializing with others at the Off the Square Club, perhaps because he felt it wasn't worth the effort to try talking to people who didn't care to listen. However, he was proud of many of his photos, and seemed willing to talk to others about them. For John, photography became the outlet for his inner frustrations and his need to communicate to others. Because his photographic images possessed unique interest and appeal, they invited discussion from those who viewed them. This gave John opportunities to verbalize about his photographs, which helped fulfill his need to talk to people and be listened to. As Kramer put it, "Artistic sublimation consists of the creation of visual images for the purpose of communicating to a group very complex material which would not be available for communication in any other form."⁵ For John, it also opened up the door for verbal communication with others.

The Therapeutic Functions

At this point I would like to discuss some of the therapeutic functions that photography can provide for the former psychiatric patient. As mentioned before, a person who has been hospitalized in a mental institution gets molded into a structured daily routine until released from the facility. In order to survive life outside the institution, there is a continued need for a structured lifestyle.

To illustrate this point, I will discuss another one of the individuals in our photography group. Jonathon had such a need for

organization after deinstitutionalization that he actually wrote out his schedule for each day of the week and carried it with him on a large yellow pad of paper. Included in his weekly schedule was his photo lab session. Establishing a set time, place, and activity for a particular appointment slot on Jonathon's schedule gave him something to be responsible for. Assigning definite tasks and teaching specific skills in photography offered him a sense of direction and gave him goals towards which to work.

Another participant, Johnny, mentioned that joining our group helped him make better use of his time: "Even the times I didn't want to come, it gave me a place to go, people to be with, something to do. Otherwise, I probably would have done nothing worthwhile. It's more constructive than hanging out, getting high, complaining about the world, or watching T.V. Those things are a waste of time, and the mind doesn't get used."

Working things through to completion is one of the main goal problems for many psychiatric patients. I emphasized completion of what one begins in our photography sessions, hoping that a sense of accomplishment would be gained which would lead the individual to completing other daily tasks.

In a questionnaire filled out by the participants at the end of the photo project, I asked the questions: "How important is it for you to finish a project you've started? Does your answer relate to feelings of obligation to yourself, to others involved, or both?"

Debbie replied, "It's very important to me to be able to follow-through. I like accomplishment, great or small. In this case, I felt an obligation to myself and others."

Mala Betensky wrote about the former mental patient's need to interact with others. She stated that:

Enrichment occurs when the therapist gives of himself as a person.....Without being swept by ego developments, I had concern for the persons who came to me for assistance, and cared for them on a personal and emotional level of compassion. I was able and willing to give my own direct personal responses to these persons as well as occasional accounts of my own experience when they were relevant.⁶

My approach to working with group members was on a one-to-one basis. I listened to them intently as they talked, and was genuinely interested in what they had to say. I related my own photographic experiences to them, stories of both successes and failures, in an attempt to encourage optimism and enthusiasm. Rapport improved among group members and myself when I informally socialized with them "after hours". I went out for a drink and a movie with one, treated another to a milkshake, sent get well cards to a couple of people when they were in the hospital, gave a few individuals rides home after meetings, and provided extra lab time for anyone who needed to catch up on darkroom work. In these ways, I was able to give more of myself to these people than I could during the photo lab sessions alone.

This approach gave the former psychiatric patients more chances to interact with me and some of my friends. It also offered more

opportunities for interaction among photo group members. As Johnny put it, "It is very important to have others to interact with, even though I enjoy being alone more than most. For me, to have good conversation with someone or a group of people I enjoy being with is an uplifting feeling. It pulls me out of any negative feelings I may have had previous to our getting together."

Debbie felt that, "This was a good experience for me because it provided me with a way to draw out of myself by being out in public, taking photos, and by being around others in a smaller, more closed atmosphere, the lab. It provided an opportunity to develop my social skills and also learn some new technical skills."

Another participant, Bruce, expressed his views on the project's value as an opportunity for interaction with others in this way: "It gave me a chance to show other classmates (and explain) different parts of my life they wouldn't normally know about. I was able to photograph with others and discuss better ways to take pictures. Talking with various people makes me feel less isolated and helps screen out bad influences that affect my judgement."

Photography can serve the therapeutic function of providing opportunities for the former mental patient to enjoy successful creative experiences. At the same time, photography also provides each participant with chances to fail. There are many trials, errors, and other frustrations involved with photographic work, and learning to accept a few failures has therapeutic significance for those individuals who fear defeat.

When questioned about success, failure, and frustration, Debbie told me that failure sometimes frustrated her, but she tried to use it as a learning experience: "Where success can push you on to bigger and better experiences, failure gives you the opportunity to try again." She mentioned that she became frustrated when she had to wait for the developing process and for others to finish using the darkroom equipment, but it helped her to experience frustration and to learn to cope with it.

With success or failure, behaviors and attitudes change. I asked Debbie if she considered her overall performance in photography to be successful or unsuccessful. She replied, "Successful! At first I felt somewhat reluctant about the class. I felt that I was in over my head. My opinion did change as I became more comfortable with myself, the instructor, other participants, and the lab. I'm glad I stuck it out! It turned out to be a rewarding experience for me!"

Edith Kramer believes that, "The great hindrance to learning is the low tolerance for any kind of failure or frustration. It has to be demonstrated (to them) that mistakes are not irreparable and that the therapist is willing to help at all times. This helps to keep the individual from regression, as some measure of success has to be assured."⁷

Many of the frustrations involved with photography darkroom procedures prove to the former psychiatric patients that they are capable of making decisions on their own. This has therapeutic

impact on any individual who is accustomed to having choices made for him instead of by him. I asked Bob if he felt comfortable working independently in the darkroom and making his own decisions about exposure times, aperture settings, and so on. He said that he enjoyed working independently, because it showed him that he was capable of setting up his own darkroom.

Debbie was asked the same question. She answered, "I learned that it is hard for me to make even small decisions when I'm ill. So, I had to relax and not stress myself. Then things became easier. I had to trust in my ability to make decisions, whether right or wrong. Making one decision, even a small one, made it easier to make others."

This same idea can be summed up in the words of Mala Betensky concerning the therapeutic effect that certain art materials have on some psychiatric patients: "For certain patients, art materials may give beneficial contact with some aspects of reality or a taste of freedom in using their hands and eyes in making choices. These patients may begin to regain a sense of mastery over the environment."⁸

As John stated, "Independence comes with confidence." Once an individual has mastered a few technical skills in the darkroom, a feeling of self-confidence begins to develop. The more a person becomes sure of himself, the greater the sense of self-reliance.

Bruce was asked if he believed that his participation in the photography project served any therapeutic function for him. He replied, "Yes. It showed me that I could do something I'd never

done before." Obviously, the experience gave a boost to his ego. He also stated, "I feel I have some artistic talent. I feel very lucky to have had the chance to learn and have the door opened to being a photographer."

Debbie was asked if she had experienced feelings of pride as a result of her newly discovered abilities to be self-expressive through photography. She answered, "Yes, I do feel proud of my work. I don't especially feel that I've mastered darkroom skills, but I feel confident about what I have learned. My self-image has improved. I'm a much more relaxed, confident individual than I was earlier this past summer."

In connection with this photography experience's therapeutic impact on promoting more positive self-images among the former mental patients, I posed the questions: "How do you think the instructor feels about you as a person? How do you know she feels this way? How does she feel about your performance in the class?"

One person said, "I think she likes me and appreciates me as an individual. I feel there is mutual respect. I've received positive feedback from her and her enthusiasm really sparked me into action. My performance in class wasn't flawless, but I think she knew I was making an effort."

Another person answered the questions in this way: "I think she feels I'm a person she can trust telling things to without it leaking beyond that. I think she sees me as an understanding person." And yet another individual replied, "I think she feels about me as she

would any good friend. She is very kind and understanding, and extremely accommodating."

Besides the positive strokes offered by the instructor to help establish improved self-images from involvement in the project, poor self-concepts diminished because needs were fulfilled in ways mentioned earlier in this writing. To best summarize this section, I will quote Ulman and Dachinger from Art Therapy in Theory and Practice: "Therapeutic procedures are those designed to assist favorable changes in personality or in living that will outlast the session itself. Mastery of specific skills has an important place in rehabilitation. Formal art instruction that stresses technique, instruction not guided by understanding of the whole personality's needs, has its own place but that place is not in art therapy."⁹

Use of Photography to Fulfill Therapeutic and Expressive Functions

Photography can fulfill the therapeutic and expressive needs of the former mental patient more successfully than art techniques that require more time, energy, and patience. The art of taking photos is not as tedious and time consuming as other forms of visual communication. For these reasons, photography attracts those persons who have low tolerance to stress and lack self-confidence in their ability to be visually self-expressive with other media. The results of one's creative efforts in photography tend to be more "instant". Photography is more mechanical than manual, so lack of patience isn't as much of an obstacle as it would be in drawing or painting.

The camera allows the individual to "keep up" with a world that is already spinning too fast for him. As Betensky said, "Some people have less ability than others to express inner experiences in visual form. Some are less spontaneous than others. In fact, lack of spontaneity will, at times, constitute a person's major difficulty."¹⁰ With the camera, spontaneity isn't a serious problem. By their very character, certain media will attract us more than others.

Johnny was asked how the medium of photography suited his needs to visually express himself. He replied, "Photography made it easier for me, since I can't draw, paint, or sculpt. I never appreciated the medium of photography before. I always viewed cameras as things tourists carried around with them or a means for the government to get you on file. I see it now as much more than a tourist going around taking pictures of famous objects."

For Johnny, the camera offered an easier means to communicate than the other techniques he mentioned. He said it took him so long to understand darkroom procedures, but that he felt he'd grown because of these frustrations: "It's a good feeling to know you've learned something new, even if you don't do it well. I was always one who didn't want to do something for fear of not being good at it. Learning photography served a good purpose for me. Now I don't feel I have to be one of the best at it."

Preoccupation with artistic skills and goals can be a hindrance to those who are concerned with realistic representations. When an

individual becomes frustrated trying to realistically render an image due to problems with manipulating a medium, he will probably give it up as a negative experience in the arts. Kramer believes that, "The basic aim of the art therapist is to make available to disturbed persons the pleasures and satisfaction which creative work can give, and by his insight and therapeutic skill to make such experiences meaningful and valuable to the total personality." Photography offers a short apprenticeship and gives quicker results in the creating of lifelike images. Kramer went on to say that the therapist "plans and provides the conditions under which the creative process can take place and be pleasureable, and substitutes his knowledge and deliberate acts in any area where the individual is unable to function fully."¹¹

The least amount of pressure and frustration experienced by the former psychiatric patient, the better his chances are of getting mentally well. Two of the former psychiatric patients I worked with had used cameras before, and one of them had some darkroom experience, but most of the people in the group had little or no previous experience with photography. Using simple Instamatic cameras made it initially less complicated for these people to visually express themselves. A certain degree of success would be needed before they could gain enough confidence to attempt more demanding self-expressive art techniques.

When asked why so many people have photography as a hobby, one of the project participants replied, "It's not too complicated and it's

fun! You can be very creative with a camera. Many cameras are easy to carry along with you anywhere." The portability of the camera and the ease of operation seemed appreciated. Another person believed that photography was a popular hobby because of the fascination with capturing a moment in time and being able to look at it forever.

Another question on the questionnaire was: "What factors made you decide to participate in the photography program, and what made you decide to continue once you got started?" Bob replied, "I wanted to learn how to develop pictures. I liked the productivity of it." Photos can be taken much more quickly than pencil sketches of the same subject can be drawn. Once a photo is taken and the film is developed, an individual is able to print any quantity of pictures he desires, and they can all be printed exactly the same. If a person is particularly pleased with a certain photo, he can print as many prints as he wants and share this pleasure with others.

The finished photograph can come in a variety of sizes, depending on how the photographer prefers it to look. These variations can change the impact of the image on the observer. Such effects are much more easily and quickly acquired by a photographer in his darkroom than by a painter in his studio.

I've attempted to explain my reasons for working with former psychiatric patients in photography instead of the other media for self-expression that were available to us. Photography was chosen

because it could more successfully cater to the therapeutic and expressive needs of this particular population which were discussed in Chapter I.

Chapter III

Implementation of the Photography Project

Required Materials and Supplies

As mentioned earlier, the majority of the former psychiatric patients I worked with had little or no previous experience in photography. I chose Instamatic cameras for the group to use because they would be the least complex to operate and would produce photos of acceptable quality.

In addition to the cameras used in the pilot program that were purchased from Goodwill stores, fourteen used Instamatics were donated by a Madison camera store for the project. Other required photo supplies borrowed for the project were a faucet thermostat, film tanks, chemical trays, a thermometer, dodging and burning-in tools, a drying line for films and prints, and two enlargers.

Expenses for the project were shared by the Central Y.M.C.A. of Madison and Vicki Rode. Total costs for materials amounted to approximately \$120.00.

Length of the Photography Project

Group meetings and individual darkroom lab sessions varied in length, but usually lasted between two and three hours. Each person signed up for a specific lab time during the week, and this schedule was altered if the individual had commitment conflicts or became ill.

Due to the frequent absenteeism and/or tardiness of a few participants in the photo project, the overall project length had to be extended from the originally planned twelve week session to sixteen weeks. The period of time covered was from June 6, 1981 through September 24, 1981.

Group Meeting Locations and Darkroom Facilities

Group meetings were held at the Off the Square Club at 310 E. Washington Avenue and at the Y.W.C.A. at 101 E. Mifflin Street in Madison. The darkroom sessions were in the Art Education Department photo lab facilities at the University of Wisconsin.

Procedures in Learning Photographic Processes

The most basic skill the former psychiatric patients needed to understand was how to operate an Instamatic camera. This topic was covered at our June 13, 1981 group meeting. Each person was issued a camera and a roll of film. A film-loading demonstration/discussion was given, and I instructed the individuals to load the film cartridges into their cameras. They were to advance the film until the number "1" appeared in the frame at the back of the camera.

After the film was successfully loaded and the parts of the camera were introduced, I offered the group some "tips" for taking pictures and gave information on camera care. We discussed the topics listed below:

- 1) Cleaning a camera
- 2) Storage of a camera and film in cool areas
- 3) Using correct hand positions on the camera
- 4) Keeping a record of the pictures taken
- 5) Carefully composing the shots
- 6) Being aware of lighting conditions
- 7) Being conscious of the distance from the subject matter
- 8) Mentally translating the colors of the subject matter into blacks, grays, and whites to determine light/dark contrasts
- 9) Photographing subject matter that appealed to the individual

At the June 22 group meeting, the second roll of film was distributed to the participants. They were asked to have both rolls ready for developing by the following week. I also requested that they bring in objects to be used for photograms. I showed examples of photograms from the book, Photography Without a Camera--Art of the Photogram, by Norman S. Weinberger, in an attempt to motivate the group. We would make photograms as an introductory project to operating the enlargers in the darkroom.

The following week was spent in developing the rolls of film that had been exposed. After a general tour of the darkroom facilities, I distributed folders and handouts that contained instructions for film developing. We covered the section on loading film into a developing tank, and each person tried it by closing his eyes and pretending to roll an imaginary strip of film into the plastic film tank apron. This would give them an idea of what to expect when they had to perform the same procedure in complete darkness later.

Learning new techniques can be a frustrating experience, especially when one is required to load film in total darkness. I tried to

maintain a low-pressured atmosphere during these sessions to minimize the amount of anxiety for the former psychiatric patients. I went into the darkroom with them and "talked" them through the procedures, step-by-step, until the film was safely loaded into the confines of the film tanks. My presence seemed to comfort them and give them more confidence. They realized I was available to help if they couldn't break the film out of the cartridges or had trouble getting the film rolled into the apron.

During the week of July 15, the small groups became familiar with operating the enlargers. We reviewed the procedures for enlarging prints in the handout before I demonstrated the processes of making photograms and experimenting with exposure times and test strips. After I demonstrated how to work with aperture settings, I showed how to mix and measure out the chemicals for each tray.

Each participant produced from three to five photograms during a lab session. The group was instructed to shoot two more rolls of film for the following week.

The photography group members made test strips and printed their first enlargements from a negative during the week of July 22. The function of each chemical used for processing the prints was reviewed as I demonstrated how to make enlargements.

I believed that the participants would more readily understand and remember the procedures for print exposure and development by doing them rather than by discussing or reading about them in their handouts.

I had each person select a favorite negative to work with. I demonstrated how to clean dust off of it before and after inserting it into the negative holder of the enlarger.

After the size for the print was determined, the projected image needed to be focused. I taught each person how to "stop down" the aperture and make a test strip of the print to determine an appropriate exposure time for the enlargement. We discussed the variety of exposure times on the resulting test strip, and chose a suitable one for the print.

The individual set the timer for the correct exposure time, exposed his paper, and processed it through the chemicals. Reminder signs were posted above the trays to identify the chemicals and give the amount of time a print had to stay in each solution. This would help free each person from some of the pressure associated with committing such information to memory. Feeling more relaxed while working in the darkroom enabled the participants to enjoy the developing process more. They were required to keep in mind rules and regulations relating to use of common sense in the lab. These procedures were covered in the handout and were emphasized during discussions and demonstrations.

When the finished prints were pulled from the final water bath, I showed how to squeegee the excess water off. Then the photos were placed in the print dryer or were hung on a line with a clothespin to finish drying.

The remaining rolls of exposed film were developed during the week of July 29. Most people had shot a total of five rolls, but two people had exposed six. Contact sheets of the developed negatives were made the following week.

The rest of the lab sessions were used to enlarge any negatives selected by the group members. We looked at the miniature images on the contact sheets and discussed which ones were composed the best. Overexposed and underexposed shots were pointed out, and I showed how only a part of a negative could be used for enlargement purposes if desired. We also discussed the subject matter of each shot, and talked about the "story behind the picture". The more advanced techniques of burning-in and dodging were discussed and demonstrated, but not many people tried them.

During the week of August 11, I requested that group members take the contact sheets home and write a few notes about their images. The purpose of this assignment was to make them think about their pictures prior to the personal interviews to be conducted at the climax of the project. I wanted them to think about why they chose particular subject matter, when and where they took each photo, what they were feeling at the time the picture was taken, and whether they thought that any of their background experiences had influenced the images chosen to be photographed.

Interviews, Questionnaires, and Exhibits

Personal interviews were set up with project participants on September 22, 23, and 24. One interview had to be scheduled for October 18.

Most of the individuals gave me permission to tape their interview sessions, but a couple of people refused to participate if I recorded their comments about their photographs. I respected the wishes of these individuals, but I explained that the discussions could be more informal and spontaneous if I didn't have to take notes as we talked. I also mentioned that I would be able to quote them more accurately in this writing if the interviews were taped.

On October 18, 1981, I invited the entire group of former psychiatric patients who had taken part in my research project to an indoor picnic at the Off the Square Club. I wanted to show my appreciation to these people for helping me with my project.

Several individuals turned in their completed questionnaires at this time. It consisted of forty-one questions associated with the goals of my photography project, and functioned as a means of measuring the degree to which the objectives had been fulfilled. I planned to use the responses to the questions as one method of quoting the participants in my writing.

A public exhibit of the photography group's work had originally been a final goal of the project. Due to a shortage of time and money, this objective was never carried out. However, the photos

were displayed in our darkroom facility for the duration of our sessions. The exhibit was changed periodically, and offered the opportunity for group members to view and appreciate one another's photos. It also helped to establish a sense of pride within each individual exhibitor.

In Chapter IV, I will discuss and show examples of several of the photos from the project and relate each image to the background of the individual who produced it.

Chapter VI

Case Studies of Eight Former Psychiatric Patients

To demonstrate the effects the photography experience had on the eight former psychiatric patients in the study, I will proceed with an indepth examination of each participant's work. In addition to photographic images produced, general class performances and personal attitudes of group members will be brought to bear on the outcome of the project.

Specific examples will be used to illustrate how participation in the photography program gave the individuals opportunities to visually express themselves and stimulate verbal communication. The value of the experience to fulfill, or partially satisfy, some of the therapeutic needs of the former psychiatric patients will be indicated through the individual case studies.

Personal experiences and other background information relating to the photographic images produced by project participants will be included. Such information was acquired through comments made by group members, and are either excerpts from taped interviews or direct quotations from questionnaires completed at the conclusion of the project.

The topics examined in the following case studies of the individual project participants include:

- 1) A personality profile and background information
- 2) Class performance
- 3) Photographic imagery produced

Photo illustrations included at the end of the chapter are prints made from the group members' original negatives.

Individual Case Studies

Case 1: "Bob"

Bob is a thirty-three year old white male. His parents were divorced when he was age six. He has one sister. Bob's father was in the Air Force, so the family moved a lot. He attended seventeen different schools before he was fifteen years old. To make matters worse, Bob suffered from dyslexia, and read upside-down and backwards.

Bob described his father: "My dad was a weirdo. He did some things to the family that weren't quite kosher. My mom would have to hide food underneath the dirty clothes in the washer so he wouldn't eat it all so us kids would have food to go to school on, for school lunches. He'd take the last bit of money and go up and eat at Rennebohm's and everybody else could go hungry."

Before Bob left home, he had problems with lack of privacy and a nagging mother: "If I came in late or brought somebody over to the house, my mom would be....(gnashes teeth). I finally figured out a way to keep her out of my room. She hated snakes and spiders, so I put some in my room! Big tarantula spiders....I'd take them out on my hand and I'd be playing with them. She'd throw a fit, and I'd say, 'It's okay Mom, it's in my room!' Well, she was charging me \$120 a month to live in my room, and I figured that if it was my room, it was my room. She had no reason to be in there. So I made sure she didn't go in!

When I got engaged, I was in the service. My mom worked in a restaurant. I brought my fiancé in with a diamond ring on her finger, and I said, "Guess what, Mom? I'm engaged!" She started in with, 'How in the hell do you expect to raise a family? You haven't even got.....' She was just screaming at the top of her lungs in a full restaurant in front of all of these people. I stood there and I let her go rant, rant, rant. And I said, 'Okay, Mom. I'll see ya.' I walked right out through the door, and that was the last time she saw me for ten years!"

Bob was in the Marine infantry, and served during the war in Vietnam in the late 1960's. He was wounded four times, and showed me the scars. He lifted his shirt to reveal a long, wide scar that ran up the front of him. It was the result of a bayonet wound. He had also been knifed on his arm and behind his ear. I asked Bob if it had been hard for him to kill enemy soldiers. He replied that the first one was the hardest. After that, it was just routine. He mentioned that when our soldiers returned to the United States, they were called "baby killers". I asked if he'd seen people get killed by our soldiers for no reason. He told a story about a person who was killed by one of our soldiers as he walked down the road. The commanding officer asked why he'd killed him, and the soldier said the person looked like he had a grenade.

Bob talked about his Vietnam experiences with his psychiatrist. I asked him if the experience still bothered him, and he said he had

nightmares sometimes. I thought I detected a slight shakiness in his voice and some physical trembling as he discussed it.

Bob is currently the building manager for the apartment house he lives in. His marriage ended in divorce, just as his parent's did. He resides in the same building with an elderly old man named Kip and his close friend, Debbie. She was a member of the photography group, and Kip was the subject of some of Bob's photos.

Bob has had some background using a 35 mm camera and working in a darkroom. As a result, using a Instamatic camera for this project tended to frustrate him at times: "It sort of restricted me, plus I couldn't set the aperture and how much light to let in."

The effects of Bob's musical background were evident in some of the photos he took. He can play violin, accordian, and Middle Eastern drums: "I'm hoping that we can get a group together to play belly dancing music, because Debbie's in belly dancing. Maybe I could make some money at it. I'd love to do it!"

Bob missed several of the darkroom lab sessions due to illness and work. Towards the end of the project, he was absent because of an appendectomy. Though he rarely notified me ahead of time about not being able to attend a class, he made the effort to complete his work at other times. Bob was a dedicated photographer and became very capable of working independently in the darkroom.

At the time of his personal interview, Bob had not written anything up on the photos he'd taken, nor had he completed his questionnaire.

He informed me that he had problems reading it because of his dyslexia. He eventually turned a completed questionnaire in, after losing the first one and having help reading a second one.

During the taped personal interview with Bob, we discussed his photos. The first print he enlarged was titled, "Guitarist" (Fig. 1). It relates to his love of music, and he considers it to be the best of his enlargements: "You told us about black and white contrast. I figured with the instrument, that the contrast would be marvelous, and I was right!"

Several of Bob's other photographs are listed below. Included are some of his remarks concerning the images. Many of his themes deal with his friends, Debbie and Kip. Other topics center around Bob's musical background, Cuban immigrants, Vietnam experiences, the building he manages, and his interest in photography and art.

The most recurring theme in Bob's work dealt with the girl earlier referred to in this writing as "Debbie":

"Sore Feet": "Debbie and I had gone for a long walk. It was just when she was getting healthier and more physically fit. Any long walks were just tiring her out. She was complaining about her sore feet, and she wished she could take them off and throw them in the lake to soak them for a while!" Bob felt he had expressed the idea of her feet being sore in his photo: "They look like they're laying there....'blahh'!"

"Debbie's Car After Vandalism": "I took Debbie to see my mom at Sun Prairie, and the carbureator screwed up on us. It stood there for three weeks, and kids threw concrete through the windshield."

"Big Deposit": "This is Debbie when she made a deposit in the bank. It cheered her up and picked up her spirits. I thought it would be a good idea to take the picture for posterity. The deposit came from her parents to get her car repaired."

"Deb and the Friendly Statue": "Her mom was coming from Colorado, so I wanted to get a picture of this to send back with her. When her mom was here the summer before, Debbie was in really bad shape. She was comatose, she was drugged up bad, and had plenty of head problems. I wanted to give this picture to her mom so she could remember how much Debbie had improved this year."

"Debbie in the Kitchen": "At the time, she was a little upset with me, and I was a little upset with her, because we had just broken up our relationship. She wanted a friendly relationship that never would go any place, and I was looking for more of a permanent relationship. I wanted to see if it would show up on her face. I wanted it to be more than a friendship, but she didn't want any long-lasting commitment. That put me in the predicament of no security, and I'm the type of person.....I've got to feel secure..... the feeling of it, because there's no such thing as security....not in this day and age."

"Reflections": "There's a full-length mirror on the wall. Deb was sitting on her bed doing some work for this class. I took a picture of her reflection in the mirror."

"Debbie's Plants": "I'm a plant nut! I started out with no plants in my room, and Debbie gave me an aloe plant. Those are the plants that you break off a leaf from and rub it on a cut to heal it."

"Debbie's Mother": "This is when Marie was leaving to go back to Colorado. I wanted to see how her expression would be, because not too long after that shot, she got really upset....emotional and what-not. It doesn't even show that it's building up in her yet. She's good at hiding it!" Bob became very close to Debbie's mother during her visit. As mentioned before, he and his own mother had never gotten along well.

The elderly gentleman friend of Bob's, Kip, lives in the same apartment house Bob manages. He took two photos of this man standing on the porch:

"Kip": "Actually, his name is Clifford. He's going to be eighty-one on Thanksgiving. He's a real close friend of Debbie's and mine. He has a rough time getting up and down the stairs where we live, so I don't know how much longer he'll be there."

"Hot Summer Day": "Kip's got a 'speed bar'. It's a walker, but I call it a 'speed bar' because it gives him

more support for walking. I want to put racing stripes on it! He's got a good sense of humor. He's a marvelous person! He had back surgery. He was in both world wars. He's bummed all over the United States. When he'd get hungry, he'd stop at a restaurant and sharpen knives to get a meal. He's a fisherman extraordinary! One night he went out with one of the gals that was living there in the apartment and caught over a hundred and fifty crappies. He's very ecology-minded. He's lived in that apartment for fourteen or fifteen years. His wife died about twenty years ago. He's got different ideas now. He's a lot more liberated, a lot more expressive....he tells just the way he feels. He's one of the things that's kept Debbie and I from going insane at times, from being there with nothing to do in the apartment, no money, no place to go. We'd go and see Kip."

I asked Bob if he and Kip exchanged war stories when they got together. Bob replied:

"Yeah! They used to drink smoke! They used to take the anti-freeze from the trucks and put it in an open container and put a torch to it to burn off all the bad stuff.....the poisonous stuff. Then they'd drink the alcohol that was left. It was really 'rot-gut'. He told us how they'd have rats come running into the trenches. They'd throw down rotten bread, and when the rats came to eat it, they'd kill the rats and then they'd have food to eat. They went hungry for so long that Kip got stomach problems. He had to have part of his stomach removed, so he can only eat small meals. He's still getting around! He's really got intestinal fortitude!

I asked Bob if he'd ever done anything that desperate for food when he was in Vietnam. He related this story about how the reporters who covered the war wasted food:

Well, we had reporters there all the time. They'd get food, and because the can would be dented, or the case would be crushed on one side, they'd throw the whole thing out! They'd get evaporated milk. We never got any milk! They'd throw them out! We'd be out of food for three or four days, and we'd go and raid their garbage pits.

The remaining significant photos from Bob's set are listed below. The first one deals with the Cuban immigrants in Madison:

"Cuba Corner": "We're supposed to have a thousand more Cubans coming up this fall. They're guaranteed jobs, food, apartments.I don't know of many United States citizens that are guaranteed all that. The immigrants that founded the country had to work to get here. What do these people do? They take the glory from what we had....what our forefathers did. Castro knew what he was doing....getting rid of his convicts, mental cases, and what-not. There was one of them trying to get into the apartment where I'm building manager. He carried a double-shot derringer, a 22-long rifle and shot himself in the leg. He finally went to jail for discharging one in the apartment. His girlfriend was paying for everything, and he took a shot at her."

The following photographic image relates to Bob's Vietnam experience and his hope for world peace. He wants his kids to have it easier than he did. He expressed hope that his boy would never have to go to war:

"Peace Banner": (Fig. 1) "These are all folded paper birds suspended on wires. I like that symbol. I've got it in color with my 35 mm camera. The colors were blue, gold and red. The earth is in the center of it, and these are all doves of peace suspended on the wires. It was beautiful! I've had enough of that war stuff!"

An old childhood memory surfaced as Bob discussed this photo of a bank that's had significance in his life:

"American Exchange Bank": "This is where my grandmother banks and where I started my first banking account. Remember those old rocket banks? You stuck a penny in it and hit the lever, and it fired the money down inside! Well, I got one of those banks from there when I was a kid. I had it for a long time, until I moved. Then I lost it. You couldn't get the money out. You had to take it to the bank where they had a key to unlock it. They'd take the money out and give the bank back to you, so you could start all over again!"

Bob's interest in art was evident from the remarks he made concerning this image:

"King Street": "I want to use some of these photos for watercolors and pencil sketches. I have a problem with perspective sometimes. So I took the picture specifically for that reason."

In summary, participating in the photography project met some of Bob's needs to be self-expressive and offered some therapeutic value as well. When asked on the questionnaire why he felt that so many people had photography as a hobby, Bob answered, "So they can put down good things that happened as a memory."

Through the medium of photography, Bob was able to communicate his feelings about his close friends, Kip and Debbie. These expressions started out in visual form, but were eventually communicated on a verbal level during the interview. The images seemed to stimulate Bob's elaborations. The deep caring he felt for Kip and Debbie was apparent. Their images showed up repeatedly in the set of photos, and were consistently presented in an approving manner. He evidently used his photos of the girl and old man to reveal the emotional ties he shared with them.

The old gentleman had been experiencing difficulties in climbing the stairs in the apartment building and would be moving to a more convenient facility. Debbie, the girl Bob wanted a deeper relationship with, was unwilling to get so involved. He needed more security in their friendship than she was able to offer at the time. These two significant people, the ones Bob felt closest to, were being removed from his immediate grasp, both physically and emotionally. Consequently, he tried to hold on to them through the photographic

representations he'd produced, so he could continue to treasure the "good things that happened" and cling to the memories they evoked.

Bob's disgust over the Cuban immigrants became evident when he discussed the Madison street corner he photographed and titled "Cuba Corner". The idea of foreigners coming into the area and being automatically guaranteed food, jobs, and apartments would naturally upset someone like Bob who was forced to exist on a low income.

As a substitute for bad memories of the war in Vietnam, Bob chose an expression of peace to take their place in the "Peace Banner" photo. This awareness of personal values concerning war and peace was probably at a conscious level prior to the photo being snapped, but the camera gave Bob a means to express his hopes and ideals for a better future for his children.

FIGURE 1



Case 2: "Debbie"

Debbie is a twenty-seven year old white female. Her parents both mentally and physically abused her when she was younger. Deb explained that their mistreatment of her resulted from the marital problems they were experiencing at the time. They were evidently taking their frustrations out on her, and she has periodically suffered emotional setbacks since the abuse was inflicted.

Most of Deb's emotional problems center around tension and pressure. She mentioned that she also has some sort of chemical imbalance. When she first joined our photography group, she almost dropped out because she feared she wouldn't be able to handle the pressure of starting something new. She anticipated her own lack of patience to function adequately in the darkroom. However, Deb decided to continue in the class, and expressed her satisfaction with this choice at the end of the project: "I was very depressed when I first decided to participate, and I needed a creative project to help me out of my 'low'. I wanted to finish out the project because I knew it would help me if I followed through on this commitment. I did make the right decision."

Debbie appears to be a quiet type, and is probably rather shy around people she doesn't know. She says she has tendencies to go into herself when getting sick. At such times, she has difficulty dealing with people. Deb made much progress with this problem through her photography, as she took numerous photos of people. She stated that she's done lots of observing people at the Off the Square Club and

elsewhere, and has learned much about herself by this. She seems to be dealing with her personal problems and appears to have insight into what makes herself and others tick.

Another outlet for Deb's tensions is her dancing. She expressed a need for lots of physical exercise in order to release anxieties and frustrations. She does belly dancing, and has performed in front of audiences. Bob (Case 1) accompanies her performances on the drums. Perhaps the lack of much physical activity in darkroom work formed part of the basis for Deb's lack of patience at the beginning of the class.

The use of medications with former psychiatric patients is frequently part of the treatment prescribed to enable them to successfully cope with frustrations encountered in deinstitutionalized life. Frequently, the side effects of these drugs can be just as unnerving as the emotional problems. Deb is off medication now, but has some emergency medicine to take if the need arises. She has experienced several annoying side effects from the drugs prescribed for her. They include muscle spasms, tickling sensations in her whole body, and tendencies to sleep a lot.

Debbie waitresses at a local restaurant/bar in Madison. She is not satisfied doing this type of work, but views it as a temporary job until she can decide what career she'd really care to pursue. Career-seeking problems and lack of money seemed to be the major difficulties for her to deal with.

Attendance at photography sessions was not a major problem in Deb's class performance. The few sessions she did miss resulted from her having to work at the restaurant, and she usually made an effort to notify me ahead of time about it. If she was late for class, she was considerate enough to explain the tardiness and apologize for the inconvenience.

The problem Debbie experienced with impatience at the outset of the photography project diminished as she gained more self-confidence through her perseverance of accepting the challenges of starting something new. With this accomplishment, her attitude towards doing photography-related work became more positive. Her experimental photograph compositions showed lots of creativity, and she seemed to have fun arranging them.

As time passed, Debbie's performance continued to improve. She demonstrated the ability to think for herself by coming up with solutions to problems in the darkroom on her own. She produced several enlargements in the class, and was extremely careful about cleaning her negatives before making a print. If she missed cleaning something off of a negative, she tended to get upset when the evidence showed up in a finished print. This frustration seemed more intensified if Deb was tired after a long lab session.

Besides being conscientious about her own work, Debbie also showed a concern for other group members. This was demonstrated when she brought another of the photography group people to his lab session

to show him where our facilities were located. Another time, she helped out an absent fellow photographer by developing a roll of film for him so he wouldn't get behind.

At her interview, Deb handed in titles and brief comments for her contact sheet photos. Her questionnaire was not completed, as she had just received it. The categories of Deb's photos were plants, friends, her mother, and self-portraits.

Deb made a few preliminary comments about her set of photos before we discussed them individually: "I primarily took pictures of people in different kinds of activities. I was interested in looking at people in different ways. I really am an avid people-watcher! Most of my pictures are of friends and my family. I guess photography is just another way to express that....you know....interacting with people in a different way, and making something artistic out of it."

Examples of Deb's recurring theme of "friends" are given below. Her comments about the photos help establish the importance of the subject matter chosen:

"Michael and Seema": "This is a woman I know here in Madison. She's from India. I was over to her house with this man, Michael. I don't like this picture. It's not pleasing to look at to me. I think it's how they're positioned and the expressions on their faces. When I look at this picture, I don't feel real comfortable. To me, the woman looks like she's got this suspicious eye, and the man looks like he's staring off into space." I asked Deb if she felt that she'd captured the essence of them as individuals, or their moods at the time the photo was taken. She laughed and replied, "Yeah, I have! Maybe that's why I don't like it! This was the last time I saw these people together. I'm really not fond of either one of them!"

Deb agreed with me when I suggested that perhaps she was seeing her own mood reflected in their faces.

"Erin and Toolee the Cat": "I like this a lot! Susan is a real close friend of mine, and I think her son, Erin, is real cute! I think I captured him well! It was a challenge to photograph somebody as energetic as that. He's really a wild kid at times! The cat was real squirmy too! Erin likes having his picture taken. He likes the attention. I certainly like that myself when someone wants to take my picture!"

"Kip and the Great Dane": "I really like that shot! I think the picture captured the dog's size really well. It seems absurd how the dog is laying there right in front and Kip is in the background! The dog's competing! He wants his picture taken!"

"Kip on the Porch": "That's his place. He hangs out there. It's real 'Kipper-ish'! In a way, I think he looks kind of sleezy in this shot! He has that cigarette hanging from his lip! He looks sort of like a crusty old character there. He's an interesting old man. He's one of the few old people that I know. He's led a real interesting life. He's lived in Madison for quite a few years now, and he's the mainstay of this house. When he leaves this house, I think a lot of character will go out the door too. He's pretty opposed to living in an environment like the retirement home. He's pretty resistant to that idea, but he's having a hard time getting around the house. His arthritis is really bad. Sometimes he can hardly walk."

At this point, I said to Deb that it sounded as if she and Bob (Case 1) were pretty important people in Kip's life. She expanded on what Bob had already said about Kip:

We're kind of a trio there. We've had a lot of fun together. He's real open-minded. He has interesting ideas on drugs and sex. There was a woman living in this house a few years ago, and she was a prostitute. He knew that she was leaving one day to go to work, and I guess she was feeling ashamed. He told her that he thought it was alright! He told her to make sure she got a good price, because she had a nice body! He's real open-minded about things like people smoking marijuana. I've gotten high in front of him a lot of times. He doesn't mind. He asks me how it is! He doesn't get high. He says he used to be an alcoholic, so he doesn't drink at all anymore. He was a truck driver, and he used to eat pills and drink a lot of whiskey. He's real fond of young people, but tends to be somewhat prejudice against people his own age. I think he

has a resistance to getting old, and thinks of older people as old fogies! He's real outspoken sometimes. You wouldn't believe what his room is like. Oh, God! He's lived there so long, and I don't think he's ever had a housekeeper. He can't get around that well, and it's like things are just sort of cracking and molding and falling while you're sitting there having coffee! It's like an old, old man's room. It's real musty, and it smells like him. It has a lot of character.....I like it! I go in there and watch T.V. with him, drink coffee, and chat. I'm real fond of him.

In contrast to the numerous photos that Bob (Case 1) took of Debbie, she only took two pictures of him. Even though she seemed to think a lot of him, she did not choose to make his image a recurring theme in her set of photos. Perhaps this fact reflects the reality of their relationship more than Bob's photos. Deb was evidently more important in his life than he was in hers. Her whole existence didn't appear to revolve around Bob. She had other people in her life too. Here are the two compositions of Bob she produced:

"Profile of Bob's Silhouette": "I like that one! I really like the darks and lights, and it's a good profile shot. We were having a really good time at a party, and were sort of clowning around when I took it."

"Flower Child": (Fig. 2). "I think that one's great! I did some prints of this, and was real pleased. It's one of my favorite pictures that I've ever taken of anyone. It really captures a lot of what he's about in his soul, because he really does love flowers. He's a very sensitive man. He's very creative. He really is an artist. This picture really epitomizes a lot of things about him that are what his essence is. That's a real 'Bob-ish' picture! I was thrilled that it came out!"

Even though photos taken of Bob by Debbie were scarce, three self-portrait shots in her collection of images had been taken by Bob:

"Debbie": "This was taken by Bob one afternoon at Brittingham Park. We were on a walk to visit a friend in the hospital."

That's who the flowers were for. I think I look fat here! I look like I've got real elephant legs! I like my shadow in the picture."

"Deb in Her Car": "We were getting ready to go to Noah's Ark for dinner, and Bob took this picture of me. My car was vandalized this summer, so I had no windshield. My mother bought me this scarf when she came out here. We were laughing, and I was waving the scarf out the windshield. We were making real sick windshield jokes! We had a lot of fun in that car though. We were driving around town, and it was very illegal. People were making comments and honking at us, and I would wave my scarf out at them."

"Deb at the Supermarket": "Bob and I went to the supermarket, and we were freaking out over the prices because we were both poor! I'm standing there looking dumbfounded.....'What can my pennies buy?' Money isn't a big problem for me anymore. I'm working part-time, and I'm not making very much money, but it's alright. It's adequate. I'm not in a hurry to get rich, and I don't have any big debts right now, so I'm doing okay."

After Deb and Bob decided to forget about having a more serious relationship with each other, Bob became interested in another girl.

Deb became good friends with her too, and took this picture of her:

"Shari": (Fig. 2) "This is Bob's girlfriend. She thought of the pose, and I really liked it, so I took the shot! She's a very dramatic person. I think it's a very sensuous picture, and she's a very sensuous woman. The dress she's wearing is one she wears a lot, and it's real flattering. This is one of my favorite shots! I like the way the light is coming through the drapes, and how it emphasizes the pleats."

Debbie's mother became the subject matter in several of the photos.

The one below was taken by Bob of Deb and her mother. While discussing it, memories of being abused as a child surfaced:

"Deb and Her Mother in Front of the Fountain": "We look real good here. We're kind of dressed up, and we were having a nice day. This was the day that she was going to leave and go to the airport. We went out for breakfast. Yeah, I think it's a good picture of us....a good mother/daughter portrait. This was kind of a sad day because she was leaving. We had spent two weeks together, and I knew she was feeling sad. Also, it was a very

heavy transition for me, because prior to her coming, I had been very ill. I was recovering quite a bit when she came here. We did lots of things together, and that really helped me a lot. I guess it was more feelings of bitter-sweetness and a lot of change and growth. I guess we both realized how much older we were now, and how different we had become..... and also that we were a lot closer, that we had really become good friends. It had been over a year since we'd last seen each other."

At this point I asked Deb if things had changed a lot since her parents had abused her when she was young. I wondered if she'd become a stronger person since then:

We're very different people now. Also, I'm a very strong person now, and I wouldn't hang around someone who would abuse me. I think it really destroyed me for a long time. It took me a long time to get well. I was real bitter about it, but I think I've managed to get a grip on those feelings and go on. I realize that these were kind of unfortunate people caught in unfortunate circumstances who really suffered a lot. Child abuse was one of the consequences of it. There are four kids in our family. I have two brothers and one older sister, and they were abused too. The whole family situation was really unhealthy. I think I have a healthy perspective on it now. I still don't like to think about it too much, because it makes me feel kind of sad. It just was such a waste.....a lot of it. My parents aren't divorced, but they've come close to it. They've seemed to patch things up pretty well. I'm real close to my dad too. I like him a lot. He's a nice guy. He's fun to be with! I haven't seen him for about a year and a half. I thought he might come out here this fall to visit me, but I don't think he's going to now. In a way, it's okay though, because I might have been overwhelmed.

Debbie admitted to fantasizing when she took this photo of a local band. She tried to act like a professional photographer as she snapped a series of shots of the group:

"Hardly Brothers Band": I was walking around with my camera trying to get different shots. I didn't particularly care for the results, but I had a good time doing them! In a way, I

felt like a fool. I was acting like a real professional photographer, and I had a little tiny Instamatic! I looked like someone with a Brownie, you know? A real pro! But I had fun anyway. I think I tried to imitate this air of self-assurance and technical know-how, and artistic flair..... People will notice you. I'm not that shy of a person, so I like the attention!

At the end of the interview, Debbie reflected on her experience in the photography group. She stated, "I wrote down my comments, and I mentioned that I wasn't too pleased with the results. I didn't think I was too successful, but now that we've been looking at these and discussing them, I've definitely changed my mind. I think I was being too critical at first. I think I did a good job! I had a good time, it was interesting, and I learned from it."

Debbie's decision to continue her work in the photography group proved to be a therapeutic reward in itself. The anxiety she felt over learning something new forced her into a decision-making role. She had to choose to either give in to the pressures of frustration and drop out of the class, or face up to the realities and responsibilities of her original commitment and see them through to completion.

After Deb became involved with her photography work, she began to feel more comfortable and less pressured in the lab. She even stopped taking her prescribed medication for stress:

One of my biggest problems, at first, was being able to concentrate on instructions. As I eventually decreased and then stopped taking medication, my ability to 'hear' and absorb directions increased. Also, I was feeling more relaxed in our labs. This class definitely gave me a challenge and a lift! I made a commitment to follow through on this project, and I'm glad I did.

Participation in the project was very time-consuming and tended to try the patience of everyone involved. Deb commented on her concerns over the length of the lab sessions and the project itself:

Some of the sessions were too long. I thought that they dragged and that the project as a whole did too. Looking back though, it seems that the time was well spent. So, perhaps I was just feeling restless and impatient.

Debbie's photographic images demonstrated her unique ability to visually communicate her personal observations about particular people she knew to others. She successfully expressed the essence of those individuals she photographed. Her oral comments about the portraits supported my first impressions about the subjects in the photos. The energy and excitement of the little boy holding his kitten seemed to radiate through in his smile. In the photo of Kip and the dog, the old man appeared content to play the lesser role in the scene. He had obviously lived a full and active life, and was ready to sit back and enjoy the slower pace of his senior years. The young dog assumed the foreground position on the floor, while the wry old character retired to his comfortable place in the solace of his cushioned "throne" in the background. Many strong statements dealing with the contrasting elements of young and old are evoked through the photo.

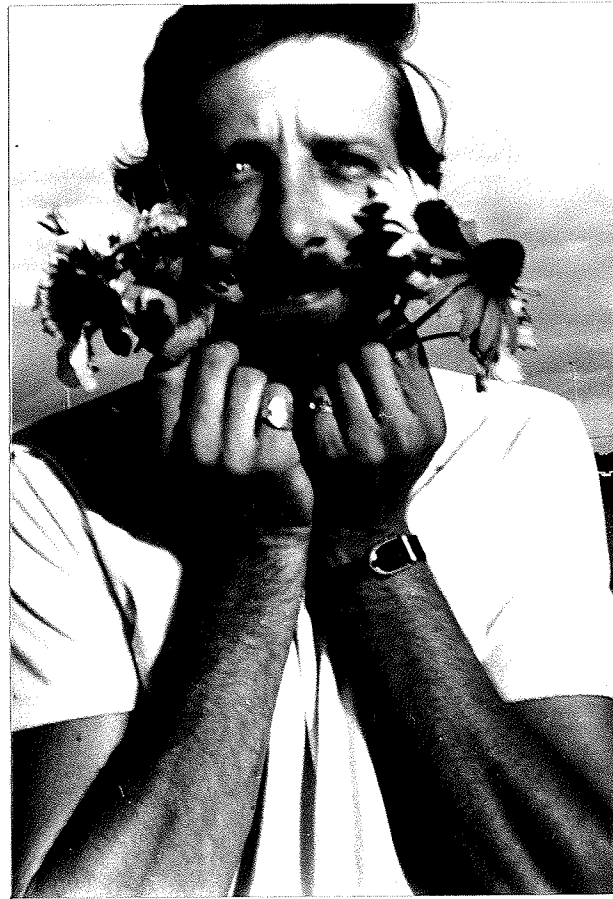
Deb's portrayal of Bob, the "Flower Child", seized on the sentimental and romantic qualities of the man's inner being. His serene facial expression was framed in by the pattern of the live flowers he grasped in his hands. The overall impression was one of harmony and peace, goals he had set for himself and the rest of mankind after

experiencing a head-on encounter with the violence, suffering, and senseless atrocities of the Vietnam War.

The composition of "Shari", Bob's new girlfriend, expressed the sensitivity and warm quality of the lady to the viewer. This was partially accomplished through the dramatic pose chosen, but the subtle lighting effect filtering in through the partially draped window also did much to visually describe the woman's passionate attributes. An extremely strong message was delivered with this portrait image.

Evidence of the bittersweet feelings between Deb and her mother was apparent in the shot taken of them by Bob on the day Deb's mother had to leave for Colorado. Even though they were standing close together in front of the fountain, and were directing warm smiles towards the camera, there was still an element of coolness present in the stiff, unrelaxed postures of the two figures. Perhaps the marital problems and child abuse episodes of the past still hindered their efforts to forgive and forget.

FIGURE 2



Case 3: "Bruce"

Bruce is a twenty-three year old white male. His parents are divorced, and his mother has remarried. He has two full brothers, one sister, and a half sister from his mother's second marriage. Bruce is the youngest of his full brothers and sisters.

Maybe I was a little spoiled, but not by my brothers! My sister had special treatment from my grandmother, because she was the only girl. I think my parents gave me a little more attention.....I'm not sure. I wasn't old enough to do some things that my brothers did with my father, so I felt like I wasn't included. So, I didn't feel like I was treated any better.

After Bruce's parents divorced, the family moved out of the house that Bruce grew up in for fourteen years. He said the house had a lot of memories in it; a lot of good ones and some bad. Bruce discussed the new house that he moved into with his mother and her new husband:

This house is just kind of mediocre. We haven't had bad times. It just doesn't seem like it's really my home. I don't know.....my mother's married now, and they've got a kid, and it doesn't really seem like my home.

Bruce has suffered five or six nervous breakdowns, an average of one a year since he was seventeen. His problems were related to his past use of drugs and alcohol:

I used to take LSD and just about anything we could get our hands on.....mostly LSD, marijuana, liquor, and beer. If I had it to do over again, I wouldn't have made the same mistakes. Of course, then I didn't know how it would end.

Bruce's parents were divorced and the family didn't have much money, so he felt like they were in a different social class than his

friends' families. He was jealous of them because they had more money and nicer homes. As Bruce stated it, "They were a little clique of rich kids." Alcohol and drugs soon took the place of the friends in Bruce's life.

In an effort to gain control over his drinking problem, Bruce joined Alcoholics Anonymous. He has since dropped out, but feels that when he drinks now, he can control it. After abandoning a life of drug and alcohol abuse, the after-effects continued to haunt his thinking. He would sit in his room by himself in the dark and wonder what he was going to do with himself, since he was no longer taking drugs, drinking, and partying:

Before you know it, your thinking gets distorted and turned around backwards. I think my second breakdown was pretty much from taking drugs though. I had moved out, and I was smoking pot every day and drinking. I was working full-time, six or seven days a week, from seven until five. I'd go home and just get messed up. Then one day I took some speed. I went downtown and ended up in jail that night. I just went really 'nutso'. The next day I was in the hospital. A couple of days later, I could still feel the drugs in my body. The first time I took speed, I went crazy like that, except I used more control over myself instead of running around the city like an idiot until the police got a hold of me!

Bruce related some of the facts connected with his third emotional collapse in the following account:

I was drinking a lot the third time, and I was gonna kill myself. I called my doctor and told him my plans. He told me to call somebody at Crisis Intervention, so I did. Then he said to call my doctor, and I did that. He told me to go to the hospital, so I spent a week there. That was the only time that I was there when my thinking wasn't really

screwed up, I mean, besides wanting to kill myself so bad that I think I would have done it.

I asked Bruce why he wanted to overdose. Did he want to commit suicide because he felt his life was too messed up?

No, I thought that there was no use in going on. There was no direction. I would get up, go to work, get off work, go out and drink, come home and go to sleep. It was just this depressing routine over and over with nothing different or anything. I wasn't meeting anybody, and I was lonely and depressed. I just felt like, 'There's no use going on like this anymore. Nothing's gonna change. I'm just going to get more depressed. I might as well just end it. I'll probably go crazy anyway.'

Bruce was admitted to a mental hospital after this third emotional setback. I was curious about his frame of mind when he was institutionalized, so I inquired about his feelings on the experience. He summarized his reactions this way:

I hated everybody for doing this to me! Everybody was against me, and I just hated them for putting me in the hospital. I was scared. I'd go out of my room to eat, but I wouldn't go and talk to any of the strange looking people! But I was having a good time sitting in my room listening to the voices come out from underneath the chairs and tables! I'd imagine looking out my window at the kids across the street who were going to break me out of the place! We had it all figured out, signaling each other back and forth. This was all in my own mind. One time I tried to make the big break, and this little girl, this staff person, pulled me out of the elevator. I was imagining I was a big strong 'Hulk' with super-natural powers, and here she was, yanking me down the hall!

Bruce was on medication during the period of time he was hospitalized, and its effects made him very tired. I asked him if he thought that the voices he imagined hearing were also effects of the drugs prescribed for him.

I started hearing voices before they put me in the hospital. It's hard for me to remember what they said. They were good and bad. It was like God and the devil. These two cats were talking, and I was going to kill them. The devil's voice sounded like.....Did you hear that voice in the Exorcist? It was worse. It was really horrible. God's voice was just a nice sounding voice. They were arguing over me like they were trying to get me to do something. I just couldn't handle it any longer. I walked downtown and went into the hospital. I'd been there before, but it doesn't always work. They tell you to go home a lot of the time. I called Crisis Intervention, and told them I was gonna kill this one guy. I had quit drinking, but this guy from A.A. came by and took me out and bought me a sandwich. The next day, I heard those voices again after I got home. It's really weird. I either have to realize they're voices, or they're gonna just control me. They sound like they're really there, you know, like they're coming out of a speaker in the ceiling or something. It's not like they're your own thoughts, because your own thoughts you can think over and about. But these voices are so overpowering. It's like some control over you. I ended up in the hospital the next day.

I found it hard to believe that this quiet young man from our photography group had such a traumatic life history. Nothing ever seemed to upset him in class, and he proved to be serious about the work he was doing. Bruce did have a few attendance problems at the beginning of the project. He failed to show up for his scheduled darkroom sessions two weeks in a row, and did not attempt to inform me ahead of time. He later explained that he had been in the process of moving. The first time he missed, he'd forgotten about the meeting, and the second time, he didn't show up because he didn't feel like coming. This lack of a sense of responsibility was also apparent at Bruce's personal interview when he failed to turn in any written notes about his photos and his questionnaire for the class.

Towards the middle of the photography project, Bruce discussed the fact that working in the darkroom wasn't as exciting to him as it had been in the beginning. He felt it was because he'd been doing it for a while, and there wasn't anything new and different to learn or produce with it. I assured him that we'd only scratched the surface of possibilities, and suggested that perhaps he was getting bored with his negatives and would probably enjoy it more if he took some new pictures. He said he'd felt rushed into shooting his first films, and he'd wasted lots of shots just because he had to finish a roll in order to develop it for class.

The subject matter of Bruce's series of photographs varied, but his major themes included shots of his half sister, Liz, portraits of himself that were taken by his friend, Nancy, pictures of Nancy, the park where Bruce and his friends used to party, and a couple of railroad scenes.

Bruce spoke fondly about his half sister, Liz. Two of the photos he took of her are discussed below:

"Liz by the Tree": "She's my sister. I wanted to get some pictures of her because most of the pictures my mother has are kind of professional studio shots. I wanted some natural pictures of her, so she looks like the sister I have 99% of the time."

"Liz and the Cat": "I also wanted to get some pictures of the cat! Liz lives with my mother and stepfather. She was born when my mother remarried, so she's my half sister. She was born when I was sixteen, and I took care of her quite a bit. I watched her grow up from a little baby. I feel kind of brotherly, but fatherly to her too. I care a lot about her. The cat's name is 'Smokey'. I kept telling Liz not to choke the cat! I really like cats. I had one

for sixteen years. She would follow me around when I'd go outside. It really liked me, I guess. It got too old though, and they had to put it to sleep. It had tumors and she was so weak. She just kind of sat there and whined.

Bruce had been quite attached to the cat, and its death separated the bond. In the next photo, he shows a contrast between life and death and briefly comments on his view of the effects of death.

"Log With Plants Growing Out of It": "It was dead, and there was something alive growing out of it. Life can grow from a death, or after a death. Both can exist at the same time. I mostly think of nature when I think of that type of statement. In my life, there's life, and death is something you forget about. In nature, you know, it's part of nature."

Perhaps Bruce's grief over his cat's death had been stifled by someone like a parent or friend. If someone is influenced into believing that death is something not to be discussed or thought about, how will that individual view his own death? Bruce had considered taking his own life by overdosing on drugs when life became too depressing for him. Even though he didn't follow through with his suicide plan, the help he received during that agonizing episode of his life got him back on track enough so he was in a better position to help himself. He gave up the drinking and the drugs, and out of their deaths, Bruce's new life emerged. His experience with the contrasting concepts of life and death seem to parallel the statement he made about the "Log With Plants" composition mentioned earlier: "Life can grow from a death or after a death."

The next two photographs composed by Bruce deal with his wilder days with his high school friends. They used to drive out to

secluded spots and have parties before the areas were turned into public parks.

"Park Trail": "It used to be farmland, and now it's a park. We had a lot of good times there partying. We used to camp out there before it was built up. The end of past experiences came a long time ago, but I took a picture of this area to try to make them come alive again. I don't know why, because half the time, I don't even want to think about anything that happened in the past. I made a lot of mistakes. I wish I would have done it a different way, but you just have to start from day one. I had a friend who told me he didn't regret anything in the past, but I regret things, things that I've done.....just because they were wrong."

"The Bench": (Fig. 3) "I think I took that from a distance to get that kind of effect of loneliness, of being out in the middle of nowhere all alone.....just kind of being way off some place and my friends and family are all some other place. See, this is right near an area where I was going when I had my first nervous breakdown. Before that, I had done a lot of partying around that area. I drove my car up onto this land and sat up there all night by myself. Weird things were going through my head, and I felt very apart from everybody else. I was all messed up in the head. I was seventeen at the time.

I asked Bruce if it bothered him to look at the picture, to relive that lonesome, isolated period from his past. I wondered if the image had the power to evoke old memories. Bruce replied that it bothered him a little to look at the photograph of "The Bench". He said it conjured up a scary feeling within him.

A feeling of isolation and lack of life can be noted in Bruce's photograph of the railroad tracks as well. He deliberately omitted any signs of life and movement in this sterile, one-point perspective view of the tracks:

"Railroad Tracks": "I really thought about this shot before I took it. I wouldn't have wanted anybody in the picture. This way, it looks like you're out in the middle of nowhere. Maybe you're walking down the tracks trying to get back to civilization. A person would just destroy the desolate solitude of the scene."

Another railroad related shot turned out to be a self-portrait of Bruce. He titled it, "Straddling the Rail", (Fig. 3) and it's one of his more unique compositions. He looked down at his feet which were located on either side of the rail, and snapped the picture! The resulting photo functions as a fascinating self-portrait.

A series of five portraits of Bruce were taken by his friend, Lois. He said he didn't have many pictures of himself, and he wanted her to take some so he could see what he looked like! Another photo of Bruce was taken by his friend, Nancy. This image relates to some of the stories Bruce told me earlier about the deviltry he got into when he was younger. He reminds one of a naughty little boy in the photograph:

"Bruce in the Fountain": "I told Nancy to take a picture of me coming out of the fountain like a monster or something! I've got my tongue sticking out! Sometimes my mind will really go into a sneaky kind of clever thinking pattern, where I'm knivering to get my own way or something. I feel really devilish!"

Self-expressive needs were partially fulfilled for Bruce through his involvement in the photography project. Taking photos made him more aware of his values and helped him discover other things about himself. He mentioned that the experience made him realize that the beauty and

solitude he relished could be shared with others through photographic imagery.

Bruce's two photos of "The Bench" (Fig. 3) and "Railroad Tracks" exemplify feelings of remoteness. He successfully conveyed impressions of solitude to the viewer through these compositions. The manner in which the subjects are presented challenges one to probe more deeply into the substance beyond the initial message communicated. The viewer is drawn into the photos and experiences sensations of isolation and loneliness.

Bruce's photo, "Straddling the Rail", (Fig. 3) functions as an accurate depiction of his past problems with emotional instability. His feet had been positioned on both sides of the "rail" with each nervous breakdown he'd endured. His instabilities grew from his parent's divorce, his mother's remarriage, his position as youngest in the family, insecurities resulting from the family not having money after the divorce, jealousies towards families of friends who were well-to-do, and his struggles with drug and alcohol abuse. To be sure, Bruce had been in the position of "straddling the rail" on many occasions prior to the time he photographed his self-portrait.

Portraits of Bruce taken by his friend, Lois, would seem to indicate that he has developed a more positive self-image since his most recent emotional setback. He wanted some pictures of himself, and this possibly signifies a boost in ego development.

From a therapeutic point of view, it was important for Bruce to finish a project he'd started and fulfill obligations he'd made to others. As previously mentioned, he had problems with attendance at the beginning of the photography project. Bruce admitted that he felt good about himself after he'd completed his work in photography. He stated that he didn't like to disappoint others.

An individual who has contemplated suicide desperately needs to develop feelings of self-satisfaction through successful endeavors. Bruce's photography work allowed him to take risks. He needed to cope with frustrations associated with less successful undertakings in class as well as enjoy the pleasures related to his accomplishments. Hopefully, the experience will benefit Bruce in other aspects of his life outside the photo lab.

FIGURE 3



rather
to what
[...]



Case 4: "Bill"

Bill is a thirty year old white male who was raised in St. Petersburg, Florida. His family later moved to Minnesota when his father's work gave him problems. Bill's parents divorced in recent years, and this seemed to generate feelings of bitterness in him. His father has remarried since the divorce, and Bill doesn't attempt to hide feelings of resentment towards his stepmother.

I got the impression that Bill missed not living closer to his family. He said he got along better with his father than his mother. Evidentially, the father tends to be more flexible and listens to what Bill has to say. He described his dad as a "rugged individualist", and believes that he's like his father used to be, a person who doesn't take any guff from anyone.

Bill referred to his relationship with his father as a "love/hate" situation. He used to sing and harmonize with his dad, and admitted that he really missed those good times. Bill's I.Q. is ten points higher than his father's. His dad never mentioned the fact for a long time, and Bill explained that he was "playfully jealous" about it. The father is a mathematician and is in construction work. Bill stated that his father has a weakness for "booze", but says he's proud of him because he didn't let it get to him like some others who drink. According to Bill, his dad is very conservative and a Reagan supporter. They apparently differ a great deal when it comes to politics.

Bill also described his mother as very conservative. When she was growing up, her family practically starved during the Depression. Bill reasoned that his father "dumped" on his mother because he needed something more from her in order to get through the problems he was experiencing with his construction work. Unfortunately, all Bill's mother needed was to know that the money was coming in. She didn't want any other details about her husband's work than that. Bill referred to some of the individuals his father worked with as "shady characters". The family moved to Minnesota to get away from these people in the Florida office, only to discover that situations were even worse at the new location.

Bill's father seemed to set the role example for the rest of the men in the family. They were always working, and didn't know how to take a day off and relax, according to Bill. I got the idea that the men in the family were expected to project a real "macho" image, and this seemed to bother Bill. Perhaps he felt guilty for not feeling the need to be a "work-a-holic" like the rest. He mentioned that his family didn't understand the kinds of things he liked to do for relaxation. He went on to say that perhaps this was why he had gotten into dope and sex. These things gave him reasons to sit back and relax. He evidently felt that he needed excuses to relax. This was probably drilled into him by his family when he was growing up.

I asked Bill if he was concerned about feeling the need to project a "macho" image to others. I had an idea that he felt an

obligation to establish his masculinity to those he came into contact with. Bill never came on as a "hard guy", but it was almost as if he wanted to counterbalance his more sensitive, romantic, and artistic self with something that would prove his "male-ness". He told me he felt more comfortable with the way today's society has loosened up on traditional expectations for the sex roles. Now he is able to express feelings like his spiritual kinship with animals without the fear that he's forfeiting his male image. Bill always felt close to animals, but seldom discussed it. His "macho" image wouldn't allow it. As he explained it, "The traditional idea was to face a wild animal rather than to love it."

Bill works in food service at the Y.M.C.A. and St. Mary's Hospital in Madison. He took cooking lessons at the local technical school and really enjoys his work. Unfortunately he had to quit his job at the hospital, because the pressure of working two jobs eventually got to him. It was at that time that he missed several of the photography sessions and had what he later described as a nervous breakdown. In addition to the anxiety he was experiencing from keeping up with two jobs, he was also having girlfriend problems.

It's obvious that Bill is an extremely perceptive individual. He looks at things through the eyes of the observant artist. It's part of his natural character to be sensitive to his world. He takes his time to look and appreciates it.

Bill's had an interest in art for a long time. He believes that the informal balance he tried to create in his photos was influenced by his earlier high school art experience. Bill is interested in the performing arts too. He enjoys singing, playing guitar, writing, and acting.

Since age twelve, Bill has been fascinated by science fiction. He wasn't popular in high school, and this forced him to fall into the company of science students Bill referred to as "eggheads"! He said they were the ones interested in test tubes because they couldn't get any girls! Bill can't understand how he fell into this category, because he considers himself to be an artist rather than a scientist. However, his involvement with this group of students was responsible for his ongoing interest in science fiction. Bill believes that most of his photos lead toward a science fiction story. This theory will be analyzed in more depth later.

Bill's emotional problems began when he was an unpopular high school student. He said he fantasized a lot, but he kept it within the realm of science fiction. If Bill would have dealt with his emotional problems at that point in time, he believes he would never have needed institutionalization in a mental hospital later in life.

Bill said his mental illness was instantaneous. He realized his "future shock" immediately. He believes that mental illness happens when an individual catches up with "future shock". When it hits the person, he or she is unable to handle it. Bill relates all of this

to his science fiction fantasies. He also believes that a lot of his emotional instability deals with his southern upbringing, which makes him feel guilty for his fantasizing.

Much to my surprise, Bill's class performance left much to be desired. From working with him in the photography pilot program discussed earlier, I got the impression that he would be a responsible, enthusiastic, and self-motivated participant in the photography group. My original assumptions were quickly proven inaccurate. He failed to show up for his scheduled labs several times, and never had the courtesy to notify me beforehand about not being able to attend sessions. At first he would make an effort to make up the missed work during the week. He explained that he was just going through some bad times, and that he would function better after he got a few personal problems straightened out. He did not elaborate. The absences continued, and Bill's promises to show up for each "next" meeting never materialized.

One evening, Bill showed up late for his session. I was working with another group member at the time, but I greeted him when he arrived. When I finished talking to the other student, I came out of the lab and Bill was gone! I couldn't understand what was bothering him, but his behavior was becoming more unusual. When I phoned him the next day and asked where he'd disappeared to the night before, he told me he had left and just ended up back at his apartment.

At this point, I probed for some insight into what was causing Bill's strange attitude. He responded to my questioning with, "I

don't like (or want) to do photography. I'm dropping out." I tried to stress the importance of the project to my research and attempted to convince him that I needed the results from everyone's work. When I suggested that he would be able to finish his work in just one darkroom session, Bill became highly aggravated and retorted with, "Look, I just don't want to do anymore, okay??!!!"

I managed to persuade Bill to fill out a questionnaire to help me evaluate the value of the photography project. He completed it quickly and turned it in at the Off the Square Club. One of the social workers told me not to take his responses to the questions too seriously, as Bill had used the questionnaire as an opportunity to vent his pent-up anger over his current "woman problems." This bit of information explained his peculiar behavior and frequent absenteeism from scheduled sessions. I no longer felt so betrayed by him, because his belligerent moods were finally brought into perspective. I and my research project had been Bill's targets for his displacement of anger and aggression.

Bill's participation in the photography group served as both a challenge and a comfort to me. It proved very frustrating for me to deal with such an elusive spirit. At the same time, Bill offered me the consolation I needed when problems developed with other group members. He gave me more insight into problems confronting some of the former psychiatric patients I was working with, and with new understanding, I was able to work more effectively with them.

When group meeting attendance was poor at the beginning of the project, Bill came to me as spokesman for the others and explained that lack of attendance was the result of my presentations being too long-winded! Most participants lacked tolerance for lengthy lecture/demonstration/discussion meetings. This information helped me gear the length of each session from that point on, so as not to hinder the progress of my study.

On another occasion, I mentioned to Bill that another class member had gotten upset when I mentioned buying a small notebook to keep photo lab notes in. She felt I was asking too much of her to spend money for that, since she was living on such low income. Bill said that he didn't feel I was expecting too much with my request, since so much was being given to them free of charge for participating in the project. He felt I was offering all of them a great opportunity. Bill explained that people with emotional problems are constantly fighting the forces within themselves, and frequently this aggression is accidentally misdirected. He went on to say that many emotionally unstable individuals become defensive if anyone tells them what to do or offers suggestions.

After Bill dropped out of the photography group, I didn't see him until our photography group picnic at the Club. I still wanted him to be part of the group, even though he'd withdrawn from the class. I phoned him to extend a special invitation to our get-together, and realizing that I wasn't holding a grudge over his

previous display of irresponsibility, Bill apologized for his behavior and accepted my invitation. I assured him that he was forgiven and that I realized other personal problems had influenced his performance in the photography group. A definite change in attitude was evident in Bill's voice and his appearance. The guilt he'd been harboring for not following through on his commitment to others and to himself had been alleviated.

After the picnic, Bill agreed to give me an interview so we could discuss his set of photos. He requested that I take written notes instead of taping the meeting, and I complied. Due to frequent absences, Bill only enlarged three prints in the lab. These included two prints of jets from the Thunderbirds Exhibit and one enlargement of his father.

Several themes were repeated in Bill's collection of photographic imagery. Some photos related to his artistic background, a couple were associated with his younger years in St. Petersburg, two compositions were influenced by his attraction to numbers, a few photos were taken of or about his father, but the majority of Bill's work pertained to science fiction.

Bill's high school art classes had an effect on the two images discussed below:

"Bridge With Tree": "I was looking for informal balance in the scenery. I tried to get things off-center."

"Art Cart": "It was just sitting there waiting to be photographed! It was parked on a school playground. It's an example of something nice that people are doing in the world."

The next two shots were photographed in Madison, but Bill reflected back on his days as a boy in St. Petersburg as he discussed them:

"Fishing Village": "This scene reminds me of St. Petersburg, where I was raised. The telephone poles in the background look like the masts of a ship, "The Bounty", in St. Petersburg."

"Sailboat": "I used to have one of my own. It brings back memories for me. I look at it, and it makes me wonder why I'm not the one out on the boat. I can't figure out why I'm not!"

Bill believes that he's fascinated with numbers because his father is a mathematician. The next two photos illustrate this attraction, and also relate to Bill's interest in science fiction themes:

"License Plate": "This is my father's license plate number on his camper. It's a 'Texas Truck'! The license, MX-1443 is sort of science fiction related. The 'MX' part reminds me of a missile. My dad is conservative and voted for Reagan!"

"Jewish Wall": "There was an interesting inscription on the wall of this church. It included the year it was built, plus the Jewish year. There was also a Hebrew inscription. I like to take pictures of numbers. I think this might be because my father is a mathematician."

Bill's father was the subject matter in a pair of shots snapped by Bill when his dad and stepmother visited him:

"Bill's Father": "I like this one because of the light and dark contrasts. I think the shadow line that goes across my dad's chest is an interesting effect. The shadow is from his camper. I think I've captured the rugged individualist essence of the man in this shot."

"Old Bag": (Fig. 4) "This is my father and stepmother. I don't really know her, and I really don't want to! I took the picture to make them happy."

The remaining photographs taken by Bill deal with his love for science fiction. He verbalized about his fantasies and used lots of imagination with these images:

"Mendota Marsh and a Building": "This is another science fiction scene. It would be a good setting for a science fiction movie. There are few buildings, and it's a modern architectural design."

"Bus": "I was experimenting with 'panning' for this one. Since I like science fiction, the aerodynamic design of the new buses turn me on aesthetically."

"The Thunderbirds Exhibit: Jets": "I took these shots to try for another science fiction effect. It was a way to achieve a special effect in an inexpensive way."

"Sign Posts": (Fig. 4) "The two arrows going in opposite directions are sort of like my astrological sign, Pisces. It looks like two fish going in opposite directions."

"Star of David in Relief": "I was in a mystical frame of mind when I took this. The basis of science fiction is also spiritual."

"Rhinos": "I feel a spiritual kinship with animals, another science fiction idea. I feel close to them, even though I don't talk much about it."

Bill considers his photos of the "Jewish Wall", the "Star of David", and one of a cave to be spiritual quests. He feels he was looking for something more than just taking good pictures with these shots, because he knows he's taken better photographs. In reference to the cave shots, Bill said, "One must take risks to enter something unknown, yet familiar. It causes a shiver up your spine!" Bill has explored caves on several occasions in the south, but he analyzed the cave photos to be symbolizing a return to the womb. All his zoo shots that included water pertained to the universal astrological symbol of water. This whole series of shots reminded Bill of a "rebirth".

At the conclusion of the interview, Bill said he was glad we discussed his photos, as he was able to detect a pattern in his moods through them. It helped him sort out many of the things that had been going on through his head and bothering him. By looking through

the photos, he was able to do a self-analysis of his feelings during the period of time when he was taking the photo class. He mentioned that our discussion gave him more insight into past experiences that had influenced him. The viewing and discussing of his images brought several feelings up to the surface and helped him clear up a few problems.

I would surmise that Bill benefited more from the interview than any other phase of his participation in the project. By discussing his photos, he verbally communicated much of the repressed information that needed to be expressed.

Talking about his images was like turning on a faucet. Bill used the opportunity as a release mechanism to voice his feelings about his father and stepmother. He was able to do an indepth analysis of his attraction to science fiction themes as well. As he studied his photo compositions, he became more aware of how his art background had influenced the way he photographed his subjects.

Prior to Bill's interview, he had completed a questionnaire which was meant to aid me in assessing the success and/or failures of the project. His belligerent mood was in power at the time he answered my question, "Does the medium of photography suit your needs to visually express yourself?" Bill hastily replied, "No! I'm just not suited for it. It's great for some people, but I must only look at pictures from now on."

At the time, Bill's life was in a state of chaos, and he wasn't being as objective then about the expressive function of photography for him as he was later in the interview. His achievements in the darkroom were few, so he developed a poor self-image due to his inadequate performance, and this had an extra load of guilt feelings attached to it.

For Bill, working in the photo lab was too demanding during that particular period in his life. I asked if participating in the project helped him make better use of his spare time, and if it gave him a sense of doing something worthwhile. His frustration surfaced in his reply: "No! I needed to catch some rays and lay back away from my work." Evidently, being in the photo group added to the pressure he was already experiencing by working two jobs. He felt the need to slow down and relax, and noted that by participating in the group, he learned that "patience could possibly be carried beyond human endurance."

I believe Bill would have profited more from his photography experience if his personal life situation had been in a state of stability. He started out with a positive attitude, and I'm sure he would have enjoyed his work more if he wouldn't have had all the extra turmoil to contend with at the time.

To summarize the effects of the photography encounter on Bill, I would conclude that participating in the group served more of an expressive function than a therapeutic function for him. Ironically,

he really wasn't aware of how much he was expressing through his photos until he studied them more carefully at our final meeting.

I feel that Bill acquired some therapeutic value from the class too. It gave him opportunities to interact with others, and made him more aware of his environment and self through self-analysis of his images. Realizing he was forgiven for dropping out of the class would have a healing effect on his ego, and make him feel accepted in spite of his shortcomings.

FIGURE 4



Case 5: "John"

John is a thirty-five year old white male. His wardrobe seems to consist of green army pants and a T-shirt with a "camouflage" print, as he wore this outfit most of the time. He always appeared neat and well-groomed. John wears his hair extremely short, and says he cuts it himself. Perhaps his clothing selection, well-groomed appearance, and nearly shaven scalp are leftover momentos retained from his days in the Navy, when he was stationed in the Philippines.

It was during his enlistment in the service that John first became involved with taking drugs. He was a habitual user of hard drugs at one time, and mentioned that he'd really gotten "burned out" on them. John said he only smokes "pot" now, for the most part.

John's family and home environment left much to be desired when he was growing up. Both parents constantly mentally abused John, his brother, and sister by telling them how dumb they were. Nothing positive was ever said to the children to encourage healthy self-images. John stated that his parents were successful at discouraging his brother and sister to use their minds and make something of themselves, but they "aborted and thwarted" John only to a point. He realized that he was of above average intelligence and decided to do something with his abilities. John was accepted into college and attended for two semesters. He eventually plans to go back for a degree in accounting.

The living conditions John was exposed to when living with his parents were disgusting. He described the environment quite vividly

in this account: "There were piles of dirty clothes and dirty dishes stacked high with rotting food on them. Food for the dog was more important than food for the kids. One time I walked into the house after returning from a trip and discovered my mother lying on the couch. She looked like she had died, like a corpse in a coffin lying there in the midst of all the filth."

John seemed to resent his parents to the last detail. He said he came very close to killing them, but he decided they weren't worth going to jail for the rest of his life for. It sounded like an extremely dull existence for someone as intellectual as John. He described his father's daily routine like this: Bed----Chair----Kitchen chair----Office chair----Livingroom chair----Kitchen chair----Back to bed again! That type of an atmosphere would cause anyone to suffer emotional deterioration!

John's sister is an attractive girl, but she doesn't use her mind, according to John. The parents drilled her into actually accepting their implications concerning her lack of brains. She's married and currently lives in Hawaii. John noted that her daughter even acts a bit "dim", due to the mother's self-concept problem.

I've had several lengthy discussions with John since our first encounter at the Off the Square Club. He's extremely interesting to listen to. His mind is definitely not stagnant! John tends to be a "loner", from what I've observed down at the Club. I enjoyed listening to him, and he must have sensed this. His quiet, moody, isolated

existence would transform when I took the time to chat with him. Once he told me that his parents would never listen to him, and that was why he talked so much when someone gave him the attention he had been denied as a child. John said he didn't like being shoved off into a closet and not listened to. He had even tried screaming to make his parents pay attention to him, but they disregarded him anyway.

This type of treatment angered John to the point that it still affects his interpersonal relationships today. He admits he'd rather be belligerent to others than not be heard at all. This explains some of his moody tendencies I've observed at the Club. John is still a very infuriated man inside, and this anger tends to be released in instantaneous explosions when he's provoked.

During one of our talks, John stated that his parents had raised a "dummy", a "deviant", and a "slow learner". I asked which category he fit into, and he replied, "Deviant." I pursued the matter and asked why he was classified as a deviant. After a long pause, John answered, "Because I'm queer!" I said, "You mean gay?" He replied "Yes."

A few hints had been dropped concerning his possible homosexual tendencies prior to John's disclosure to me. I had noted earlier that he talked a lot about "men". I can recall asking him once what he liked to photograph most, and his replay was "Men." He said he liked to take pictures of police, and then send them the negatives and photos he'd taken. He noticed a photo of a male juggler that had been taken

by another group member, and described the individual in the picture as being "cute". Such incidents as these had given me clues about John's attraction to his own sex before he actually confessed the reality of the situation to me later.

John has only been hospitalized once for psychiatric reasons. I believe he said he had been admitted for three days of observation before an analyst was assigned to his case. He mentioned that his present psychologist, whom he refers to as "Doctor Daddy", told him he should try to get a volunteer job through Support Network, teaching photography to the mentally retarded. John decided the work would require lots of patience, because if one lost his temper, it would dissolve any progress that had previously been made.

John's psychologist encouraged him to do his photography work. He'd had previous experience working as a photo-journalist for the magazine, This Week in New Orleans. This involved two years of what John called one-to-one tutoring. He had two more years of photography work on his own after he purchased a 35 mm. Nikon camera. John's background also included some darkroom work before he joined our photography class.

As far as class performance and attitude are concerned, John was one of the more motivated students in the group. He was seldom absent or late for sessions, but always had a good excuse when he did miss a meeting. He tended to work long hours in the darkroom, and frequently commented that the time went so fast! John showed lots of patience

when he worked in the lab, but would become frustrated when dust spots from his negatives showed up on prints. He had the right to get upset, because he was always very careful about his work. Organization seemed to be a priority, and he followed darkroom procedure to the letter. He was highly capable of working independently in the lab.

The only major problem John had occurred shortly after he'd shot his first roll of film. He'd gotten impatient and couldn't wait to see the pictures he'd taken, so he sent them in to have them commercially processed! He was supposed to develop the film and do his own printing. He didn't have the money to pay for the processing, so he wasn't able to see his photos anyway! He concluded that he'd have to learn to have more patience.

One day John came in all excited. He'd gotten his negatives and pictures back from Eclipse! He organized his contact sheets, test strips, and prints in an album, and arranged them in the order in which each session took place. The book was planned beautifully, and when I complimented John on it, he asked if I'd like to have it when it was finished. I didn't hesitate to accept his offer! He didn't want to take a chance on losing it if he had to move again.

The subjects chosen by John most frequently in his compositions included trees, commercial shots of local businesses, the police, the State Capitol, a variety of city scenes associated with his own personal world, and subtly presented themes that related to his homosexuality.

Listed below are examples of varieties of ways in which John presented the theme of "tree" in his photographs. Included are brief comments he made about the uniqueness of each one:

"Parking Ramp Tree" and "Old Governor's Mansion with Tree": These shots show the tree's function of beautifying an area. The ramp is located near John's apartment, and the mansion photo shows how the beautification role of the tree has been integrated with the architecture of the building.

"Button Lady": "She's a classic 'street person', and stands under the tree. In this case, she's the main subject instead of the tree."

"Tree For Dennis": This is a black silhouette of a tree.

"Dennis" is a friend of John's and is a professor. I vaguely recall a passing remark made by John which alluded to possible homosexual implications concerning this image.

"Ming Tree": John referred to this setting as a "class site" located behind the Red Gym at the university. He noted that it's a study/teaching site because it's a quiet and peaceful place. This is John's favorite of all his "tree" theme compositions.

"Person Studying": "The same ming tree is in the background. I took this because it's another perspective or point of view of the tree."

"Ming Tree With Duck": "This is another shot of the tree, and shows how it overhangs Lake Mendota behind the Red Gym. This is another favorite of mine. There's a duck in the background.

"Tree in Glass Bank Parking Lot": "The Capitol is in the background. The role of the tree is to provide shade and rest, and to beautify the area by covering up an ugly parking lot."

"Capitol and Trees": John referred to this as "Miss Forward and her trees":

"First Tree With People": "These groups of people are hosted by one tree."

The State Capitol in Madison was a recurring topic in many of the photographs composed by John. He lives near the Capitol Square and sees the building every day from his apartment window.

"Capitol as Seen From Apartment Window": "This dome shot is unique, even though it's seen by many people each day, because it's a one of a kind view. It's only seen from my window! My other title for it is: "John's View of Miss Forward"."

"Capitol Grounds": John's only comment on this photo was "ELINT", which he said stands for "electronic intelligence".
"Umbrella Tree": "This was a contrived or posed shot of the Capitol, as seen from my apartment. I brought the plant in to improve my earlier apartment view shots. I like plants!"

The next group of images are categorized as commercial shots of local businesses. John thought there might be good money in photographing such establishments for advertising purposes:

"House of Wisconsin Cheese": "I love cheese! It's so 'Wisconsin'! The mouse figure is a symbol that evokes all kinds of saliva for cheese! I feel that this is a pleasant artistic commercial shot. It's an ad without words. There might be some money-making possibilities for this picture as a visual commercial for the business."

"Razzmatazz": This is another of what John calls his "commercial studies". It's a lady's clothing store.

"Paco's Restaurant": John seemed very mysterious about this photo, and described it only as a "commercial/photographic surveillance exercise". He said it was located in the Caputo Building, as if this fact had some special significance.

"Cheri's": "This is an Irish pub. It's a classic type of saloon. The car in the photo relates to the 'racy' spirit of the neighborhood!"

"Ray-O-Vac": John thought this would make a good business card format design. He pointed out his self-portrait in the reflection.

"William Jon Salons": (Fig. 5) John said he would like to have his own photo studio one day. He thought this would make a good business card for him, because it includes his own self-portrait in the reflection in the glass and relates to his own name, "John"!

"Pahl Tire Company": "This has to do with traffic control ...civil engineering. It's a study of 'traffic': Vehicular, pedestrian, and drug."

"Golden Dragon": "This was meant to be another commercial piece. It's a Chinese restaurant. The food is good and

not expensive! A photo taken of the inside of the establishment would entice people to come in and eat even more than this shot would!"

These two photographs deal with John's "police" theme:

"Peace Officer": This was meant to function as a cover shot for John's next "book" on police work.

"Squad Car": John said that cops like pictures of their cars! He told me he gives them photos from time to time.

Though not very obvious, the next two compositions express John's attraction to other men. This communication was clarified through his oral comments as he discussed the photos. He evidently didn't know either of the people in the pictures, but something about them appealed to him:

"Kid on a Bike": "The subject distracted me. It caught my eye!" (John gave his "naughty" laugh when discussing this. Instead of "distracted", John may have unconsciously meant "attracted" him!)

"One Way": (Fig. 5) John's other title for this is "Dress Code". In this case, John feels that the man makes the clothes! The man was aware that his picture was being taken, but John referred to it as a "portrait on the run"!

The balance of photographs produced by John will be discussed briefly. They fit into the categories of local city scenes and miscellaneous subject matter:

"A Duck With Sunset": This shot represents a "break" from John's tree photos, but was taken from the site of the ming tree discussed earlier. His description of the scene parallels with many of his own characteristics: "It's relaxing, because there are no waves on the water. The idea of one single duck ('a lone') reemphasizes the feeling of solitude.It's content, even though it's alone."

"Nick": This is a friend of John's from the Off the Square Club. John told him to smile! The State Office Building in the background was the real subject matter, but he wanted

someone in the photo "to give it a sense of life, animation, movement, emotion, and human interest."

"Glass Bank": This was taken of the bank looking up at it from below. According to John, "The diverging lines cause one to see beyond normal limitations. It's like a transcendental eye exercise! It's a mind-expanding, exhilarating experience....relaxing in the end."

"Ma Bell Mural": (Two shots) "There's a telephone truck parked in front of the glass bank. I'd like to see this blown up to life-size or bigger than life-size! I have mixed emotions towards 'Ma Bell'. She's generally unpopular. This photo portrays her in a better light, in the front of another corporate giant, the glass bank, and everyone likes the glass bank!"

"Traffic Control": "There's a pedestrian in the midst of the mad motorists!" John said he has to walk aggressively in Madison.

At the end of the sessions, John said he couldn't thank me enough for rekindling his interest in photography and encouraging him. He stated that participating in the group was the best kind of therapy he could get, and he found it to be a great way to express himself. He also mentioned the privilege and thrill it had been to work at the University of Wisconsin campus.

John invited me to accompany him to his appointment with his psychologist sometime. As mentioned earlier, his doctor had encouraged him to continue with his photography work, because he was aware of the therapeutic value it offered John. To show his support for John and his accomplishments, the doctor proudly displayed some of the photographs in his office. This gesture played a significant role in boosting John's ego. It demonstrated to him that he could give something of himself to others through his photographic images. In return, he would receive positive feedback in the form of admiration and approval.

John's self-esteem also received a lift when I accepted his photo album gift. The proud expression on his face said it all. He'd put a great deal of time and labor into this special project, and it had to be a real personal sacrifice to give it all away. However, when he presented the results of his efforts to me, he was aware it would be in good hands and would always be treasured.

The fact that John's set of photos were intentionally organized into categories illustrated how well he worked within a structured, goal-oriented atmosphere. Being held accountable to himself and others for showing up at a specific time and place seemed compatible with the manner in which he functioned best.

The moodiness that I'd witnessed a few times at the Club rarely manifested itself when John was around me. He usually was so engrossed in his work that his temper seldom flared. There were times when he'd come to class in a depressed state of mind. After we'd talk for a while, he'd become involved with his work, remove himself from any negative feelings, and accomplish quite a bit in class. This offered John a more acceptable means for releasing repressed anger which might otherwise, under the right conditions, take the form of an emotional explosion.

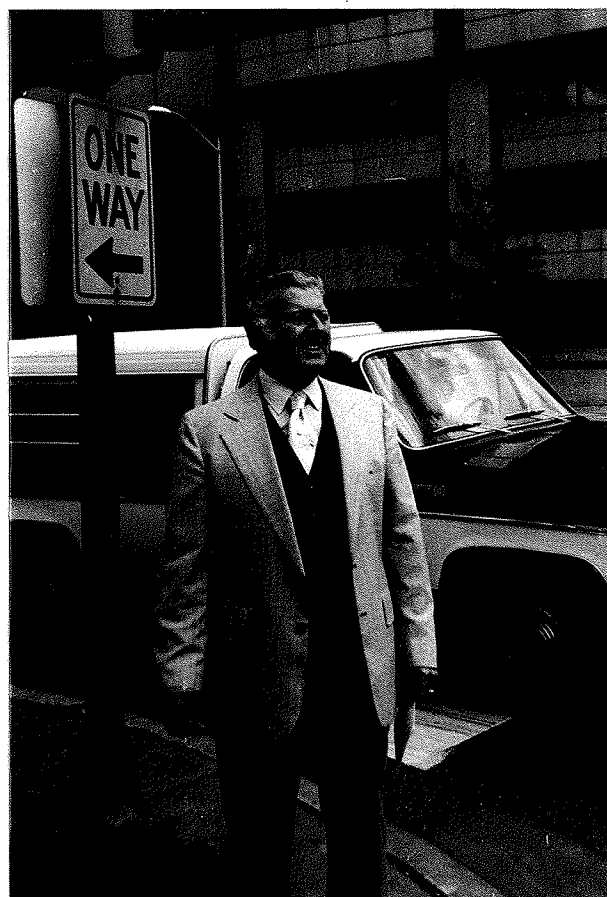
I realized that John was developing an improved self-image and a more positive acceptance of himself when he consented to letting me take his photo portrait. Up to that time, he'd made it very clear that he didn't want anyone, including myself, to photograph him. Evidently, he'd finally come to trust me enough to realize that my intentions

were honorable. I'd wanted a picture of him because I considered him a friend, and wanted something to remember him by.

When John and I discussed the value of the photography project with his psychologist, the doctor questioned him about what he'd gained by working with me. John replied that it had been a great learning experience. The psychologist inquired, "But what did you get from Vicki as a person?" Finally John came through with an appropriate and honest response to the question: "Vicki is a warm and sincere person....very concerned....and I was able to be intimate with her." This was what the doctor wanted John to admit. He attempted to clarify what he thought John was saying: "In other words, you were able to have a very positive experience with a female?" John agreed that he had.

As we departed from the office at the Mental Health Clinic, John handed his photo album over to me and said, "It's all yours!" I think it made him feel good to give it to someone who would really appreciate it, and it certainly made me feel good to realize that John thought enough of me to honor me with such a special keepsake from my research work.

FIGURE 5



Case 6: "Pat"

Pat is a thirty-eight year old, white female. She does not consider herself to be a "former psychiatric patient", even though she's been hospitalized twice because of her nerves. The first hospitalization was for a year, when her parents committed her at age nineteen. Pat tried living with relatives, but she tended to make them nervous too. Her second hospitalization was for one and a half years. She signed herself into the institution that time, because she realized she needed help. Pat remained in the mental hospital so long because there weren't established halfway house facilities at that time. While hospitalized, she was given a variety of medications before one proved itself effective for her problem.

Evidently, Pat's nervous condition was a direct consequence of living her childhood with abusive parents. She is one of seven children, and believes she was an "unwanted" child. Pat refers to herself as the "black sheep" of the family. Her self-image has improved considerably since those years at home with her parents: "I was cut down all the time when I was living at home with my folks. Being cut down so much when I was growing up, it took quite a few years to get over it and start realizing that I was just as good as everybody else. It was an excellent feeling!"

Due to her past mental health history, Pat mentioned the problems she's had to face with people not believing her when she tells them something:

I've had this problem most of my life, especially since, or because of, my medical history....having mental illness at one time, having seen psychiatrists. Most people don't understand the mental health system. They tend to believe that everyone who has something to do with it has something wrong with their mind. I can see how the people who have gone over the brink....have had an actual breakdown, appear to not always keep their minds. I was one of the few people, I guess, who was really lucky. I didn't go over the brink. I was close to having a breakdown, but I didn't lose my mind. I kept on the right side of that brink, so I kept my head together pretty well. I've been doctored for emotional problems, you know, being upset and nervous.

For Pat, photography served as a communication tool which enabled her to provide visual evidence that verified her verbal self expressions. She commented, "I think photography helps me communicate better with people, especially if I'm trying to explain something I've done to someone. I can show it to them in pictures. Then they kinda have the proof that I've done it. Otherwise, they might not believe me." The example Pat gave concerned an apartment she lived in. Her friend took a picture of her in the apartment: "It was a way of proving that it was mine. It made me feel more confident, because anyone could see that I was able to back up my story."

Pat feels she's capable of coping with her emotional problems now, but I inquired about the kinds of things that caused her anxiety attacks:

There are several things that cause them. One of them is a physical problem. I'm gradually going deaf. My ears are very sensitive to sounds. They tend to hurt, and they get so painful that it makes me nervous. Then there are other things that cause frustrations. Say you have long-time problems, things you've worried about for years. Pretty soon you deal with them and try to find solutions for

them. Your frustrations build up, and they can really affect you. I mean, your patience can only go so far. Then you blow up and start yelling. You just get it out quick, and once you've got it out, you feel much better. If your problems haven't been built up for years, it's not so hard on you. You don't have that much more to get out of you. You don't have that much to get out, so you don't get as upset.

In March of 1981, Pat suffered a setback in her mental health condition. She had been in a local bar with her roommate, and got pushed around and called names by her roommate's daughter. A black man came to her aid and attempted to act as mediator in the conflict. He invited Pat to go to his place until things cooled off. She didn't know the man, but feared she'd get beaten up by the girl if she stayed at the bar. Pat consented to go with the man to his place, believing the option to be the lesser of two possible evils. The man took her to his apartment and raped her. She reported the incident to the police the next day, but the rapist was never found.

Some of Pat's interests include writing poetry, playing the piano and kazoo, and doing comedy skits and plays. She's extremely interested in radio and would like to be a disc jockey or radio programmer. She's read poetry on the local radio station, WORT. When the station held a marathon, she volunteered to answer phone calls. She has her own microphone and amplifier, and frequently does a one-woman show of comedy routines to entertain her friends at the Y.W.C.A. Pat said she's always wanted to be in a musical group or have her own band. These fantasies will be examined in more detail when Pat's set of photographs are reviewed.

During her participation in the photography group, Pat underwent major surgery for a hysterectomy. In addition to the sessions missed because of her operation and recovery period, she was frequently absent due to other physical ailments.

In my opinion, the basis for Pat's habitual absenteeism was more emotional than physical. She projected attitude problems on several occasions during the course of the program. Once she became irritated with me when I suggested that each participant bring a small notebook to class for writing down aperture settings, exposure times, and so on in the darkroom. I realized that most of the individuals were on low incomes, so I gave plenty of advanced notice. That way, each person could budget their money ahead of time and allow for the purchase. The rest of the materials and supplies would be provided for the group. Pat's reply to my request was "You're really putting me on the spot! I can't even buy paper for letter writing!"

At other times, Pat would offer numerous excuses for why she didn't feel like doing her photography work or why she was unable to attend class. She would complain about her need to sit down to work, or that she couldn't work because she hadn't eaten before she came to class. One time she just felt like loafing around instead of showing up for her scheduled lab session.

Other group members developed several rolls of film for her so she wouldn't get so behind when she was in the hospital. I had originally suggested that Pat work ahead before her operation, so she wouldn't

have to make the work up later. We scheduled some extra lab time for her, but she never followed through on the commitment.

I was aware that Pat was probably upset prior to her major operation. I also realized her obvious lack of self-confidence in the darkroom situation. Perhaps all the excuses and complaints she offered were escape mechanisms. Maybe she was afraid she'd fail to perform well and didn't want to face the realities of that possibility.

To establish a less stressful atmosphere for Pat, I'd tell her to take her time with the procedures. When she'd get flustered, I'd make jokes and kid her to alleviate feelings of anxiety and pressure. This seemed to relieve some of the stress, but Pat never acquired enough security to perform independently in the darkroom. She only completed two photograms, two enlargements, her contact sheet developing, and processing of two rolls of film during her participation in the class. I feel that Pat got much more out of taking her photos than processing the film and prints.

The themes of Pat's photo compositions included the radio, music, friends and other people, raccoons, famous buildings in Madison, and local fairs and festivals.

As mentioned earlier, Pat indicated an interest in becoming a disc jockey. Evidence of her fascination for radio and music can be seen in the following photographs:

"WIBA's Mr. Radio": "I had to take that one real fast. He was really shuffling around there! That's why it got blurred. It's not everyday that you see a radio with a hat on its head!"

"Band at Vilas Park": (Fig. 6) "I wanted to get a shot from behind the group to get a sense of being....aahh, okay, I've always wanted to be in a group and have my own band. So, I took this picture from behind them to make it look like I was with them. And also, not only for my own pleasure, but to see what it would look like from that point of view, looking out into the audience. It's good for a person to fantasize once in a while, because it gives you a sense of succeeding."

"Front View of the Band": "I was trying to get the whole group in, from the audience's point of view. I've always thought that they look so neat standing up there doing their work. The 'professional look' also intrigues me....being professional and looking professional."

"WORT Personalities": "I'm interested in WORT, being on the air myself with these guys. I thought it would be nice to look back at this picture and remember how neat it was to have a radio station broadcasting live from a park. I was also wishing I could have been there with them talking into the mics! It makes me feel good to know these people personally from having been on the radio before. I enjoyed my work in the studio. It was fun! When I'd get home after broadcasting at night, it was so neat to come walking in the door and hear someone at the 'Y' say, 'Hey, there's the celebrity! I heard you, and your poems were really neat! You sounded so clear and professional!' It feels good doing something that other people seldom get the chance to do. It gives you a feeling of getting respect when you do something like this. Developing these pictures I took gives me the same feeling. It gives you a sense of pride, because you have the capabilities.....you have someone who is there to help you or show you."

"Audience at the Peace Festival": "I thought the festival was unique with all those people down there! Being that I took it from on the stage between sets.....This is something I've been wanting to tell you, and it just dawned on me now to say it! When you've got a camera in your hands, you feel like you can take that camera wherever you want to go! Like on that stage....you feel like, 'Hey, I'm not being weird getting up on the stage, because I've got a camera and I'm taking pictures!' It gives you a logical purpose to get up there. You can do anything and get by with it if you have a camera in your hand! That's another thing that makes picture-taking fun!"

"Band on the Square": "I asked if I could take a picture of them, so they said they'd pose for me....very graciously. Not many bands will take the time to do that, because they're

in a hurry and want to go. It's nice to have groups playing on the Square. Madison is becoming more of a street entertainment world or city than it used to be."

The next selection of photos centered around the theme of people. Most of the subjects were friends of Pat's, but some were shots of people she didn't know. The first compositions below deal with her best friend, Dolores:

"Dolores on the Dome": "Dolores and I have been close friends for quite a few years. We used to be roommates in an apartment. She's very good-hearted. She just goes to extremes. If you need some help, and she can, she does it. She'd spend her last dime on you if you needed it. She's done that for me many, many times. You can't forget people like that. They mean a hell of a lot to you! We aren't as close as we used to be, because we've had squabbles. When I was sick after my operation, I wasn't in a very nice mood. Since then, we've realized that we can still be good friends, but not have an apartment together. It just doesn't work out."

"Dolores Selling Coke at the Square Art Fair": "I thought it was interesting that she was selling Coke at the art fair....that she was actually working in a booth along with the other workers. She was doing something constructive. It's very seldom that you get to do something like this. Taking a picture of it brings out the uniqueness more. It actually shows, visually, for future reference, that she did this. This is important for Dolores, in a sense, because she's always wanted to sell her art work that she does. Being able to work with the public like that could possibly give her a real sense of security. It would enable her to be more relaxed with selling her art and give her more courage."

"Beth and Norma": "I like them! They're good people! They're conscientious. They've helped me some."

"Stranger at Memorial Library Fountain": "She was sitting on the edge of the fountain with her legs hanging in the water. She looked so happy sitting there....and so peaceful. So, the two things together, the beauty of the fountain and the beautiful feeling about her, were the reasons I took the picture. I didn't know her, but I asked her if I could take her picture. When I took it, she may have thought, 'Gee, that was nice of that lady to take my picture here!'"

When Pat was younger, she had raccoons for pets. She and her friend, Dolores, feed the wild raccoons out at Picnic Point. Pat decided to take her camera along and capture some shots of them eating out of their hands:

"Dolores Feeding the Raccoon": "Raccoons are very beautiful animals, and it's wonderful if they'll eat out of your hand. It's neat to have them that close. It's great to be close to a wild animal....getting them to trust you."

"Pat and the Raccoon": (Fig. 6) "This one reminds me of when we had raccoons for pets when we were kids. I was telling some people at the Off the Square Club that I had actually fed the raccoons. They'd look at me and say, 'You fed a wild raccoon? I didn't think you could get that close to one!' These pictures show that I actually did it. Animals have different instincts than people. After a while, they get to trust you just from you being friendly to them. A lot of human beings will trust you or not trust, depending on what they hear about you and what you look like."

Pat's environmental awareness and appreciation comes through in her next two shots:

"Madison Civic Center": "The Civic Center is a unique building. It has a lot of architectural and historical value. It's a work of art....a beautiful building! I'm a volunteer at the Civic Center. I have a friend who would like to do a drawing from this photo."

"Statue on Capitol Dome": "I don't remember what particular person that statue is of. I find historical sculpture interesting. This photo helps me to progress my dream to be a sculptor. It also gives me a good feeling because it was me who took that picture of the sculpture on the Capitol. It gives me a feeling of pride."

The final photographs to be discussed were taken by Pat at the East Side Businessmen's Festival. She mentioned that they reminded her of childhood memories:

"East Side Businessmen's Festival": "The merry-go-round is in this first shot. It reminds me of childhood days, when we used to ride on them. A merry-go-round is very pretty and it has nice music. In fact, I have some albums of merry-go-round music."

"Pat in Front of the Horror House": "I'm standing there pointing toward it. I was in one of my funny moods, and I asked Dolores to take that picture. I wanted to see what I'd look like standing in front of that ugly old horror house! It was one of those fantasy things. I was imagining what it would be like to be in a real house of horrors!"

As indicated earlier, I concluded that Pat appeared to profit more from taking photos than from dealing with the technical aspects of the darkroom experience. Her inner need to communicate thoughts not easily expressed in words was partially satisfied through the act of depressing the shutter release button on her camera.

Pat's dream to be in a band and perform for audiences was simulated when she got on stage to take a picture from behind the group, as if she was in the band herself. It gave her the sensation of being part of the band. Having a camera gave her the license of freedom to act out her fantasy. As Pat stated it, "It gives you a sense of succeeding." The experience allowed her to "pretend" she was a member of the band, which resulted in the development of a more positive self-image.

The photo of the "WORT Personalities" conjured up feelings of pride for Pat. She had previously worked with these people on the radio. Viewing the image induced her to orally communicate the importance of that experience to her. It served as a means of boosting the

level of Pat's self-esteem. Her friends had given her recognition for her broadcasting accomplishments and called her a "celebrity".

Photography made Pat more aware of her personal values. The images she chose for her shots had the impact of a condensed, visual autobiography. Those things treasured most were captured on film to reflect the importance they played in her life. Some of these values included close friends like Dolores and wild animals that trusted her enough to eat from her hand.

In her questionnaire, Pat stated that taking photos had given her opportunities to interact with others: "It enabled me to meet people and achieve a better understanding of them." One of the needs of the former psychiatric patient is to develop social skills. The new contacts Pat made through photography increased her ability to meet people and gave her more courage to enrich her social life.

I asked Pat if her experiences in the photography project had any therapeutic significance for her. She replied, "To me, therapy is a way of helping someone get rid of their problems. It's like I mentioned before, if someone doesn't believe you're telling them the truth, you've got the pictures to prove this or that. That helps relieve frustration, knowing that the other person is finally believing you. I don't only use pictures for that purpose. I like to take pictures just to look at the things I've photographed.

Pat has given some of her photos away. She believes it's nice to share them with others:

Pictures are something you've done yourself. It's more of an intimate and personal thing. It's a part of yourself you're giving. It's fun to do too, because I'm looking from my point of view and also from the other person's point of view. I figure they might like this, because it's something they would enjoy.

The need for a feeling of satisfaction with success through accomplishment was apparent when Pat saw the result of her first attempt to enlarge a print. It showed her feeding the raccoon at Picnic Point. The result of her darkroom efforts proved to be of quite acceptable quality. The sense of pride could not be masked. Her face glowed with an expression of joy as she watched the image magically materialize in the developing tray.

The former psychiatric patient's need for goals and structure was not successfully fulfilled for Pat through her involvement in the photography group. She did not accomplish very much in the darkroom phase of the project. At one point, I set a goal for her to print two enlargements during a single lab session, but she failed to meet this challenge. She excused herself from completing the task by professing to be tired and needing to rest.

In her final comments about the photography class, Pat stated that she'd like to do more photography. She commended me for being so patient with her, and for being a "kind and friendly person who has no prejudices or discriminations." She apologized for her inability to be present at all the meetings, and stated that the experience in the group made her realize how low her stamina and endurance were after enduring both physical and emotional illnesses.

FIGURE 6



Case 7: "Jonathon"

Jonathon is a twenty-nine year old, white male. He stands six feet, four inches tall and weighs about two hundred pounds. He attended "Over-Eaters Anonymous" meetings, thinking that he ate too much.

When discussing his family background, Jonathon described himself as the "black sheep" of the family. He said both of his parents had been "low down" in their families too. It was briefly mentioned that his father committed suicide by shooting himself. Jonathon's mother is confined to a wheelchair, and he talks as if he feels guilty for not spending more time with her. I got the impression that she frequently lays guilt trips on him for not giving her more attention. He described his mother as having "a really ugly face". He explained that she's had skin problems for a long time.

At times, Jonathon feels like getting out of Madison and away from his family. He accused his family of never helping or supporting him when he needed it. His family moved a lot when he was growing up. He changed schools eleven times in eleven years! When Jonathon got into high school, his grades began dropping. He never received his high school diploma. The instability that resulted from frequent moving took its toll on his brother too. He ended up in reform school.

After situations had cooled off a bit in the 1970's in Vietnam, Jonathon was sent over to drive a supplies truck for the army. He didn't share any horror stories with me concerning his overseas experience, and I got the impression that he wasn't too emotionally affected by his encounter with war.

Money seems to be Jonathon's main problem. When he works on a part-time basis, the welfare cuts back on the money it pays him each month. According to Jonathon, he would receive more money if he didn't work at all.

The day of his personal interview, Jonathon looked tired. His hair was messed up and he hadn't shaved. He told me he hadn't showered in two days, as he'd been in Illinois. He mentioned that he hadn't slept for days, almost a week. The welfare began giving him cash instead of a voucher to pay the rent for his apartment:

I had the option to either pay the rent or take a vacation. I've been traveling. It's an escape. Now I've lost my apartment. I didn't have the rent for it. I just left... disappeared. But I left some of my things there. I don't plan on going back for them. I don't want to listen to the landlady. I don't want her to spit in my face. She talks real rough. I can't even use the bathroom. We gotta share it, and there's just no privacy. I couldn't sleep up there. When the welfare and the landlady shorted me on the rent, that was enough! I'm not going to worry about getting my things. She can throw it away, give it away, or burn it. She might just get satisfaction out of tearing everything up! She can wash the rest of the dishes I left up there too. She might appreciate that!

Jonathon's comments sounded as if he was relishing the idea of getting even with his landlady, an obvious figure of power in his life. Evidentially, she came across to the six foot, four inch man as a threatening force. Instead of facing her about his inability to pay the rent, he abandoned his apartment and belongings, leaving the dirty dishes for her to cope with!

There seemed to be a violent side to Jonathon at times. It came through in some of our discussions about his former marriage and when

we talked about some of his photos. He told me that once he'd gotten upset with someone and set a car on fire in a fit of anger. Jonathon never displayed physical violence during his association with our photography group, but I was aware of a fight he was involved in at the Off the Square Club prior to his joining the class. Feelings of violence, destruction, and negativism emerged through some of his comments concerning a couple of his photo images. This will be discussed in greater depth later.

Jonathon's attendance at meetings and lab sessions was excellent. He seemed very organized and prompt when it came to showing up for classes. He carried a daily and weekly schedule of his appointments for reference, which accounted for his consistent promptness and dependability.

Unfortunately, other aspects of Jonathon's class performance were not as commendable. There was a constant need to remind him to "think" in the darkroom. Once he forgot to ask if I was finished with an enlarger before he changed settings on it. Another time he left photography paper out of the black bag that protected it from being exposed to light. It was ruined before anyone realized it had been left out.

Carelessness was Jonathon's major problem in the lab, but he also failed to follow instructions. After discussing these problems with him, I didn't observe much improvement in his performance. I resorted to a more demanding approach for establishing my point about

following correct procedures in darkroom work. As upset with him as I appeared, he continued to play his little mind games with me and avoided the issue.

Perhaps Jonathon's poor performance in the lab resulted from his world spinning too fast for him. He frequently appeared "hyper", and couldn't seem to sit still very long. When talking to me, he would pace back and forth like a caged animal.

The patience required to work in a darkroom might have been too much to expect of him at the time. I explained that he would avoid making mistakes if he'd just slow down and not rush through the procedures. I stressed that the materials were too expensive to waste, but nothing seemed to phase him. Perhaps his own financial problems were bothering him and causing his poor attitude in the photo class. He mentioned that he was in the middle of filing bankruptcy.

At times, Jonathon would exhibit rather unusual behavior in class. For one lab session, he brought in some colored negatives that belonged to his friend. He stated that he was going to enlarge them for her. The group was working with black and white photography, but I let him print one of the negatives to humor him. Since he hadn't taken the pictures, I did not allow him to use any more of the group's materials to print up his friend's photos.

After I'd set a time deadline for exposing prints for a particular class session, Jonathon would frequently insist on printing one more, realizing that I still had to wash all the prints and dry them

before leaving. He would attempt to be difficult with me in other ways, too. He had a tendency to mumble when he talked. If I'd ask him what he'd said, he'd usually not repeat it, but laugh as if it were some kind of game. Other times, Jonathon would be talking about something and would suddenly switch to another thought. It became quite difficult to follow any single train of coherent thought at times. Sometimes he would just ask a lot of strange questions like: "Why do you have to help your parents? Do they give you anything? Are your parents big?" Once I asked him if he'd like a ride home, and he replied, "No, that doesn't turn me on. I'd rather walk and take my time. Maybe that turns women on, I don't know....."

Jonathon seemed extremely concerned about the idea of "confidentiality". He worried about his files getting in the wrong hands. If an employer found out about his background, he feared it would ruin his chances of keeping a job. He was also worried about who would be reading my thesis. He was afraid I'd use his real name in it, which would identify him as a former psychiatric patient. I reassured him that I would not refer to him by his true name in my writing.

When I interviewed Jonathon about his set of photos, he wasn't very cooperative and didn't speak openly about them. I had to pull every bit of information out of him by asking questions about each image. He discussed his work more freely as the interview progressed, but he seemed quite apathetic about the whole thing. A certain sense of responsibility was noted when he turned in his completed

questionnaire and notes on his contact sheet prints. Some of the subject matter included in Jonathon's set of photographs were several shots of Tenney Park, prominent buildings in Madison, local city and street scenes, and a few pictures that centered around a visit to his aunt's house.

Jonathon shot a whole roll of film of his day at Tenney Park. He photographed the same subjects three or four times! I asked if he repeated the themes to see if they would change. He replied, "No." The images included an overall view of the park and ducks on the water. I inquired about how he decided what to take pictures of. Jonathon said he didn't plan his shots ahead of time. If there was something worth taking a picture of, he'd take it.

To illustrate how difficult it was to interview him about his work, here is an excerpt from our taped discussion:

- VR. "You've captured some good water reflections in these shots. Is that what you were trying to do?"
- J. "No. I was just kind of balancing it all out...how it looked. Here the ducks are supposed to be in the center. They're the main subject."
- VR. "Did you have the opportunity to get closer to the ducks to take pictures?"
- J. "Yeah."
- VR. "Why did you choose to take pictures of them off in the distance?"
- J. "Because I didn't have anything to feed them."
- VR. "What about the third strip? You said these are country scenes? Would you call them tree studies?"
- J. "Yeah."
- VR. "Was there anything special you were trying to capture about the trees, or anything you were trying to communicate through the shots?"

- J. "No. They're all yours!"
VR. "They're all mine? You did them for me, huh?"
J. "Yes, I did."
VR. "Well, good! Because I like a lot of these! I wish you'd have enlarged more of them."

I didn't try to put words in Jonathon's mouth as I asked him about his images, but it was necessary to ask many leading questions in order to prompt a discussion from him.

The following photos were taken of buildings and street scenes in the Madison area:

"Y.M.C.A.": (Fig. 7) "I'm down below, looking up. I feel like I'm a captive. It's an environmental shot....shooting for the sky, you know? Yeah, and then I'm gonna dive into the water just over on the other side of that. I was living at the 'Y' when I took it. I feel like I'm being held captive by any structural environment."

Jonathon probably felt like he was "held captive" by the Y.M.C.A. because he was living on low income, and was forced to live in a place he could afford. In his photo titled, "Don't Walk", Jonathon denied any relationship between it and his earlier comment about feeling like a captive in a structured environment. He said that the "Don't Walk" sign was on his way, so he took the photo of it. I feel there is a connection between the image and his remark. The sign is definitely part of our structured culture, and it tells us what to do. It restricts our activity, just like Jonathon's low income limits where he can afford to live.

The next three photos brought out some negative attitudes and evidence of violent and destructive feelings in Jonathon:

"Western Union": "Yeah, it's hanging around over there on Mifflin Street. I don't like the building. I think it sucks! I don't like the architecture, it's in Madison, I don't like the color of the signs, I don't like the logo, I don't like what they stand for."

"Madison Gas and Electric": (Fig. 7) "I don't like it!"

VR. "Why do you take pictures of things you don't like?"

J. "So I can blow them up later on!"

VR. "Enlarge them, you mean?"

J. "Yeah.....Blow them up to smithereens....just total them out."

VR. "Total them out?"

J. "Yeah, whatever's around....just cripple them, maim them...."

VR. "Why would you want to do that to Madison Gas and Electric?"

J. "Because I don't like them. They send me bills."

VR. "I don't like them for that reason either, but I don't think I'd go to the point of totaling them out."

J. "I wouldn't do that either."

VR. "Would it feel good to take a picture of it and rip it up?"

J. "No."

"Fire Escapes": "It reminds me of 'Westside Story'. It reminds me of tragedies...drama. It reminds me of just about everything. I've watched the movie and listened to the album. It's romantic."

It seemed that once Jonathon verbalized the angry feelings he'd been holding inside, the inner anxiety was released, and a sense of contentment took over. By discussing his imagery, he was able to satisfy his expressive need to blow off some steam over the frustration he was experiencing from being unable to pay his bills.

In Jonathon's shots of the "Capitol" and "Fairchild St.", I attempted to convince him of his ability to take good photos:

VR. "You talked earlier about trying to balance your pictures. Here you've got the dome of the Capitol and the church steeple balanced out well in your composition. You seem to have an eye for good balance. You took this one of "Fairchild St." at an angle."

J. "Yeah, it's boring."

VR. "You think it's boring? You're not seeing these things I've been talking about. You have more of an artistic eye than you realize! You may have a natural ability to see things this way, but you're just not aware of it. It's not at a conscious level. You have a natural sense for organization and a knack for balancing it all out. Most of your photographs seem to be organized that way."

J. "They're showing my personality."

VR. "Yeah, I think it's coming through. You have that schedule pad you carry with you so you know your daily routine. This sense of organization shows up in your photos too. A lot of them have been very well organized, and that's YOU coming through!"

The final series of photos from Jonathon's work relate to a visit to his elderly aunt's house:

"Dog House": "The dog was behind the house. He's lazy! The dog didn't like me. He almost bit me. The dog's name is 'Mary'. It's my aunt's dog. She's a fat dog. She's really old."

VR. "Do you like the dog?"

J. "Well, dogs....I can take 'em or leave 'em."

VR. "Is that why you didn't take a picture of the dog, because you don't really care much for them?"

J. "I like them a lot!"

VR. "Oh, you do like dogs?"

J. "Yeah. This one's okay here. The dog's just too old."

"Dog Dish": "I took a picture of it because it was a fat dog! The dishes are overturned."

"Weedy Garden": "This was taken at my aunt's too. The garden hasn't been kept up. It's almost finished. They're elderly people and couldn't get out to work on it. I've known them since I've been alive. They don't have a garden every year."

VR. "You're actually making a statement about the people who own the garden through this photo."

J. "Yeah. My family's all defunct. They're just worthless. There's no way that they can assist me in any way or form....that I know of."

VR. "So, that makes them defunct...because they're not assisting you?"

J. "I don't know."

VR. "Does your aunt ever help you?"

J. "Yeah, she did when she was able. I try not to think about it."

As indifferent about his involvement in the photography group as Jonathon seemed at times, I do believe he gained some expressive and therapeutic benefits from participating. Taking photos and discussing them gave him a chance to verbally let loose of pent-up, emotional anger. I can't be sure if expressing his violent and destructive feelings in words would prevent Jonathon from physically acting out his aggressions, but I certainly noted a mood change for the better after he aired his resentments towards "Western Union" and "Madison Gas and Electric"! After verbally abusing them, he appeared much calmer, as if a sense of self-satisfaction had taken over.

An attitude of contempt towards his family came out when Jonathon elaborated on the photos he took at his aunt's. He described his relatives as "defunct" and "worthless". To Jonathon, they were useless because they couldn't help him. Even though his family wasn't to blame for his financial difficulties, striking out at them for his problems may have eased some of the mental anguish he was experiencing.

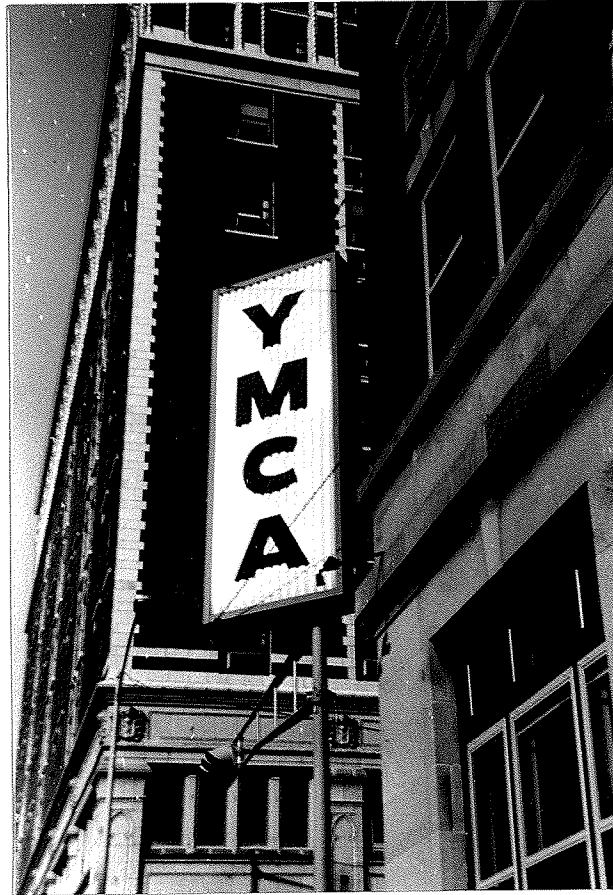
As mentioned earlier, Jonathon showed responsibility when it came to his attendance and handing in the questionnaire and notes on his contact sheets. Participating in the group offered him a structured atmosphere and gave him opportunities to interact with others. These seemed important to him, and may have been his primary reasons for joining the group.

His lack of independence in the lab setting left much to be desired, but he stated that he had been "excited about seeing pictures

develop in the beginning, but wasn't excited about the system." By "system", I assume Jonathon meant the darkroom procedures I strictly enforced. As mentioned earlier, he had tendencies to rush through his work carelessly and also had problems with following directions.

Since Jonathon didn't freely express his feelings, I can only speculate about the value of the photography project for him, based on personal observations. He neglected to explain most of his responses to the question in the questionnaire, but simply completed them with "Yes" or "No" answers. However, he did say that he considered his overall performance in the photography class to be successful.

FIGURE 7



Case 8: "Johnny"

Johnny is a twenty-six year old, white male. He has his own apartment and likes living alone. This isn't surprising, as he strikes you as being a very quiet and easygoing young man. One would never suspect that he's originally from the Bronx. Johnny said he'd never felt like he'd belonged in the tough neighborhood he grew up in, and had always felt out of place. He had many friends there, but had a desire to live a more peaceful life. Johnny stated that he was glad he'd spent part of his life out on the streets in the Bronx, as it had been a real education for him. He believes the "street people" are much smarter than most people give them credit for, because they spend all their time being with people and observing others.

Johnny's family consisted of his parents, a brother, and himself, plus lots of relatives. His father passed away when Johnny was seven. He had been very close to him. They used to play ball in the park, even though the father was sick a lot. Johnny said he'd always remember his father as a very respectful person. He was a self-educated man who only had a sixth grade education in Italy. When he came to the United States, he taught himself. Johnny commented that, "The books in my house are things I wouldn't even begin to pick up and read.... very deep books." His father was older, and kids used to ask Johnny if he was his grandfather. This embarrassed him at the time, but Johnny says he feels proud now. He talked about how a person's age determines how he feels about such things.

When asked about things that have been influences in his life, Johnny answered, "Wrongs done against people who aren't financially well-off.....Injustices done toward people by big powers in the country, corporations and government, things like that. People are powerless to do anything about it.

And it upsets me to see where I lived in the Bronx. Everyone who lives downstairs or on the first floor has bars on their windows, and they can't even open them...maybe just a crack to let air in. How can people live like that? They're actually putting themselves in jail. My mother hasn't been out at night for years. I walk around Madison at night all the time and don't even give it a second thought. I don't have to worry about looking over my shoulder. In the Bronx, there was that constant fear, like thinking that this guy coming up the block might have something on his mind. He's probably thinking the same thing about you! I never got jumped physically. I was kind of unique. I got along well with the black guys, and if one of them in a group was about to take money off me, one would say, "Naw, naw, he's alright. Leave him alone."

I'm not really typical of a person that grew up in the Bronx. Most have this macho attitude like, 'Hey, we're from the Bronx! We're bad. We have to keep up our bad image.' I was shy, extremely shy. I cried going to school. I guess I didn't want to be around all the kids....too many people all the time. A small group of friends is fine."

Johnny had never used a camera prior to his participation in the pilot project for this research work. He'd mentioned that his brother back in the Bronx had wanted him to send some pictures of Madison, but he didn't have a camera. This was Johnny's main reason for joining our photography group. His attitude towards cameras changed after his involvement with the class. He'd never liked to have his own picture taken before, and this had an influence on how Johnny photographed people:

Well, with my former feelings about cameras, aahh, anybody taking a picture of me with the way I used to feel about it....I don't want to approach anybody who might have the same attitude and get upset like, 'Don't be taking no pictures of me! What's the matter with you? I don't want my face on film! The FBI might get a hold of that!' I guess I still don't want too many pictures of myself floating around, not because of the FBI. I guess I just want to keep pictures of me as a rarity. Maybe my shyness, my former shyness especially, has something to do with that and my feelings towards cameras.

It's changed now. I can see it's a good medium to work with. A lot of creativity can come out. My former idea was, 'What do I need a camera for? I can keep it in my memory.' But then you can't really describe in words to somebody what it was like. And even if you can, the image they conjure up could be different from what you're picturing and what would have been on film.

I pursued Johnny's reference to the FBI getting a picture of him. He told me he'd gotten that idea when he'd been in bad shape. He remembered hanging out with guys at the park who were in their forties. They'd spent a good part of their lives in jail, and would never want anyone coming around with a camera taking pictures of them:

So I remember their reactions, and plus, at that time, the way I was feeling, all my thoughts toward government.... Maybe they still haven't changed, but I just thought if somebody I didn't know was taking a picture, I didn't know who they could be with. But knowing I hadn't done anything wrong, what did I have to fear? I can understand why some people don't want their picture taken, and maybe that's why I hesitate to approach someone.

I asked Johnny if his parents had ever objected to having their pictures taken:

If they did, I didn't know it. But now that I think about it, pictures of them are rarities too! There aren't many pictures of my father or mother. My brother likes to be in pictures though! He's the life of the party type of guy. He and I are so opposite. I can't believe it...day and night! He was like the class clown, getting in trouble in school. At parties he has to do something stupid to show off, so he sticks out in front of everybody. He gets drunk to the point that people are thinking, 'Look how stupid Frank is!'

Johnny's classroom performance and attitude were moderately good, with the exception of his habitual tardiness for sessions. He'd usually apologize for being late, but his punctuality never improved much. I must give him credit for his excellent attendance though, as he was dedicated to the point of showing up even when he wasn't feeling well.

At one of our sessions, Johnny said he wasn't as excited about photography as he had been in the pilot project. He didn't know why, but he said he liked coming to the sessions just the same. He'd been experiencing problems with a new job, and we finally concluded that his anxiety and frustration was probably affecting his attitude towards the photography work as well. In addition to this, Johnny confessed

that when I'd helped him in the darkroom the week before, he got the impression that I just wanted to hurry things up because he was working too slowly. I explained that since he'd been having problems remembering the steps involved in enlarging, I'd thought that a demonstration might help. I wasn't trying to do his work for him or rush him along.

My explanation seemed to give Johnny more self-confidence. In the following lab session, he worked completely alone in the darkroom. He said he'd learned more that day than in any previous session! Johnny reported that he liked to work alone. It gave him the opportunity to make mistakes, and he developed a better understanding of aperture settings, exposure times, and so forth. He appeared very enlightened and satisfied with his accomplishments.

Johnny was extremely thorough with the notes he turned in about his photos and his responses to the questionnaire. He turned everything in on the day of his interview. For once, Johnny wasn't late! In fact, he showed up ahead of his scheduled time and had to wait for me!

It would be difficult to group Johnny's photos into precise categories. Most of them were taken of subject matter around his neighborhood or in downtown Madison. Some are of local scenery, a couple deal with animals, a few relate to Johnny's friends, and some are of total strangers. I will quote Johnny often concerning the photos, as his "stories behind the pictures" really make them come alive and emphasize the significance they have for him.

The group of images below conjured up memories of Johnny's earlier years in the Bronx:

"Orton Park": "I see a lot of teenagers hanging out there at night, maybe getting high. It reminds me of the area where me and my friends hung out when I was sixteen or seventeen. We had our little space to go to. I snapped that as an equivalent to what I had in the Bronx. It's where they go in this neighborhood in Madison. Plus, they play music there too, when they have little festivals. Central Park in New York was what they call a band shell. It's bigger than that, but that idea clicked in my mind too...the band shell in Central Park and this place."

"Cat Running into the Alley": "I knew I wanted a cat in one of my photos. They were the only pets I've ever had in my life. In this neighborhood, cats are a symbol. There are cats all over the place. It's like 'cat country'. That's my name for the neighborhood. This is why my mother would love this. She loves cats! If cats are roaming around in the Bronx, chances are that someone might pick it up and go throw it off a roof! That's happened a lot. These sick kids...their creativity is conjuring up ways to mutilate an animal, and really do it, not just like some college kids having fun seeing who can gross everybody out the worst. These kids would dangle a cat off a string and hang it off the roof. That was their good time."

"Railroad Tracks": "This is kind of a reminder of home, cause there were railroad tracks that ran by, not too far from where I grew up. Plus, this photo reminds me of the area and the particular train stop in the Bronx, which was my main means of transportation when we went to relatives' when I was growing up. I heard stories about it. This one guy, he's probably in his upper forties now, he's kinda odd. He just walks around and never says anything. Or when he does, it's really 'off the wall'. I've heard that he's been like that since he was a kid. He saw his friend he was playing with by the railroad tracks get electrocuted. I don't know how true it is. He's always drinking and can't hold a conversation with anyone. People bother him a lot. He's a funny character, but I feel sorry for the guy. I've talked to him. I've seen him wandering around in the park. He'd sit and watch us play handball. He lives with his mother. All his life, he just never did anything for himself. I guess he was about twelve when he saw his friend get electrocuted. He touched the third rail. You could step on the track, but if you hit the third rail, forget it! You're gone! The high power of it runs the subway system."

"Sunflowers": (Fig. 8) "I like the way sunflowers just turn around each day. I eat a lot of sunflower seeds. My friend from the Bronx used to get embarrassed when we'd be riding the train, and I'd be eating my sunflower seeds! He'd go, 'Put that away! I don't want to be seen with you!'....like I'm eating bird seed or something! A lot of people would think I had an ounce of marijuana, because I'd usually put them in little plastic bags, the stuff people sell their ounces in! I'd sometimes like to pull it out in front of the cops so they'd think that! Because I really didn't have anything on me.....have them come over so I could get sarcastic with them! I'd better get off that thing with the cops! I used to have a bad attitude towards them, but now I realize they're human beings, and most of them don't deliberately go out to be abusive. There are some who do abuse it, and the gun becomes a license to kill. I've seen cops beat up people for what I thought was no reason. And they cut this guy's hair that I know, because they didn't like long hair. I guess the power thing about it gets to some of them, and they feel they can use excessive force for no reason at all. The Madison cops seem more low-key. I guess there isn't the excessive crime."

The next three photos are related to Johnny's interest in health

foods:

"Nature's Bakery": "They had just changed their paintings on the building. I don't know if you can see the tree. It's like a human being's body. The sun has a face. It shows a kind of alternative means for people to get their food. The difference is that they use organic wheat and stuff for their products. It's something I believe in. I do shop there."

"Erica at the Farmer's Market": "She's a friend who inspired me out of my bad mood in a cooking class. Inspirational Erica! I gave her a copy of the photo, and she was really excited about it. It made me feel good to get this kind of reaction from her. I was also trying to capture a bit of the Farmer's Market, something we don't have in the Bronx! It's something I really like! It relates to my natural foods lifestyle, but I was mainly concentrating on Erica!"

"Baby Goats": "It's no wonder I took so many pictures of goats. I used to have this long goatee, and drank goat's milk and ate goat's cheese! Friends used to call me 'Mountain Goat'! I didn't drink goat's milk and eat goat's cheese too often. Whenever I'd make it to the store downtown in Manhattan, I'd be sure to pick some up. They have it here in Madison, but it's pretty expensive."

As mentioned earlier, Johnny had some qualms about having his own picture taken. This, along with his shyness, influenced his approach to photographing people he didn't know. The following three photos illustrate Johnny's sense of uneasiness with getting too close to the strangers in his pictures:

"Wedding at the Capitol": "This shows how I don't like to get up too close to people when taking pictures! It was the aftermath of the wedding, and the people were all dressed up sharp in their gowns and suits. They were way too far away!"

"Cuban Salsa Band": "I guess the band is made up of people who came, the refugees, the freedom floatilla from Cuba. Once again, this would show how I'm a little nervous about taking pictures of people, because I could have gotten way up closer than this to the band. The Cubans got a bad reputation in town, but I guess you could say that this was to show a positive aspect of some of the people who came over on the boats into the United States, who are really trying to do constructive things. But not getting up close, this could be any old band the way I took the picture!"

"People at a Picnic": "I just didn't want to get any closer to capture them eating potato chips and hamburgers, which I should have. I don't think they would have said anything. A couple of them noticed me in the distance taking the picture, but even if I would have gone closer, I'm sure nobody would have said anything."

Johnny snapped the next three shots of famous sites in the Madison area and offered a few personal reflections about them:

"Rocks Along the Shore": (Fig. 8) "This is by Lake Monona. 'Rock Me on the Water' is a song by Jackson Browne. He says, 'I'll get down to the sea somehow.....' I thought of the song after I'd taken the picture and looked at it. The song really had no significance until afterwards."

VR. "It's a very tranquil shot. Was that your mood at the time of taking it?"

J. "I feel that way many times."

VR. "I don't think I've ever seen you upset or agitated. Does that side of you ever come through, or does it stay on the inside?"

J. "I don't know. Since I left New York, I just about never get upset, like really blow up. I don't really get visibly upset. Maybe inside me there might be some turmoil going on."

"Bascom Hill" or "The Great Hill": "I heard lots of stories about Bascom Hill, with the snow and people sliding down it and not being able to stop. It's a major part of the campus. You could say that's where the campus starts. It's the beginning of the beautiful campus! I could show it to my brother or friends, because the University of Wisconsin is pretty well known...the Madison campus."

"Maple Bluff": "Maple Bluff.....Some rich folk's house! That was the first time I'd been in Maple Bluff. I was on my bike and I had my camera with me. I was amazed at the houses and how big they were! You just walk out of Maple Bluff, and there's the scenery I'm used to!"

The remaining two photographs from Johnny's set are of some of his friends in Madison:

"Norma": "This was just before she was going to leave town and move to Tuscon. Maybe I wanted a picture of her as being a friend of mine....someone who cut my hair for free, gave me a couple of plants for my apartment, did favors for me....Yeah, she was very good to me!"

"Bob and Wayne": "They're both friends of mine. I don't know Wayne too well, but he knows me. He has a speech impediment and might be slightly retarded too, but he's a very creative person. When I took the picture, Bob was saying, 'Oh, don't get a picture of me. I don't want my picture taken!' He's become one of my good friends in Madison, and probably the person I've gotten to know the best. I said to myself, 'I've just gotta get one of this guy!' Wayne lives at Allen Hall, where he has people seeing to it that he's alright. He goes to M.O.C., which is where people go who can't do a regular job. It's a place where people get therapy. He makes rugs or something. He's pretty good that way, so it just goes to show you....these people who just look at him as some total idiot when they hear him talk.... cause his voice....You really can't understand him when he talks. Bob's a Christian, and he's not your typical street person. He doesn't panhandle. He manages to get his food from maybe a restaurant that's about to throw out food that's about to mold anyway. They give it to him, because he asks for it. They're gonna throw it out anyway. Some of it might be

slightly bruised, so he won't sell it. Sometimes Bob gets to know people who sell their vegetables at the Farmer's Market. Other people that I've seen who live in the streets are of a rougher character. In a way, he's embarrassed. He chooses that as his lifestyle, but he knows his family wouldn't accept it. So, he sometimes worries about that. He doesn't go visit his family. He went to college here a couple years... I guess '68 and '69. He just felt, 'Hey, this is a bunch of nonsense!' He's a very smart person, and got good grades throughout school. There was just a dissatisfaction. He took a different outlook on society and his view of things. There were times he would get jobs here and there, like harvesting tobacco or working on a dairy farm for a while. He tells me that a lot of people tell him that welfare would give him a place. Some people tell him, 'Oh, you live like Jesus!' Again, these are the attitudes of some people who judge others according to their appearances. They say, 'Come on! I wouldn't hire you, looking like that! Why don't you go out and do something for yourself?' But that's the way he prefers it at this particular point in his life. Who's to say that further on down the road he might be wearing a suit and short hair, and working toward a bank executive position! He might drop back into society sometime, but for now, that's what he feels better at."

I feel that several of Johnny's needs were satisfied through various aspects of his association with our photography group. He remarked about his lack of excitement for the class at one point, but his enthusiasm grew after he developed more self-confidence from working independently in the darkroom. A small taste of success made him realize that "one will gain strength and satisfaction through failures. It's a means for growing and learning about oneself."

Johnny did learn more about himself from his photography experience. When taking photos of people, the distance he placed between the subjects and himself indicated his wariness over possible reactions he might receive if he was caught photographing them. He

eventually rationalized that his paranoia was probably unfounded. This admission would make it easier for Johnny to approach people about taking their pictures in the future, and would lessen his own hesitations about being photographed by others.

Insight into personal values was acknowledged in Johnny's images of health food related subjects and photos of his friends. Being interviewed about these compositions prompted him to look into himself and become more aware of those things that were of importance to him.

Johnny's environmental awareness also developed through his photography work:

Just walking down the block, even though I wasn't particularly thinking about the pictures, I knew I had the camera, and I'd see buildings I'd never seen before, and I'd been walking down that block everyday.

The need to interact with others was important to Johnny, even though he mentioned that he enjoyed being alone more than most people:

For me to have good conversation with someone I enjoy being with, or a group of people, is an uplifting feeling and pulls me out of any negative feelings I may have had previous to our getting together.

Johnny was able to share some stories about his earlier years in the Bronx when we discussed photos that centered around his new environment in Madison. Some of the images reminded Johnny of previous experiences in New York. Memories came back to him as he viewed the photos. Remembering the "old days" had therapeutic value for him. He obviously enjoyed reflecting on days gone by and telling stories that related to his photographic imagery. This gave him opportunities to

express a few personal attitudes and share some of his experiences with an interested audience. Realizing that others were intrigued by what he had to contribute through his photographs gave Johnny a real lift.

The Photography Project As A Whole

In the introduction to this chapter, I stated that I would use specific examples from the individual case studies as evidence to support my contention that photographic imagery produced by former psychiatric patients and the processes of taking pictures and working in a darkroom have expressive and therapeutic significance for these people.

By including personal background information in each study, I have demonstrated the relationships between the photographic images and the individual's life experiences. Reviewing a person's class performance and general attitude towards the work helped me understand to what degree participation in the study was benefitting him or her.

When examining examples of photographic imagery created by the eight individuals in my study, I included original comments made by the participants, as well as my observations and conclusions about the relationships between the images produced and the expressive and/or therapeutic effects resulting from them.

The needs of former psychiatric patients discussed in the first chapter of this writing do not all apply to every person who has experienced mental health problems. A former patient's degree and nature

of emotional instability dictates which needs require fulfillment if the individual is to successfully cope with life outside the institution. Each person's requirements will vary.

I have summarized the expressive and therapeutic values that taking photos and working in a darkroom can offer to this particular population in our culture. Specific examples have been included at the end of each case study to illustrate the impact that this photography experience had on the persons I worked with from the Off the Square Club in Madison.

In the final chapter, I will more thoroughly discuss how the research findings relate to the literature reviewed in Chapter II and to my thesis. Included will be information regarding any implications suggested by the results of the photography project and a few personal recommendations for future use of this approach to working with former psychiatric patients or possibly other populations.

FIGURE 8



Chapter V

Conclusion

Relationship of Findings to Readings and Thesis

As mentioned in Chapter I, former psychiatric patients have specific survival needs that must be fulfilled if they are to adequately cope with daily life situations outside the confines of a mental institution. I will review these needs in this concluding chapter, and relate my research findings to the literature examined in Chapter II and my original thesis.

Through the photography project, I was attempting to demonstrate how taking pictures and working in a darkroom could serve both expressive and therapeutic needs of former psychiatric patients. All eight of the participants in the photography group experienced fulfillment of several of their needs as a result of their involvement in the program.

To review the significance the project had on satisfying some of the individual needs realized by the former psychiatric patients with whom I worked, I will reiterate on the outcome of each person's efforts by presenting condensed statements about my findings. The review of expressive and therapeutic functions of art, Chapter II, established several major human needs fulfilled by art. These needs will be reviewed here, followed by the degree to which they were fulfilled by the photographic project. As mentioned in Chapter IV, a former patient's degree and nature of emotional instability dictates which needs

require fulfillment if the individual is to successfully deal with deinstitutionalized life.

1) Need for self-expression outlets and interaction opportunities

The Katz's described creative self-expression as "that sensation, something very low-keyed, sometimes explosive, for which he must find an outlet..." Kramer believed all art to be communication aimed at anyone prepared to receive the information. According to Betensky, such art communicates a message to the observer and stimulates an experience in him. Levy reported that Betensky used art "to help her patients recognize recurring themes in their lives and, thus to bring into focus the problems with which they were struggling." Betensky believed that using art to express themselves was more difficult for some people than others, as some tend to be less spontaneous.

Without an exception, all eight participant's sets of photos were expressive of their backgrounds and promoted verbal communication in the form of explanations of the circumstances under which the shots were taken, or by relating the stories behind the pictures. In the interviews, recurring themes and other obvious patterns discovered were recognized as pertaining to some of the difficulties the individuals were experiencing at the time. Expression of themes related to personal problems were communicated quite spontaneously through the medium of photography, but usually was not realized until the former psychiatric patients analyzed their images at the end of the project.

2) Need for structure, responsibilities, goals, and a non-pressured, organized atmosphere

Kramer thought that the therapist needed to "plan and provide the conditions under which the creative process can take place and be pleasureable," and be of assistance to any individual "unable to function fully." This was meant to make the creative experience "meaningful and valuable to the total personality." Gloria Martony, the Madison social worker mentioned earlier, discussed her clients' major problems as the need for structure, goals, and feelings of success in their lives.

The photography program was highly structured. Each participant was responsible for attending a weekly session at a specific time and place. A courtesy call was expected ahead of time if the individual was unable to be present for a meeting or lab. Each group member was held accountable for his or her own class folder, clean-up, putting materials away, and fulfilling individual goals. As instructor, I made myself available to each person if individual attention and assistance was required. This alleviated some of the pressure and frustration that might otherwise occur if participants were expected to perform too independently.

3) Need to be placed in decision-making roles

Mala Betensky believed that for some patients, "art materials may give beneficial contact with some aspects of reality or a taste of freedom in using their hands and eyes in making choices. These patients may begin to regain a sense of mastery over the environment."

Involvement in the photography project offered numerous opportunities for group members to make decisions. Some had to decide whether or not to follow through on their commitments to participate in the project. Once cameras and film were distributed, each person had to make choices about what to photograph. Other personal decisions confronting each former mental patient included whether to attend scheduled meetings and labs, whether to come prepared for sessions, which negatives to enlarge, what aperture settings and exposure times to use, what size to enlarge prints, etc.

4) Need for improved self-images and self-confidence

Ulman and Dachinger spoke about therapeutic practices "designed to assist favorable changes in personality or in living that would outlast the session itself." They also emphasized their belief that "mastery of specific skills has an important place in rehabilitation." In order to build self-confidence and improve the patient's self-image, Betensky felt that the therapist needed to "give of himself as a person." To accomplish this, she stated that, "I had concern for the persons who came to me for assistance, and cared for them on a personal and emotional level of compassion. I was able and willing to give my own direct personal responses to these persons as well as occasional accounts of my own experiences when they were relevant."

Most persons have had the opportunity to take pictures with a camera, but there were a couple of participants from the photo group who had never used a camera prior to their involvement in the class. Most group members regarded the darkroom work as a unique experience, and appeared to take pride in their newly acquired skills. As one individual put it, "With experience comes confidence and independence, as in Nikon."

It was stated earlier that as the instructor, I tried to make myself available to each person in the group. Sometimes we would talk photography, but frequently we would discuss our personal lives with one another. This established an informal atmosphere and allowed us to feel more comfortable together. As a result, friendships between instructor and students evolved out of the original relationship between instructor and class.

5) Need to develop patience and to cope with possibilities of failure

Perhaps these needs are the most crucial for former psychiatric patients, as many of these persons suffer from emotional problems that result from a barrage of unsuccessful experiences in their lives. Consequently, the patience required to strive towards a potentially rewarding goal slowly crumbles, and the individual loses interest in attempting anything for fear of defeat.

The trial and error connected with photo lab work presented some challenges to all eight class participants. It caused various degrees of frustration from one individual to another. Most learned perseverance through the darkroom phase of the project, but a couple of people were unable to deal with such demanding work. They were only able to handle short sessions at a time in the darkroom, before total frustration overcame them. In any case, I feel that each patient did learn to accept the possibility of failure in the work, and this factor seemed to encourage more stamina in the face of defeat. Hopefully, this would carry over into other areas of their lives.

6) Need for environmental and self-awareness

When persons who have been hospitalized for emotional problems are released from an institution, they need to adapt to their new environment. Many fear an encounter

with the outside world. To overcome this problem, they must acquaint themselves with their surroundings and discover their own relationships to the environment.

With camera in hand, each photographer explored the environment for subject matter that appealed to him or her. From these searches, each person observed surroundings and became more familiar with things normally taken for granted. From themes chosen, participants discovered more about themselves and their values, and learned to look at the world and appreciate details previously overlooked.

Implications Suggested by the Results of the Project

The final evaluation of my photography project indicates that specific expressive and therapeutic survival needs were either met or partially fulfilled for the eight former psychiatric patients through their participation in the program.

Case 1: "Bob"

- Used photography as a means of producing visual memories
- Expressed feelings about his friends, Kip and Debbie, through his images
- Released anger over the benefits the Cuban immigrants were receiving when discussing photos
- Alleviated bitterness of his Vietnam experiences by expressing an alternative to war in his photo of a peace festival banner

Case 2: "Debbie"

- Analyzed her class performance and realized she'd been too critical of her work at first
- Decided to stay in the group, despite the anxiety she was experiencing over learning new skills, and was rewarded with a feeling of satisfaction derived from her accomplishments
- Communicated the real essence of the people she photographed, which was supported by the remarks she made about the individuals
- Brought back memories of the days when she was abused as a child by her parents with the photo of her and her mother. She discussed the image with a pardoning attitude for the destructive impact the abuse had on her emotional stability

Case 3: "Bruce"

- Used photography to express the feelings of isolation he experienced after his parent's divorce, his mother's re-marriage, and his battles with drug and alcohol abuse
- Asked a friend to take portrait photos of him, which indicated a more positive acceptance of himself
- Learned to follow through on commitments from his involvement in the class, and realized obligations
- Discovered the risks involved in photography work, and learned to deal successfully with the failures he experienced. He soon realized that the successes usually outweighed the failures

Case 4: "Bill"

- Used his set of contact prints as a means for mapping out his mental state and feelings during the period of time he was involved in the group
- Verbalized about the factors that had been annoying him, and confessed that they had caused his poor attitude prior to his dropping out of class. This enlightenment led to Bill's apologizing for his irresponsible behavior and brought about a positive attitude change
- Unlocked emotional gates and released pent-up feelings towards his father and stepmother through his photos of them. Old feelings were resurrected from his earlier years in St. Petersburg as well
- Used the photographic medium to illustrate his interest in science fiction themes
- Realized he'd been forgiven for his negative behavior and was accepted by those he'd taken advantage of

Case 5: "John"

- Satisfied his desires to be self-expressive through photographic imagery, and found listeners for his communication attempts when discussing the photos
- Fit in comfortably with the structured atmosphere established by the program, as he was organized in his approach to meeting personal goals in class
- Fulfilled the need to do something constructive with his free time through involvement in the group
- Realized feelings of pride for sharing and contributing something of himself to others when giving his photo album to the instructor and photos to his doctor
- Discovered an alternative to the moody behavior he projected during periods of frustration and depression. Photography was relaxing for him.

- Developed a more positive self-image when he allowed the instructor to take his picture
- Experienced a positive encounter with a female

Case 6: "Pat"

- Benefited more from expressing herself with a camera than from her limited encounters with darkroom work
- Partially fulfilled her fantasy to perform for an audience through her photo images of a band taken on stage. The camera gave her the license to go places and do things she would otherwise not attempt. It enabled her to interact more with other people
- Learned more about personal values and future goals relating to radio work, animals, and friends
- Shared photos with others, which gave her opportunities to give of herself to other people. Her photos provided the proof she needed to back up her verbal communications at times
- Lacked self-motivation, but through her accomplishments in the class, she was shown how exerting a little effort pays off
- Had problems completing goals set for her, but was made to realize that she had obligations to follow through on when she made personal commitments to others

Case 7: "Jonathon"

- Taking photos and verbalizing about them provided him with a means for releasing emotional anger boiling beneath his seemingly calm exterior facade. Contempt for his "defunct" family and businesses that sent him bills exploded in a cloud of verbal abuse as he discussed his related photos
- Functioned best in the structured setting and organized atmosphere of the photo lab, but never developed independence with his lab work. This was due to carelessness and a tendency to rush through procedures without following directions
- Even though the quality of his techniques didn't improve after the instructor verbally reprimanded him for his inattentive approach to darkroom work, he was made to understand that his game-playing tactics would not be allowed to triumph

Case 8: "Johnny"

- Gained more self-confidence after having the opportunity to work alone in the darkroom. He felt less pressured by

the instructor's absence from the lab, and this allowed him to concentrate on the procedures more easily. When he made errors, he understood the mistakes and learned from them

- Became more objective about his shyness and his fear of people not liking their pictures taken. He admitted his need to interact with others, and confessed that he enjoyed the lift he got from such encounters
- Taking photos brought back memories of experiences he'd had prior to participating in the class. He was able to make comparisons between his life in the Bronx and his more recently developed Madison lifestyle through his photographic images
- Being able to share the stories connected with his prints fulfilled his needs to be both visually and verbally self-expressive, and allowed him to give something of himself to others

As can be noted from each synopsis, the evidence is supportive of my initial theory that former psychiatric patients can be served by the expressive and therapeutic functions of photography. Obviously, some participants gained more from their experience with taking photos than from their darkroom work, but the overall project results tended to be positive.

Recommendations for Future Use With Former Psychiatric Patients

Photography offers former psychiatric patients a unique form in which to spontaneously transmit emotions, attitudes, and other messages of personal significance to others, thus breaking down some of the communication barriers that exist.

The act of taking photos isn't very time-consuming and doesn't strain one's patience like other mediums of artistic self-expression can. It doesn't require expensive equipment, which is especially

appealing to persons on low income. All that's needed is a used Instamatic camera and a roll of film. The camera isn't difficult to operate, and the film cartridge is easy to load. The chances for failure are slim.

Taking photos can be a relaxing pastime for individuals who require non-pressured conditions in order to adequately cope with existence outside a mental institution. At the same time, fulfillment of self-awareness and environmental awareness needs can be met. The person learns about his or her values from the photos taken, and becomes more observant of the surroundings he or she lives in. When taking pictures is the goal, one must look around for things worth photographing. This places the individual in a decision-making role.

The responsibilities involved with taking proper care of a camera and film can spill over into other aspects of the former psychiatric patient's daily life by making him or her more accountable and more apt to take better care of personal property and possessions of others entrusted to them.

Accomplishing simple tasks associated with photo-taking instills an attitude of self-satisfaction from completing a project. This leads to an improvement in self-image and encourages the former patient to continue self-expressive desires by possibly attempting other ways of communicating to others.

The skills involved in developing film and enlarging prints in the darkroom setting are much more demanding on the former mental patient

than the act of taking photos. I believe if the person is well on the road to emotional recovery, he or she can handle the darkroom work very well and can grow from the experience. Unfortunately, photo lab work can cause more frustration for the former psychiatric patient who lacks the patience required to perform well in the darkroom.

Working with the instructor and other students in the lab offers opportunities for the patient to develop social skills. At the same time, the individual learns to appreciate the self-expressive efforts of others, and can become more aware of how they view their environment. Getting to know and understand fellow students and the instructor helps establish a more relaxed setting in which to learn something new.

Use of handouts and wall signs that list step-by-step procedures also helps ease the pressures of working in the photo lab for the emotional patient. There's no need to cause unnecessary anxiety by requiring each person to memorize the correct order of steps to follow when developing film or enlarging prints. When developing film in total darkness, the instructor should be present to direct students through each process and be available to assist if the need arises. By developing such a structured system of order for persons who have previously experienced emotional problems, they more easily complete goals and feel successful from their efforts.

For some individuals, following a set of step-by-step instructions is not a realistic goal. With such persons, it's necessary for the instructor to monitor their activities more closely than for those

students capable of functioning independently in the darkroom setting. This doesn't mean that the instructor should allow these individuals to depend on him or her for everything. The instructor should only intervene when frustration is mounting over the work being done. The students should still be expected to do the decision-making required for choosing appropriate exposure times, aperture settings, and so forth. This can be accomplished by conferring with the instructor and discussing the options available, but the students should make the final decisions. In this way, with success or failure, the individual is responsible for the outcome, and learns to accept the results of his or her own actions. The instructor should not be judgmental of the outcome, but should handle it with an attitude of acceptance. If the student appears dissatisfied with the results, the instructor can offer possible alternative suggestions for improvement.

Recommendations for Use With Other Populations

Since all persons have the need to express themselves to others in some form, photography would be a suitable medium for a variety of special populations to use for this purpose. There are few restrictions due to age, sex, race, physical condition, intelligence, or financial status when it comes to taking photographs with a simple, inexpensive camera. The procedures include: 1) Opening the back of the camera and slipping the film cartridge in; 2) Closing the camera and advancing the film to the first exposure; 3) Framing in the composition through the viewfinder; and 4) Depressing the shutter-release button to expose the film.

Examples of special populations that might benefit from using photography for expressive and therapeutic reasons include senior citizens, mentally handicapped, physically handicapped, minority groups, and low-income persons. There would certainly be exceptions within each group mentioned, but the majority of persons would be capable of dealing with the four steps listed above.

When it comes to darkroom work, there are more limitations involved for the populations discussed. Older persons might not have the physical stamina or the patience to work for extended periods of time in a photo lab, so they would have to pace themselves accordingly. If they had eyesight problems, it would be more difficult for them to clean dust from negatives and focus the enlarger, but they probably wouldn't notice a few spots on blurred images anyway!

Physical problems like arthritis, muscular sclerosis, cerebral palsy, and amputated limbs could prevent a few individuals from operating an enlarger, but equipment can be adapted to suit the needs of some of these people.

Setting up a darkroom is expensive, but after one has purchased the initial equipment, the major additional expense incurred would be for photography paper, chemicals, or other supplies that are expendable. This would cause problems for persons existing on low incomes. There are rental darkroom facilities available in larger cities for an individual or group to take advantage of, so this option would cut down on some of the expenses. It would also be possible to sign up for

photography classes offered by vocational/technical schools, art clubs, or Y.M.C.A. organizations. Usually a lab fee is collected for use of the facilities and supplies.

Appendix A

THERAPEUTIC AND EXPRESSIVE FUNCTIONS OF PHOTOGRAPHIC IMAGERY

As an art educator, I've come to the conclusion that my professional realm is not necessarily limited to teaching in a public school system, but extends to any individual or group that has a special need to communicate to others and possesses creative potentials which need to be released in some form.

After having worked with several members of the "Off the Square Club" in a pilot program in November 1980, I noted their enthusiasm and interest in taking more photos and learning basic darkroom procedures.

A major factor that seemed to prompt continued interest in photography stemmed from new insights gained through discussions about each person's work, as it related to their personal backgrounds.

It is my contention that former psychiatric patients, as well as most other individuals in society, have specific survival needs that must be fulfilled if they are to adequately learn to cope with daily life situations. I believe that part of the necessary adjustments required of these individuals can be met through the therapeutic and expressive functions of photography.

A QUESTIONNAIRE

***THERE WERE SEVERAL GOALS ASSOCIATED WITH THIS RESEARCH PROJECT. IN AN ATTEMPT TO MEASURE THE DEGREE TO WHICH THESE OBJECTIVES

HAVE BEEN FULFILLED, I WOULD LIKE YOU TO COMPLETE THE FOLLOWING QUESTIONNAIRE. I APOLOGIZE FOR ITS LENGTH, BUT I NEED YOUR FEEDBACK ON MANY DIFFERENT ASPECTS OF THE PROJECT. PLEASE EXPLAIN ALL ANSWERS HONESTLY AND ACCURATELY. THIS IS IMPORTANT FOR A REALISTIC MEASUREMENT OF THE PROJECT'S VALUE.

Need for interaction

- 1) Do you feel that the project gave you worthwhile opportunities to interact with others, both in the classroom situation and when taking your photos? YES NO (CIRCLE ANSWER & EXPLAIN)

- 2) How important is it for you to have others to interact with? (What is their function in your life?)

- 3) Do photographic images serve a function for both the photographer and the spectator? Explain your answer.

- 4) Would it be a good idea to have a public exhibit of the group's photos downtown? If we have such an exhibit, should we give any background information about the fact that the photographers are former psychiatric patients? Why or why not? (Could such an exhibit help educate the general public about some of the misconceptions that are associated with the label, "psychiatric patient"; and your ability to contribute something worthwhile to society?)

- 5) Do you feel that the instructor related well to you as an individual and to the group as a whole? Please Explain.
YES NO (Circle answer)
- 6) Did the instructor set a good example for the group in such areas as responsibility, reliability, leadership, organization, promptness, and general professionalism? YES NO (Circle answer)
- 7) Did the instructor respond to your performances with an attitude of acceptance and encouragement for your progress? YES NO
(Circle answer)

Decision-making

- 8) You were placed in many decision-making roles as a participant in the project. You had to decide what to take photos of, what exposure time to use from a test strip, whether to attend each session or do something else, etc. Did learning to make such decisions teach you anything about yourself and your ability to make other choices in your daily living experiences? YES NO
(Circle answer & explain)
- 9) Were you comfortable working independently in the darkroom and making your own decisions, or did you tend to depend on the instructor for helping you make choices? (Examples: Which exposure time to choose, which negatives to develop, what aperture setting to try, etc.)

- 10) What factors made you decide to participate in the photography program to begin with, what made you decide to continue once you got started, and do you still think you made the right decision? Please explain your answer.

Environmental and self awareness

- 11) Did taking photos help to make you more aware of your environment? Did it make you more observant of your surroundings? Explain.

- 12) Did taking photos make you more aware of yourself and your values? What kinds of things did you discover about yourself as a result of being a participant in the project?

- 13) Have you experienced feelings of pride as a result of your newly discovered abilities to be self-expressive through photography? How has your self-image changed since you've "mastered" darkroom skills and learned how to take photos? Do you feel like you've accomplished something that most people will probably never get the chance to try?

- 14) Attentiveness to instructions, concentration on task, understanding of limits, consideration for peers, self-motivation, and being responsible for putting away materials after use were some other goals for this program. How do you rate yourself in these areas?

- 15) How do you think the instructor feels about you as a person? How do you know she feels this way? How does she feel about your performance in the class?

Self-expression/communication

- 16) Do you feel confident that you are now able to visually express (communicate) your thoughts, feelings, moods, ideas, etc. with a camera? Are you able to "read" the communications sent out by other group members through their photos?
- 17) Have you learned to appreciate the attempts of others to be self-expressive through this photography project? Was the photo exhibit set up in the darkroom one of the factors that taught you this kind of appreciation?
- 18) Do you feel that one can be accepted by others by fulfilling one's need to be expressive through photography without having to disguise or change one's personality and without losing one's identity? In other words, were you able to honestly express yourself to others in your photographs? Were you able to "be yourself"?
- 19) Do you find it easier to express yourself with pictures than with words? Are you more able to verbally express yourself while looking at the visual photographic expressions you've produced?

- 20) Does the medium of photography suit your needs or make it easier for you to visually express yourself than if you did a painting, drawing, or a sculpture? Why or why not?

Therapeutic needs

- 21) Did the challenge of learning photography techniques spark new courage to try other things you've never done before?
- 22) Did you find pleasure and satisfaction in taking photos? Would you continue taking photos if given the opportunity? (As a means of self-expression, for therapy, or both?)
- 23) Do you like to see your photos on exhibit for others to see? Do you enjoy viewing other people's work? Does it do anything for you?
- 24) Have you learned "patience" as a result of working in a darkroom?
- 25) Did participation in the project help you to make better use of your spare time and give you a sense of doing something worthwhile?

- 26) Did the setting for our photo sessions have any therapeutic value for you? Would it have made any difference if our meetings had been held at the Off the Square Club or a darkroom at the "Y" instead of the facilities at the University of Wis.?
- 27) Did anything about this project frustrate you? Did you "grow" as a result of these frustrations?
- 28) There are many trials and errors involved with photography. How do you feel about failure? Do you consider it "healthy" for a person to be subjected to such experiences at times, or should one always be successful? What can a person learn from success and failure?
- 29) Do you believe that your participation in the photography project served any therapeutic function for you? In what way?
- 30) Were you forced to think and exercise your mind with this activity? Did this result in "stress" or "strength" for you, or both?
- 31) Why do you think so many people have photography as a hobby?

- 32) Is it possible as a photographer to replace the impulse to physically act out your fantasies and dreams with the act of creating equivalents for them through the photos you take? (Example: If a poor person daydreams about living in luxury, can such a fantasy be partially gratified if the person takes photos of wealthy people, lavish mansions, and other desirable luxuries?)

Responsibility

- 33) Did you feel a sense of responsibility to yourself, the rest of the group, and the instructor for showing up for sessions and being on time? Why?
- 34) Did you feel an obligation to the instructor to notify her ahead of time if you couldn't be present at a session?
- 35) How important is it for you to finish a project you've started? Does your answer relate to feelings of obligation to yourself, to others involved, or both?
- 36) What importance do you put on being responsible for your own personal photography folder and negative file for this project?

Miscellaneous

- 37) How do you feel about the length of each session? The length of the whole project?

- 38) Was the instructor patient and understanding in most situations? Were expectations too high? Too low?
- 39) How helpful were the handouts of procedures and the presence of written reminders on the darkroom wall for processing film and making enlargements?
- 40) With success or failure, behaviors and attitudes change. Do you consider your overall performance in photography to be successful or unsuccessful? How did you feel about the class in the beginning and how did your views change or stay the same since then?
- 41) Would you encourage others to get involved in photography? Why or why not?

Appendix B

Photo Supplies and Equipment Used

- 1 package of Hypo Clearing Agent
- 2 packages of Kodak D-76
- 2 packages of Kodak Dektol Developer
- 3 packages of Kodak Fixer
- 1 box of Ilfospeed #3 single weight photography paper (100 sheets)
- 1 package of Print File negative preservers
- 40 rolls of VP 126-12 black and white film (ASA 125)
- 4 rolls of paper towels
- 8 folders with pockets
- 4 negative brushes

Borrowed Supplies and Equipment

- 2 film tanks (used)
- 1 small safelight
- 2 photography easels (new)
- 1 darkroom timer (used)
- 2 small chemical trays
- 2 16-ounce measuring cups
- 1 piece of glass for contact prints
- Outdated photography paper (donated)
- 2 enlargers
- 1 faucet thermostat
- 14 used Instamatic cameras (donated)
- 1 thermometer
- 1 drying line for films and prints
- Dodging and burning-in tools

List of Photo Illustrations

FIGURE 1	53
Case 1: "Bob"	
"Guitarist"	
"Peace Banner"	
FIGURE 2	65
Case 2: "Debbie"	
"Flower Child"	
"Shari"	
FIGURE 3	76
Case 3: "Bruce"	
"The Bench"	
"Straddling the Rail"	
FIGURE 4	90
Case 4: "Bill"	
"Old Bag"	
"Sign Posts"	
FIGURE 5	102
Case 5: "John"	
"William Jon Salons"	
"One Way" or "Dress Code"	
FIGURE 6	114
Case 6: "Pat"	
"Band at Vilas Park"	
"Pat and the Raccoon"	
FIGURE 7	126
Case 7: "Jonathon"	
"Y.M.C.A."	
"Madison Gas and Electric"	
FIGURE 8	148
Case 8: "Johnny"	
"Sunflowers"	
"Rocks Along the Shore"	

Footnotes

Chapter I

- ¹Martony, personal interview.
- ²"Off the Square Club" brochure.
- ³Peterson, p. 41.
- ⁴Peterson, p. 41.
- ⁵Peterson, p. 43.
- ⁶Peterson, p. 48.

Chapter II

- ¹Ludins-Katz and Katz, p. 5.
- ²Betensky, p. 301.
- ³Betensky, p. viii of Forward by B. Levy.
- ⁴Kramer, p. 21.
- ⁵Kramer, pp. 15-16.
- ⁶Betensky, p. 346.
- ⁷Kramer, p. 130.
- ⁸Betensky, p. 347.
- ⁹Ulman and Dachinger, p. 12.
- ¹⁰Betensky, p. 349.
- ¹¹Kramer, pp. 5-6.

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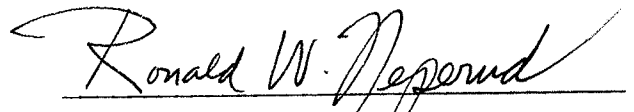
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Approved by



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