

## Introduction to the Revised Edition

After writing the first edition of this book (Rubin, 1998), I began work on a film overview of art therapy (Rubin, 2008a) and completed a revision of *Approaches to Art Therapy: Theory & Technique* (Rubin, 2001), first published in 1987. Because changes in theory and practice were happening so rapidly, the second edition of *Approaches* contains six new chapters by additional contributors, as well as commentaries on the chapters in each section by six other distinguished colleagues.

Meanwhile, having spent a good deal of my past and current teaching career instructing trainees in psychiatry, psychology, and social work, I published a book entitled *Artful Therapy* (Rubin, 2005a) for non-art therapist mental health professionals. Since they are increasingly interested in using art, imagery, and other creative modalities in their work, but often have little assistance, it was my feeling that they would be more successful with a bit of advice on how to do so effectively.

I also did a second revision of my first book, *Child Art Therapy* (Rubin, 2005b), which came out in 1978 and was first revised in 1984. The third edition is twice as thick as the second, since there is a considerable amount of new material based upon the suggestions of reviewers who had used the book in teaching over the years. For both of these latter books I created accompanying DVDs like the one in the back of this book.

The main reasons I wanted to revise this book were to update the content, as well as to add a DVD that contains a much richer illustration of what is in the text than is possible with figures alone. Because I wanted this volume to be a substantive resource for students and professionals, I have noted a great many books and have made reference to the work of numerous art therapists. I have also attempted to enliven what might otherwise be a rather dry enumeration of resources in two ways. One is the inclusion of more clinical vignettes than in the first edition, and the other is the DVD.

The DVD has over 400 still images (most of them in color) and about 250 brief edited video clips. Even though they have to be compressed in order to fit on the DVD, which means they are not as sharp as the originals, the video segments can bring the text alive in a way that still images cannot. It is also recommended that readers purchase *Art Therapy Has Many Faces* (Rubin, 2008a), a separate DVD that covers most of this book's contents in a more vivid and lively way, and which can be played in a DVD player and projected on a

large screen ([www.expressivemedia.org](http://www.expressivemedia.org)). It, too, is an overview of the field, and in fact began as an accompaniment to the first edition of this text.

Although only a decade has elapsed since the first edition, the literature in the field has increased exponentially, while the profession has become much better known and accepted. This has resulted in a number of changes that need to be understood and clarified for art therapists as well as for others. Because an awareness of “art therapy” as an idea has become part of our culture, this success has also bred confusion.

Art therapy is a unique profession, in that it combines a deep understanding of art and the creative process with an equally sophisticated comprehension of psychology and psychotherapy. It seemed therefore imperative at this historical juncture to clarify the differences between artists or teachers who provide “therapeutic” art activities, psychologists or social workers who request drawings in their work, and those who are trained as art therapists to do a kind of work that is similar, but qualitatively different. As I worked on this second edition, that need for clarification seemed at least as important as the need to update the content.

The organization and structure of the book have been altered in a variety of ways. Several modifications were suggested by the reviewers, to whom I am most indebted. In balancing what might be omitted against what needed to be added, I have also been guided by the limitations of space.

### Changes from the First Edition

Because there is now a DVD accompanying the book, I omitted the introduction of pioneers with photos in the first chapter. This had been a way of trying to say in black and white that “Art Therapy Has Many Faces,” a goal that I believe is accomplished much more effectively and colorfully in the film with that title (Rubin, 2008a). However, because that film conveys only moments, rather than change over time, I decided to expand the clinical vignettes in this book, to add some more, and to include some longer ones that tell the story of individuals’ treatment over time.

In the “Previews” chapter (Chapter 1) I have enlarged the portion where I shared with the reader my own introduction to the therapeutic power of art—as a person, as a worker, and as a parent. This chapter also includes examples of work with different children, adolescents, and adults. Chapter 2, on the definition of art therapy, has been expanded and updated, as has the third chapter on the history and present development of the field.

Chapter 4, “The Basics,” now includes a section on treatment planning and evaluation, also part of what art therapists need to know. It is followed by Chapter 5, “Approaches,” and Chapter 6, “Assessment,” both of which have been modified and updated.

Where there were two chapters describing the work that art therapists do, there are now three (Chapters 8, 9, and 10): “People We Serve” (all ages), “Problems We Address” (different disorders and disabilities), and “Places We Practice,” especially the new settings that represent the expansion of art therapy beyond its original home in psychiatry.

The material in the chapter on Education (originally Chapter 4) has been shortened and is now found in Chapter 11, “Professional Issues,” where it is combined with updated information on standards, ethics, and informing others. “What Next?” is a question for both individuals and the profession, and is the subject matter of the final chapter. It is followed by a list of resources (selected professional associations and proceedings) and references—books on art therapy and related areas.

In the first edition I tried to save space by artificially shortening citations, which readers found distracting; this edition, therefore, uses APA style for footnotes and references. In the first edition I referred to some published work (pamphlets, for example) that was not easily accessible and was therefore frustrating to readers. In this edition, I have restricted citations primarily to books that can be purchased or borrowed on interlibrary loan, referring to journal articles and pamphlets in footnotes. Finally, the title has been modified to reflect the fact that, while the book is primarily an *Introduction to Art Therapy*, it is also a place to explore the historical context as well as the present situation, that is, the profession's *Sources & Resources*—the new subtitle.