

Likovno izražavanje adolescentice s graničnim poremećajem ličnosti: putovanje u njen unutarnji svijet

/ Artistic Expression of an Adolescent with Borderline Personality Disorder: A Journey into Her Inner World

Adriana Divković Mrše*, Dunja Pivac¹, Tomislav Franić²

*Nezavisni istraživač; ¹Umjetnička akademija Sveučilišta u Splitu; ²Klinički bolnički centar Split i Medicinski fakultet Sveučilišta u Splitu, Split, Hrvatska

*/ *Independent Researcher; ¹The Arts Academy, University of Split; ²University Hospital of Split and University of Split School of Medicine, Split, Croatia*

ORCHID ID 0009-0001-4973-1934 (A. Divković Mrše)

ORCHID ID 0000-0002-1362-3640 (D. Pivac)

ORCHID ID 0000-0002-5240-7166 (T. Franić)

Ovaj je rad utemeljen na kvalitativnom i kvantitativnom istraživanju likovnog izražavanja adolescentice s graničnim poremećajem ličnosti. Kompleksnost njenog psihičkog stanja prikazana je u odabranim likovnim radovima iz triju tematskih ciklusa. Cilj likovnog stvaranja, ali i istraživanja, uključivao je tri problemska područja: otkrivanje doživljaja sebe s naglaskom na rodni/spolni identitet, osobnu interpretaciju vlastitog likovnog djela te uviđanje svojih unutrašnjih stanja prije i poslije likovnog stvaranja. Nadalje, cilj je uključivao i ispitivanje raspoloženja (osobnog zadovoljstva, samoregulacije, samoosnaživanja) ispitanice prije i poslije likovnog stvaranja, izraženog na diskretiziranim vizualno-analognim ljestvicama samoprocjene. Dodatni podaci korišteni u istraživanju proizašli su iz strukturiranog upitnika namijenjenoga interdisciplinarnoj grupi vanjskih promatrača. Rezultati istraživanja ukazuju na rizične parametre u mentalnom zdravlju adolescentice te potvrđuju projektnu dimenziju njenih crteža/slika. Likovno izražavanje omogućuje uočavanje rizičnih parametara u njenom mentalnom zdravlju kod obje skupine vanjskih promatrača. Nadalje, tijekom likovnog izražavanja te nakon njega, utvrđena je poboljšana duhovna komponenta doživljaja sebe, izražena na diskretiziranim vizualno-analognim ljestvicama samoprocjene. To nam potvrđuje temeljnu pretpostavku o neupitnoj korisnosti likovnog izražavanja kao alata i puta za otkrivanje, prihvaćanje te, potencijalno, mijenjanje sebe.

/ This paper is based on a qualitative and quantitative study of the artistic expression of an adolescent with borderline personality disorder (BPD). The complexity of her mental state is presented in selected artworks from three thematic cycles. The aim of artistic creation, as well as the study, included three problem areas: discovering the perception of self with an emphasis on gender/sexual identity, personal interpretation of own artwork, and recognition of own inner states before and after the artistic creation. Furthermore, the aim also included examining the participant's mood (personal satisfaction, self-regulation and self-empowerment) before and after the artistic creation, expressed on discretized visual analogue self-assessment scales. Additional data used in the study were derived from a structured questionnaire intended for an interdisciplinary group of external observers. The study results point to risk parameters in the mental health of the adolescent, and confirm the projective dimension of her drawings/paintings. Artistic expression enables the recognition of risk parameters in her mental health to both groups of external observers. Furthermore, during and after the artistic expression, an improved spiritual component of self-perception was observed, as expressed on discretized visual analogue self-assessment scales. This confirms the underlying assumption of the undeniable usefulness of artistic expression as a tool and path for discovering, accepting, and potentially transforming oneself.

ADRESA ZA DOPISIVANJE /**CORRESPONDENCE:**

izv. prof. dr. sc. Dunja Pivac
 Washingtonova 11
 21 000 Split, Hrvatska
 E-pošta: dunja.pivac@outlook.com

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UVOD

Likovni izraz je način neverbalnog izražavanja koji čovjek koristi od djetinjstva. Tijekom, poglavito druge polovice dvadesetoga stoljeća, likovno izražavanje je prepoznato kao važan način kojim osoba može izraziti sebe, pružiti uvid u svoje emocionalno i kognitivno funkcioniranje, potisnute traume te pokazati slojevite osjećaje i percepcije. Sigmund Freud je vjerovao da unutarnji sukobi i neuroze motiviraju pojedinca na umjetničko stvaranje (1). I Carl Gustav Jung je naglašavao da se cilj terapije usmjerava na oslobađanje kreativnosti koja je unutar pacijenta latentna, a oslobodenjem postaje katalizator promjene koja vodi izlječenju (1). S vremenom je većina psihijatara prihvatila mogućnost korištenja likovnog izraza kao pomoćnog sredstva u dijagnostici i kao terapijski alat. Zahvaljujući tomu razvija se novo interdisciplinarno područje likovne terapije koje promiče upotrebu različitih oblika likovnog izražavanja u lječiteljske svrhe, a primjenjuje se kod osoba s raznolikim poremećajima i stanjima (2,3).

Svaki čovjek posjeduje određenu ličnost koju sačinjava skup karakteristika određenih biološkim i sociološkim čimbenicima. Ličnost nije lako u potpunosti odrediti. Jedan od prihvaćenih modela ukazuje na to da se granični poremećaj ličnosti promatra kao kolaž nastao u srazu gena i okruženja (4). Granični poremećaj ličnosti je ozbiljan mentalni poremećaj s karakterističnim trajnim obrascem nestabilne afektivne regulacije, kontrole impulsa, me-

INTRODUCTION

Artistic expression is a method of nonverbal expression that humans use from childhood. During the second half of the twentieth century in particular, artistic expression was recognized as an important way for a person to express themselves, to provide insight into their emotional and cognitive functioning and suppressed traumas, and to reveal their complex feelings and perceptions. Sigmund Freud believed that inner conflicts and neuroses motivate an individual to create art (1). Carl Gustav Jung also emphasized that the goal of therapy is to unleash the creativity latent within a patient, and once released, it becomes a catalyst for change that leads to healing (1). Over time, most psychiatrists accepted the possibility of using artistic expression as an auxiliary diagnostic tool and as a therapeutic instrument. Consequently, a new interdisciplinary field of art therapy was developed, which promotes the use of various forms of artistic expression for healing purposes and is applied to individuals with a variety of disorders and conditions (2, 3).

Each person possesses a certain personality, which is made up of a set of characteristics determined by biological and sociological factors. Personality is not easy to determine in its entirety. One accepted model suggests that borderline personality disorder (BPD) should be viewed as a collage created by the interaction of genes and the environment (4). The borderline personality disorder is a serious mental disorder with a characteristic persistent pattern of unstable affect regulation, impulse control, interperson-

đuljudskih odnosa i slike o sebi. Takvi obrasci perzistiraju najčešće od adolescencije nadalje. Granični poremećaj ličnosti karakterizira ozbiljno psihosocijalno oštećenje i visoka stopa smrtnosti zbog samoubojstva (5). Oboljelih je 1 do 2% u općoj populaciji, pojavljuje se češće kod žena, iako neki podatci ukazuju u prilog nepostojanju razlika između spolova (6). Poremećaj identiteta samo je jedan od poremećenih aspekata, a očituje se izostankom potpunog razvoja zasebnog i konzistentnog identiteta tijekom života. Među prvim kriterijima u klasifikaciji ovog poremećaja su poremećeni odnosi što podrazumijeva sve interpersonalne odnose. Osobama s ovim poremećajem često je narušen i seksualni identitet s obzirom na lošu opću mentalizaciju. Mentalizacija je imaginativan i uglavnom nesvjestan proces u kojem osoba razumije ponašanja drugih te pozicionira sebe u odnosu na druge. Mentalizacija je razvojno postignuće i sposobnost koje dijete uspješno razvije u sklopu sigurnog i privrženog odnosa s roditeljem ili skrbnikom. Psihološka trauma i poremećaji privrženosti u djetinjstvu povezani su s nemogućnošću i deficitima mentalizacije te razvojem psihopatologije kod djece i adolescenata (7). Kod osoba s graničnim poremećajem ličnosti krhki mentalizirajući kapacitet, osjetljiv na međuljudsku interakciju, smatra se središnjom značajkom poremećaja. Stoga primjereni terapijski pristup mora sadržavati mentalizaciju kao svoj fokus ili barem poticati razvoj mentaliziranja (7).

Mnoga dosadašnja istraživanja potvrdila su pozitivne učinke likovnog izražavanja likovnom terapijom u pomoći i liječenju osoba s graničnim poremećajem ličnosti. Likovno-terapijske intervencije doprinose razvoju bolje mentalizacije (8), poboljšanju emocionalne regulacije, integraciji, oslobađanju od stresa, osnaživanju, otpuštanju kontrole, povjerenju i toleranciji osoba s ovim poremećajem (9). Tijekom ciljane upotrebe likovnih zadataka, obrade materijala i ekspresijom, osobe s gra-

al relationships, and self-image. Such patterns typically persist from adolescence onwards. The borderline personality disorder is characterized by severe psychosocial impairment and a high mortality rate due to suicide (5). Its prevalence is from 1% to 2% in the general population, and it occurs more frequently in women, although some data suggest there are no gender differences (6). Identity disorder is just one of the disturbed aspects, and is manifested in the absence of complete development of a separate and consistent identity throughout life. Among the first criteria in the classification of this disorder are disturbed relationships, which includes all interpersonal relationships. Individuals with this disorder also often have a disturbed sexual identity, due to poor general mentalization. Mentalization is an imaginative and mainly unconscious process in which a person understands the behaviours of others and positions themselves in relation to them. It is a developmental achievement and an ability that a child successfully develops within a secure and attached relationship with a parent or guardian. Psychological trauma and attachment disorders in childhood are associated with the impossibility of and deficits in mentalization, and the development of psychopathology in children and adolescents (7). Among individuals with BPD, a fragile mentalizing capacity, sensitive to interpersonal interaction, is considered the central feature of the disorder. An appropriate therapeutic approach must, therefore, include mentalization as its focus, or at least encourage the development of mentalizing (7).

Many previous studies have confirmed the positive effects of artistic expression through art therapy in helping and treating individuals with BPD. Art therapy interventions contribute to the development of better mentalization (8), improved emotional regulation, integration, stress relief, empowerment, release of control, trust, and tolerance in individuals with this disorder (9). Through the targeted use of art tasks, material processing and expression, individuals with BPD gain experience in emotion regulation (10). Art therapy represents a valuable tool and

6 ničnim poremećajem ličnosti stječu iskustvo regulacije emocija (10). Likovna terapija je vrijedan alat i nadopuna standardne psihijatrijske procjene i terapije, jer osobe s ovim poremećajem aktivno uključuje u proces ozdravljenja (11,12). S obzirom da je u Hrvatskoj profesionalno područje likovne terapije slabo razvijeno, nismo pronašli rezultate istraživanja koji bi ukazivali na njenu implementaciju, posebno u liječenju graničnog poremećaja ličnosti. Ali mnogi se psihijatri zalažu za primjenu likovnog izražavanja u kliničkom radu. To potvrđuje terapijski program Dnevne bolnice Klinike za psihijatriju KBC-a Zagreb gdje multidisciplinarni tim razvija integrativni model liječenja u dnevno-bolničkom konceptu. Neki od članova programa su i osobe s graničnim poremećajem ličnosti (13). Važno je naglasiti i da najnovije spoznaje u području neuroestetike potvrđuju iznimno pozitivne utjecaje umjetnosti na mozak u smislu aktivacije centara za procesuiranje emocija tijekom estetskog iskustva (13).

CILJ I HIPOTEZE ISTRAŽIVANJA

Cilj istraživanja, provedenog tijekom izrade diplomskoga rada (14), odnosio se na ispitivanje dobrobiti likovnog izražavanja za adolescenticu s graničnim poremećajem ličnosti. Uključivao je usporedbu raspoloženja ispitanice, proizašlog iz objedinjenih stanja: osobnog zadovoljstva, samoregulacije i samoosnaženja, a izraženog na diskretiziranim vizualno-analognim ljestvicama samoprocjene prije i poslije likovnog izražavanja. U širem smislu obuhvaćao je i ispitivanje rizičnih parametara u mentalnom zdravlju adolescentice od osmero vanjskih promatrača (studentica Diplomskog studija likovne kulture i likovne umjetnosti Umjetničke akademije Sveučilišta u Splitu i kliničkih psihologa iz Kliničkog bolničkog centra u Splitu), koji su s različitih profesionalnih očista doživljavali odabrane likovne radove ispitanice.

supplement to standard psychiatric assessment and therapy, as it actively involves individuals with this disorder in the healing process (11, 12). Considering that the professional field of art therapy is underdeveloped in Croatia, we did not find study results that would indicate its implementation, particularly in the treatment of BPD. However, many psychiatrists advocate for the use of artistic expression in clinical work. This is confirmed by the therapeutic program of the Day Hospital of the Department of Psychiatry at the University Hospital Centre Zagreb, where a multidisciplinary team is developing an integrative treatment model as part of the day hospital concept. Some of the program participants are also individuals with BPD (13). It is important to further emphasize that the latest findings in the field of neuroaesthetics confirm the exceptionally positive effects of art on the brain in terms of activating the centres in charge of processing emotions during the aesthetic experience (13).

STUDY AIM AND HYPOTHESES

The aim of the study, conducted during the preparation of a graduation thesis (14), was to examine the benefits of artistic expression for an adolescent with BPD. It involved a comparison of the participant's moods resulting from the combined states of personal satisfaction, self-regulation and self-empowerment, as were expressed on discretized visual analogue self-assessment scales before and after artistic expression. In a broader sense, it also included an examination of the risk parameters in the mental health of the adolescent, conducted by eight external observers (students of the Graduate Study Program of Visual Culture and Fine Arts at the Arts Academy of the University of Split, and clinical psychologists from the University Hospital of Split), who viewed the selected artworks of the subject from different professional perspectives.

Taking into consideration the aim of the study, the following hypotheses were formulated:

S obzirom na cilj istraživanja postavljene su sljedeće hipoteze:

H1: Likovno izražavanje ispitanice doprinosi razvoju njene mentalizacije suočavanjem, proradom i prihvaćanjem osobnog identiteta; boljim razumijevanjem interpersonalnih odnosa; stjecanjem uvida i razumijevanjem osobne promjene.

H2: Likovno izražavanje ispitanice potiče njeno osobno zadovoljstvo, samoregulaciju i samosnaženje.

H3: Likovno izražavanje ispitanice omogućuje uočavanje rizičnih parametara u njenom mentalnom zdravlju kod obje skupine vanjskih promatrača.

METODE RADA

Prikaz slučaja

U istraživanju je sudjelovala adolescentica u dobi od dvadeset i jedne godine s graničnim poremećajem ličnosti. Ona je studentica, a definira se kao homoseksualna osoba. Tijekom srednjoškolskog obrazovanja pojavljuju se intenzivnije smetnje u njenom psihičkom zdravlju. Obiteljski odnosi su narušeni, poglavito odnos s majkom. Navodi da se ne može sjetiti ničega lijepog s majkom, a odgajala ju je majčina najbolja prijateljica iz istog mjesta. Djevojka je sa šesnaest godina prvi put hospitalizirana i prvi put viđena od psihijatra prilikom liječenja na Klinici za dječje bolesti u Splitu. Psihologijska eksploracija ličnosti ukazuje na obilježja granične organizacije uz aktualno klinički značajnu depresivnost i visoko izraženu autodestruktivnost sa suicidalnim idejama. Pregledali su je psiholog i dječji psihijatar koji zbog odstupanja u smislu poremećaja ponašanja i emocija u terapiju uvodi lijek te se savjetuje praćenje od psihologa i psihijatra. Nakon toga djevojka pristupa ambulantom psihijatrijskom tretmanu. Danas, adolescen-

H1: The subject's artistic expression contributes to the development of her mentalization through confronting, processing and accepting her personal identity; better understanding of interpersonal relationships; gaining insight into and understanding of personal change.

H2: The subject's artistic expression encourages her personal satisfaction, self-regulation, and self-empowerment.

H3: The subject's artistic expression enables the identification of risk parameters in her mental health to both groups of external observers.

METHODS

Case study

The study involved a 21-year-old adolescent with BPD. She is a student and defines herself as homosexual. During her high school education, she started experiencing more intense disturbances relating to her mental health. Her family relationships are strained, especially the relationship with her mother. She states that she cannot recall any pleasant memories with her mother, and she was raised by her mother's best friend from the same town. At the age of sixteen, the girl was hospitalized for the first time and was examined for the first time by a psychiatrist during treatment at the Clinic for Children's Diseases in Split. The psychological exploration of personality indicates characteristics of borderline organization, along with current clinically significant depression and highly expressed self-destructiveness with suicidal ideation. She was examined by a psychologist and a child psychiatrist who, due to deviations in terms of behavioural and emotional disorders, introduced medication into therapy and advised observation by a psychologist and psychiatrist. After that, the girl began outpatient psychiatric treatment. Today, the adolescent is not sure whether leaving her family is temporary or has characteristics of permanence. She does not plan to return home long-term. She has always drawn, and she created drawings such as those

tica nije sigurna da li je odlazak od obitelji privremen ili ima obilježja trajnosti. Ne planira se dugoročno vraćati doma. Oduvijek crta, a crteže poput ovih, prezentiranih u istraživanju, nacrtala je krajem osmog razreda. To su sadržaji koje ona vidi (ne zamišlja), a drugi ne, halucinacije, ona ih je svjesna. I zvukovi su bili prisutni, neprepoznatljivi, najčešće kada bi išla spavati. Slike i glasove je počela vidjeti/čuti kada je bila mala. Zvukovi su prestali drugu noć u bolnici. Motivaciju za slikanjem i crtanjem objašnjava stanjem kao da joj netko govori da to mora napraviti kako bi razbistrila glavu. Ona sama, nakon istraživanja po internetu, smatra da je bipolarna, jer je „čas super, a čas nije“. Vidjela je na uputama lijeku koji pije da je i bipolarni poremećaj jedna od indikacija. S obzirom na dob i kliničku sliku, adolescentica je prema Međunarodnoj klasifikaciji bolesti (MKB-10) (15) dijagnostički shvaćena kao kombinacija emocionalnog poremećaja s početkom specifičnim za djetinjstvo (F93 prema MKB-10) te drugog kombiniranog poremećaja ponašanja i emocija (F92.8 prema MKB-10). Povremeno su se javljale i kratkotrajne, prolazne psihotične epizode, klasificirane pod šifrom F23.9 (akutna i prolazna psihotična epizoda, nespecificirana). S vremenom je adolescentici dijagnosticiran granični poremećaj ličnosti (F60.31 prema MKB-10), što se temelji na evoluciji njezine kliničke slike i prisutnosti karakterističnih simptoma uključujući emocionalnu nestabilnost, impulzivnost, izražene poteškoće u međuljudskim odnosima te sklonost autoagresivnom ponašanju, što su sve obilježja koja su kod nje bila prisutna kontinuirano. Ranija dijagnostička kombinacija emocionalnih i ponašajnih poremećaja specifičnih za djetinjstvo bila je prikladna s obzirom na njezinu dob i tadašnju kliničku sliku koja je uključivala izražene teškoće u regulaciji emocija i ponašanja. Dijagnoza graničnog poremećaja ličnosti pružala je sveobuhvatan okvir za razumijevanje složenog kliničkog stanja adolescentice.

presented in this study at the end of the eighth grade. These are contents that she sees (she does not imagine them), while others do not see them, they are hallucinations she is aware of. Sounds were also present, unrecognizable, most often when she was going to sleep. She started seeing images and hearing voices when she was little. The sounds stopped the second night in the hospital. She explains her motivation for painting and drawing as a state in which it is as though someone is telling her that she must do it to clear her head. After researching on the Internet, she thinks she is bipolar because she is “sometimes great, and sometimes not.” She saw that bipolar disorder is one of the indications for the medication she is taking. Given her age and clinical presentation, the adolescent has been diagnostically classified according to the International Classification of Diseases (ICD-10) (15) as a combination of an emotional disorder with onset specific to childhood (F93 according to ICD-10) and another mixed disorder of conduct and emotions (F92.8 according to ICD-10). Occasionally, brief, transient psychotic episodes also occurred, classified under code F23.9 (acute and transient psychotic disorder, unspecified). Over time, the adolescent was diagnosed with borderline personality disorder (F60.31 according to ICD-10), based on the evolution of her clinical presentation and the presence of characteristic symptoms, including emotional instability, impulsivity, significant difficulties in interpersonal relationships, and a tendency toward self-aggressive behaviour, all features that were consistently present in her case. The earlier diagnostic combination of emotional and behavioural disorders specific to childhood was appropriate given her age and the clinical presentation at the time, which included significant difficulties in regulating emotions and behaviour. The diagnosis of BPD provided a comprehensive framework for understanding the adolescent’s complex clinical condition.

The information about the adolescent’s medical history, as well as the statements in this part of the paper, were obtained from the doctors’ hospital records during her treatment.

Podatci o povijesti bolesti adolescentice kao i izjave u ovom djelu rada ustupljeni su iz bolničkih zapisa liječnika prilikom njenog liječenja.

Način prikupljanja podataka i provođenja istraživanja

U istraživanju je sudjelovala ispitanica s graničnim poremećajem ličnosti te osmero vanjskih promatrača (tri studentice Diplomskog studija likovne kulture i likovne umjetnosti Umjetničke akademije Sveučilišta u Splitu i pet kliničkih psihologa iz Kliničkog bolničkog centra u Splitu, koji su činili raspoloživi ili prigodni uzorak). Odabrana skupina psihologa bila je heterogena, a sastojala se od četiri žene i jednog muškarca. Klinički su psiholozi odabrani jer njihova profesionalna osposobljenost uključuje i razumijevanje likovnog govora pojedinca, projektivnih dimenzija crteža ili slike nastalih tijekom likovnog izražavanja te otkrivanje odstupanja u njihovom sadržaju i/ili formi. Od studentica, budućih nastavnica likovne kulture i likovne umjetnosti, očekivalo se da su educirane za prepoznavanje uobičajenog likovnog izražavanja pojedinca te senzibilizirane za uočavanje neobičnog u likovnom izrazu. Njihovo obrazovanje na diplomskoj razini studija uključuje i kolegije: Psihodinamika razvoja ličnosti i likovna ekspresija, Kreativna terapija i Terapija likovnim izrazom u edukaciji i rehabilitaciji. Odabir studentica završne, pete, godine studija likovne edukacije utemeljen je i na spoznaji da je jedna od začetnica likovne terapije u Sjedinjenim Američkim Državama, čuvena Edith Kramer, prema svojoj temeljnoj profesiji bila umjetnica i likovna edukatorica. To potvrđuje da profesija likovne terapije, od svog utemeljenja do danas, ima uporišne točke u likovnoj edukaciji, u istoj mjeri kao i u psihologiji odnosno psihijatriji (16). S ovako odabranim uzorkom vanjskih promatrača željeli smo, također, provjeriti u kojoj mjeri su studentice sposobne procijeniti devijacije i neobičnosti, odnosno rizične parametre, u odabranim li-

Data collection and research methods

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In addition to the adolescent with BPD, the study also involved eight external observers (three female students of the Graduate Study Program of Visual Culture and Fine Arts at the Arts Academy of the University of Split, and five clinical psychologists from the University Hospital of Split, who constituted the available or convenience sample). The selected group of psychologists was heterogeneous and consisted of four women and one man. The clinical psychologists were selected because their professional training includes the understanding of an individual's visual language, the projective dimensions of drawings or paintings created during artistic expression, and the ability to identify deviations in their content and/or form. It was expected that the students, future visual culture and fine arts teachers, were trained to recognize individuals' usual artistic expression and sensitized to notice unusual features in artistic expression. Their graduate-level education includes courses such as Psychodynamics of Personality Development and Artistic Expression, Creative Therapy, and Art Therapy in Education and Rehabilitation. The selection of final-year (fifth year) students of art education was also based on the understanding that one of the pioneers of art therapy in the United States, the famous Edith Kramer, was originally an artist and an art educator by profession. This confirms the notion that the profession of art therapy, from its foundation to the present day, has its grounding in art education just as much as in psychology, i.e. psychiatry (16). With this selected sample of external observers, we also aimed to assess the extent to which the students were able to identify deviations and unusual elements, i.e. risk parameters, in the adolescent's selected artworks in comparison to clinical psychologists. Some of the research tasks were designed and intended for the adolescent, while the rest were intended for the group of external observers.

The backbone of the part of the study intended for the adolescent consisted of art-motivated

kovnim radovima adolescentice u odnosu na kliničke psihologe. Dio istraživačkih zadataka bio je osmišljen i namijenjen adolescentici, a drugi dio skupini vanjskih promatrača.

Okosnicu istraživanja namijenjenoga adolescentici činilo je likovno motivirano stvaralaštvo u tri ciklusa i osobna interpretacija nastalih radova. Unutar tematski definiranih ciklusa ispitanica je istraživala osobni identitet, interpersonalne odnose i osobne promjene koje je osvijestila u sadašnjosti u odnosu na prošlost, što je bio prvi istraživački zadatak namijenjen adolescentici. Nadalje, za njen drugi zadatak korištena je i diskretizirana vizualno-analoga ljestvica samoprocjene raspoloženja u rasponu od 1 do 10 na kojoj je izražavala svoje raspoloženje prije i poslije stvaranja likovnog djela, a ono je proizašlo iz nekoliko objedinjenih stanja (osobnog zadovoljstva, samoregulacije, samosnaživanja). Adolescentica je sve likovne radove nastale tijekom istraživanja nacrtala/naslikala drvenim olovkama u boji, prema osobnoj želji. Ostvareno je sedam likovno-istraživačkih susreta u kojima su sudjelovale adolescentica i apsolvantica s Odsjeka za likovnu kulturu i likovnu umjetnost Umjetničke akademije u Splitu. Apsolvantica je organizirala likovno-istraživačke susrete, pratila nastanak likovnih radova, bilježila izjave adolescentice te prikupljala podatke i zapažanja, u dogovoru s mentorima i u sklopu njenog diplomskog rada. Apsolventicu je s adolescenticom upoznao dječji psihijatar u Kliničkom bolničkom centru u Splitu, a potom su se likovno-istraživački susreti provodili u podstanarskom stanu adolescentice u Dubrovniku. Likovno-istraživački susreti trajali su u prosjeku dva do tri sata, s čestim pauzama jer je adolescentica imala potrebu mnogo verbalizirati i komentirati svoj likovni rad. Tijekom sedam susreta nastalo je sedam likovnih radova, no adolescentica je nastavljala stvarati likovne radove unutar tri tematski definirana ciklusa i nakon završetka susreta s apsolvanticom. Stoga je teško točno reći koliko je likovnih radova

creation in three cycles and a personal interpretation of the created works. Within the thematically defined cycles, the subject explored personal identity, interpersonal relationships, and personal changes she became aware of in the present compared to the past, which was the first research task assigned to the adolescent. Furthermore, for her second task, a discretized visual analogue self-assessment mood scale ranging from 1 to 10 was used, in which she expressed her mood before and after creating an artwork. This mood assessment was derived from several unified states (personal satisfaction, self-regulation, self-empowerment). The adolescent drew/painted all the artwork created during the study with wooden coloured pencils, according to her personal preference. Seven art-research sessions were conducted, involving the adolescent and a graduate student from the Department of Visual Culture and Fine Arts at the Arts Academy in Split. The graduate student organized the art-research sessions, monitored the creation of artwork, recorded the adolescent's statements, and collected data and observations, all in consultation with her mentors and as part of her graduation thesis. The graduate student was introduced to the adolescent by a child psychiatrist at the University Hospital of Split, after which the art-research sessions were conducted in the adolescent's rented apartment in Dubrovnik. The art-research sessions lasted two to three hours on average, with frequent breaks because the adolescent felt a strong need to verbalize and comment on her artwork. Over the course of seven sessions, seven artworks were created, however, the adolescent continued to produce artworks within the three thematically defined cycles even after the sessions with the graduate student had ended. It is, therefore, difficult to determine the exact number of created artworks. Some of these works were later sent or shown to the graduate student by the adolescent. The graduate student had access to approximately ten additional artworks created independently by the subject within the thematically defined cycles.

nastalo ukupno. Neke od tih radova adolescentica bi joj naknadno poslala ili pokazala. Ap-solventica je imala uvid u još desetak likovnih radova ispitanice nastalih samoinicijativno u okviru tematski definiranih ciklusa.

Dio podataka značajnih za istraživanje prikupljen je i retrospektivno. Pri tome je odabran prvi crtež koji je nacrtala nakon otpuštanja s bolničkog liječenja. On je korišten kao retrospektivni element na koji se vratila tijekom stvaranja posljednjeg ciklusa.

Za skupinu vanjskih promatrača, studentica i kliničkih psihologa, bila su osmišljena dva istraživačka zadatka. U prvom zadatku predočena su im dva likovna djela adolescentice koja su mogli slobodno interpretirati u pisanom obliku. Drugi istraživački zadatak temeljio se na prigodnom upitniku, koji nije dio standardiziranih dijagnostičkih alata, već je bio strukturiran za potrebe ovog istraživanja. Upitnik se sastojao od trideset i pet varijabli osmišljenih tako da odgovaraju istraživačkim komponentama graničnog poremećaja ličnosti u suodnosu s likovnim izrazom adolescentice. Varijable su formulirane kako bi ukazale na psihofizičke indikatore koji se možda mogu prepoznati u odabranim likovnim djelima. Vanjski promatrači trebali su subjektivne procjene pojedine varijable izraziti na diskretiziranoj grafičkoj ljestvici procjene u rasponu od 1 do 5 pri čemu je 1 značio da navedena varijabla (tema) nije važna u odabranom djelu dok je 5 značio postojanje krajnje ozbiljne važnosti procjenjivane varijable. Ako promatrači nisu bili dovoljno upoznati sa značenjem pojedine varijable iz upitnika, mogli su odabrati rubriku nisam upoznat/upoznata.

Metode obrade podataka

Istraživanje je u jednom dijelu bilo utemeljeno na kvalitativnoj istraživačkoj paradigmi koja je uključivala metodu promatranja, opisivanja i interpretacije likovnih radova adolescentice (17,18), a odvijalo se u tri faze: prikupljanje

Part of the data significant for the study was also collected retrospectively. For this purpose, the first drawing she drew after being discharged from hospital treatment was selected. The drawing was used as a retrospective element to which she returned during the creation of the last cycle.

Two research tasks were designed for the group of external observers – the students and clinical psychologists. In the first task, they were presented with two artworks created by the adolescent, which they could freely interpret in written form. The second research task was based on a custom questionnaire, which is not part of standardized diagnostic tools, but was structured specifically for the purposes of this study. The questionnaire consisted of thirty-five variables designed to correspond to the research components of BPD in relation to the adolescent's artistic expression. The variables were formulated to indicate psychophysical indicators that may be recognizable in the selected artworks. The external observers were asked to express their subjective assessments of each variable on a discretized graphic rating scale ranging from 1 to 5, where 1 meant that the given variable (theme) was not important in the selected artwork, and 5 indicated extreme importance of the evaluated variable. If the observers were not familiar enough with the meaning of a particular variable from the questionnaire, they could choose the option "not familiar".

Data processing methods

The study was partially based on a qualitative research paradigm which included the methods of observation, description, and interpretation of the adolescent's artworks (17, 18). It was conducted in three phases: data collection, content analysis and comparative analysis (19). In the second part of the study, for processing the numerical data obtained from the visual analogue (self)-assessment scales, descriptive statistical methods were used. For comparing the responses obtained from the two groups of external observers, descriptive and inferential non-para-

podataka, analiza sadržaja i komparativna analiza (19). U drugom dijelu, za obradu brojčanih podataka dobivenih na vizualno-analognim ljestvicama (samo)procjene, korištene su metode deskriptivne statistike, dok su za komparaciju odgovora dobivenih od dviju skupina vanjskih promatrača korištene metode deskriptivne i inferencijalne neparametrijske statistike, Mann-Whitneyev U-test (20).

REZULTATI I RASPRAVA

Tijekom likovnog stvaralaštva adolescentice s graničnim poremećajem ličnosti nastalo je mnogo likovnih radova. Za potrebe ovoga rada predstavljamo četiri najznakovitija uratka nastala unutar tematski definiranih ciklusa te jedan stariji retrospektivni rad kojega je ispitanica reinterpetirala tijekom posljednjeg ciklusa. U sva tri likovna ciklusa ona je istraživala osobni identitet, interpersonalne odnose i osobne promjene koje je osvijestila u sadašnjosti u odnosu na prošlost.

Tema prvog ciklusa bila je: *Slika sebe, doživljaj sebe*, a bavi se, poglavito, adolescentičinim doživljajem vlastite osobnosti, istraživanjem identiteta te projekcijom sebe u okruženju. Slika 1. nazvana *Narcis*, nastala je tijekom prvog ciklusa. Na njoj je prikazan portret mlade žene. Dio lica naslikan je poput skeleta, dok je vrat prekriven cvijetom narcisa iz kojeg teče krv. Ispitanica nam otkriva da je prikazala bivšu djevojku s kojom je bila u vezi. Doživjela ju je kao vrlo narcisoidnu osobu i stoga ju je tako predstavila. Pri tom je izjavila: „kostur sam nacrtala zato što svi narcisoidni ljudi trunu, ne mogu ih smisliti. Cvijet u grlu je narcis, i on ih guši. Ne mogu pokazati svoje pravo ja. Na pitanje kakve to veze ima sa mnom, odgovaram da me guši okolina u kojoj živim, najrađe bi se ubila“. Ispitanica je vidno uzrujana temom i vlastitim mislima. Na likovnom radu dominira lice žene koja gleda ravno u promatrača, dok je okolni prostor prekriven plavom i ljubičastom bojom. Dio lica

metric statistical methods were utilized, i.e. the Mann-Whitney U-test (20).

RESULTS AND DISCUSSION

Numerous artworks were produced in the course of artistic creation of the adolescent with BPD. For the purposes of this paper, we will present four of the most significant works created within the thematically defined cycles, and one older retrospective work reinterpreted by the subject during the last cycle. Throughout all three art cycles, she explored her personal identity, interpersonal relationships, and personal changes that she has become aware of in the present in relation to the past.

The theme of the first cycle was: *Self-image, self-perception*, and it mainly dealt with the adolescent's perception of her own personality, exploration of identity, and self-projection in the environment. Figure 1, titled *Narcissus*, was created during the first cycle. It depicts a portrait of a young woman. Part of the face is painted like a skeleton, while the neck is covered with a narcissus flower with blood flowing out of it. The subject reveals that she depicted her ex-girlfriend, with whom she used to be in a relationship. She experienced her as a very narcissistic person and thus portrayed her in this way. In doing so, she stated: "I drew the skeleton because all narcissistic people rot, I can't stand them. The flower in the throat is a narcissus, and it chokes them. They can't show their true selves. As for the question of what all that has to do with me, I respond that the environment I live in suffocates me, I would much rather kill myself." The subject is visibly upset by the theme and her own thoughts. The artwork is dominated by the face of a woman looking straight at the observer, while the surrounding area is covered in blue and purple colours. Part of the face and the hair are depicted in warm colours, pink and yellow. Besides the motif, the choice of colours contributes to the experience of pain and anxiety that the adolescent feels while creating the artwork. She projects precisely these

i kosa prikazani su toplim bojama, ružičastom i žutom. Osim motiva, i odabir boja doprinosi doživljaju boli i tjeskobe koje adolescentica osjeća pri stvaranju likovnog djela. A upravo te osjećaje ona projicira u sliku. Simbol u obliku slova T, nacrtan na području grla, često se pojavljuje na njenim likovnim radovima (slika 1).

Tema drugog ciklusa bila je: *Moj doživljaj okoline u odnosu na mene*, a bavi se načinom na koji adolescentica doživljava svoju okolinu, obitelj, prijatelje te u kojoj mjeri oni na nju utječu. Likovni rad pod nazivom *Pobuna marionete* (slika 2) prvi je rad nastao tijekom drugoga ciklusa. Prikazala se poput zoomorfnog stvora s ptičjim kljunom, djelomično rastrgane kože te sputanog i vezanog tijela kojega usmjeravaju, stežu i razvlače dvije ruke među mnogobrojnim dlanovima. Izobličene plošne maske predstavljaju lica koja su srasla s raznobojnim pozadinskim plohamama. U prikazu su prisutni tipični simboli: oči i slovo T. Ispitnica otkriva što je naslikala te izjavljuje: „marioneta u sredini sam ja, ove ruke su ljudi iz moje okoline, ljudi upravljaju samnom, ako ja kažem



SLIKA 1. Narcis
FIGURE 1. Narcissus

feelings into the painting. A symbol in the shape of the letter T, drawn on the throat area, often appears in her artworks (Figure 1).

The theme of the second cycle was: *My perception of the environment in relation to myself*, and it deals with the way in which the adolescent experiences her surroundings, family, friends, and the extent to which they affect her. The artwork entitled *The Marionette Rebellion* (Figure 2) is the first work created during the second cycle. She depicted herself as a zoomorphic creature with a bird's beak, partially torn skin, and a restrained and bound body that is directed, squeezed, and stretched by two hands among many palms. Distorted flat masks represent faces fused with the multi-coloured background planes. The depiction includes typical symbols: eyes and the letter T. The subject reveals what she painted and states: "The marionette in the middle is me, these hands are the people from my environment, people control me. If I say what I think, people get scared, those are their faces in the form of masks. The hands are tearing me, and I choose whom I will obey." Furthermore, she claims she did not paint her family because she is "afraid to draw them, not ready to draw them." The artwork contains expressive and contrasting colours, which for the adolescent represent the contrast between good and bad people. Further symbolism is found in the depiction of clenched fists, as well as in faces that are reminiscent of torn masks. In the depictions of a human figure, people with mental difficulties often focus on the face and body parts, emphasizing certain elements as symbols or bizarreness (21). For the subject, hands symbolize mental and physical strength, and in this depiction, they express the power and dominance of the environment over her, while she perceives herself as torn and powerless. The masks symbolize the faces of others in the background who are blankly watching what is happening to her. She admits to being tired of fighting with her surroundings and the society. Through this artwork, she clearly expresses her emotional state in relation to those close to her.

The painting *Existence* (Figure 3) was also created during the second cycle. It depicts the motif of



SLIKA 2. Pobuna marionete
FIGURE 2. The Marionette Rebellion

što mislim ljudi se prepadnu, to su njihova lica u obliku maski. Ruke me trgaju, a ja odabirem kome ću se pokoriti“. Nadalje, tvrdi da nije nalikala svojoj obitelji jer ih se „boji nacrtati, nije ih spremna nacrtati“. Likovni rad sadrži izražajne i kontrastne boje, koje za adolescenticu predstavljaju suprotnost dobrih i loših ljudi. Daljnju simboliku nalazimo u prikazu stisnutih šaka kao i u licima koja podsjećaju na otrgnute maske. Često se osobe s psihičkim tegobama u prikazu ljudskog lika fokusiraju na lice i dijelove tijela naglašavajući pojedine elemente kao simbole ili bizarnosti (21). Za ispitanicu ruke simboliziraju mentalnu i fizičku snagu, a u ovom prikazu izražavaju snagu i prevagu okoline nad njom, dok sebe doživljava rastrganom i nemoćnom. Maske simboliziraju tuđa lica u pozadini koja bezizražajno promatraju što se s njom događa. Priznaje da je umorna od borbe s okolinom i društvom. Ovim likovnim radom jasno izražava svoje emocionalno stanje u odnosu na bliske ljude.

strange trees with trunks resembling human bodies in different positions and with intertwined tree crowns. On the right side of the depiction, separated from the trees, there are two human figures, one of which is crouched, in an embrace. The subject spontaneously chose the motif of trees, motivated by the real trees growing under her window. They calm her because they are powerful, strong, and steadfast. Her trees represent the character traits (responsibility, stubbornness, charm and humility) that she wants to possess in the future, as well as her relationship with herself. The two bodies woven from leaves, which lie in the tree crowns and partially form them, connect and hold these precious traits together. The adolescent concludes the interpretation of her painting with the statement: “I want to possess the traits my trees have.” In depicting this motif, thinking about her own identity, the subject has set out into the future. She painted two blue bodies in an embrace; they symbolize awareness of the moment, but also the knowledge of change



SLIKA 3. Postojanje
FIGURE 3. Existence

I slika *Postojanje* (slika 3) nastala je tijekom drugog ciklusa. Prikazuje motiv neobičnih stabala s deblima poput ljudskih tijela u različitim položajima i isprepletenim krošnjama. S desne strane prikaza, odvojeno od stabala, smještene su dvije ljudske figure, od kojih je jedna zgrčena, u zagrljaju. Ispitanica je spontano izabrala motiv stabala, a motivirala su je realna stabla koja rastu ispod njenog prozora. Ona je smiruju jer su moćna, snažna i postojana. Njezina stabla predstavljaju karakterne osobine (odgovornost, tvrdoglavost, šarm i poniznost) koje želi posjedovati u budućnosti, ali i odnos sa samom sobom. A dva tijela satkana od lišća, koja leže u krošnjama i djelomično ih tvore, povezuju i drže te dragocjene osobine na okupu. Interpretaciju naslikanog adolescentica zaključuje izjavom: „želim posjedovati osobine koje imaju moja stabla“. U prikazu ovog motiva, razmišljajući o vlastitom identitetu, ispitanica se otišla u budućnost. Naslikala je dva plava tijela u zagrljaju; ona simboliziraju svjesnost trenutka, ali i spoznaju o budućim promjenama,

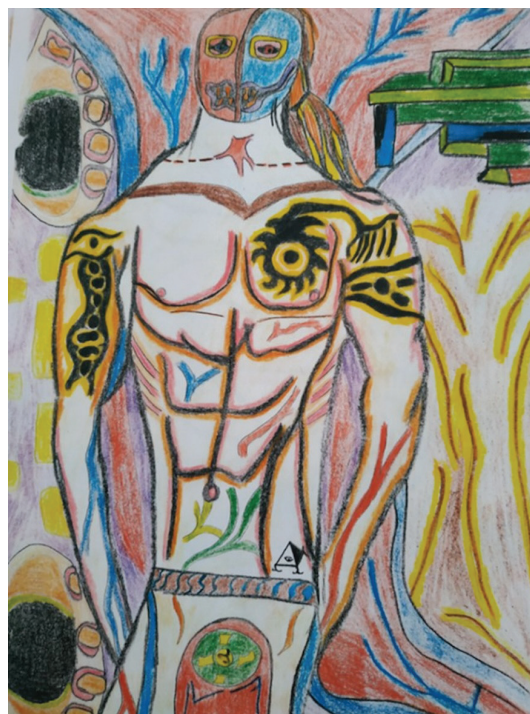
in the future, of what she wants to be and who she wants to become. The motif of the tree is often present in diagnostic and projective tests, the most well-known of which is the *Baumtest* (22), as well as in art therapeutic approaches, and it is related to the notion of identity (23). However, in both ancient and modern interpretations, the symbolism of the tree is multifaceted and most often associated with fertility, the phallus, nobility, the highest principle, cognition, and life (24). The process of creating this artwork provoked a very positive reaction from the subject, a sense of purpose and a better future, while the power of self-activation filled her with satisfaction and enthusiasm. In this work, we do not observe her typical symbols, eyes or the letter T, nor any bizarreness or aggression. There is a significant difference in the atmosphere and perception of the depiction.

The theme of the third cycle was: *I am learning about myself, I am changing in time*. It covers the last part of the artistic research, and it includes retrospective and prospective data collection. The adolescent was shown her first artwork en-

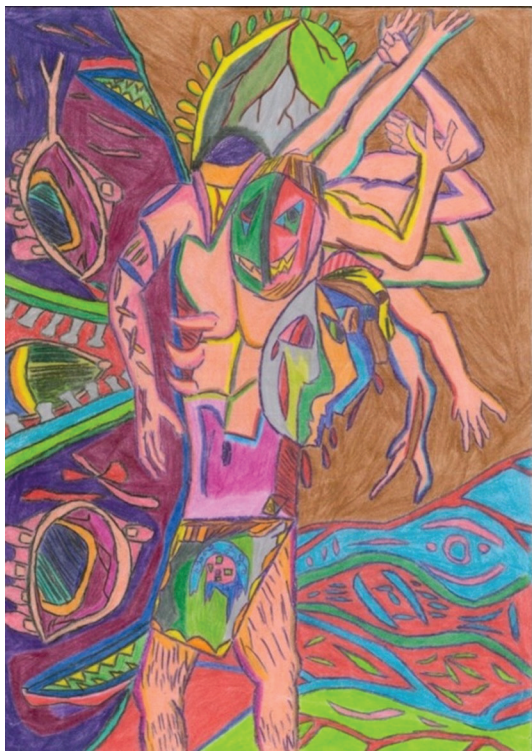
o onome što želi biti i tko želi postati. Motiv stabla često je prisutan u dijagnostičkim i projektivnim testovima, među kojima je najpoznatiji *Baumtest* (22), kao i u likovno-terapijskim pristupima, a povezuje se s pojmom identiteta (23). No, u drevnim i suvremenim tumačenjima simbolika stabla je mnogobrojna i najčešće asocira plodnost, falus, plemenitost, najviši princip, spoznaju i život (24). Proces stvaranja ovog likovnog rada izazvao je izrazito pozitivnu reakciju ispitanice, osjećaj svrhovitosti i bolje budućnosti, a moć samoaktivacije ispunila ju je zadovoljstvom i poletom. Na ovom radu ne uočavamo njene tipične simbole, oči ili slovo T, bizarnost i agresivnost. Primjetna je značajna razlika u atmosferi i doživljaju prikaza.

Tema trećeg ciklusa bila je: *Učim o sebi, mijenjam se u vremenu*. Ona obuhvaća posljednji dio likovnog istraživanja, a uključuje retrospektivno i prospektivno prikupljanje podataka. Adolescentici je pokazan njen prvi likovni rad s nazivom *Nebeske oči* (slika 4), koji je nastao nakon bolničkog liječenja, u vrlo izazovnom životnom razdoblju. Bila je uznemirena kad ga je ugledala, zatim se prisjetila okolnosti vezanih uz njegov nastanak. Svoju priču zaključuje govoreći: „bila sam mnogo agresivnija, ali više nisam“. Doživljavajući ponovno svoj likovni rad, u odmaku od četiri godine, ispitanica introspektivno sagledava samu sebe i promjene koje su se dogodile u proteklom vremenu. Sadašnji doživljaj sebe izražava u novom likovnom radu verbalno nadopunjujući naslikano i spoznato. Slika *Mračne misli* (slika 5) nastala je kao odgovor na stari crtež koji je vraća u teška stanja i traume proživljene u ranijoj adolescenciji. Uspoređujući oba rada uočavamo temeljnu sličnost u rasporedu ključnih dijelova kompozicije te prikazu muškog lika koji dominira plohom papira. Na crtežu *Nebeske oči* lice mu je prekriveno maskom, dok se na slici *Mračne misli* oslobađa mnogih maski, odbacujući ih multipliciranim kretnjama ruke. Iako se raniji crtež i novonastala slika tematski podudaraju, zamjetne su značajne razlike u detaljima i koloritu. Na slici *Mračne misli* prevladavaju boje

titled *Heavenly Eyes* (Figure 4), which was created after hospital treatment, during a very challenging period of her life. She was upset when she saw it, then she recalled the circumstances related to its creation. She concludes her story by saying: “I was much more aggressive, but I am no longer like that.” By re-experiencing her artwork, four years later, the subject introspectively looks at herself and the changes that happened in the meantime. She expresses her current self-perception through a new artwork, verbally complementing what was painted and recognized. The painting *Dark Thoughts* (Figure 5) was created in response to the old drawing which brings her back into the difficult states and traumas experienced in earlier adolescence. Comparing both works, we observe a fundamental similarity in the arrangement of the key parts of the composition and the depiction of a male figure who dominates the surface of the paper. In the drawing *Heavenly Eyes*, his face is covered with a mask, while in the painting *Dark Thoughts*, he is freeing himself from many masks, discarding them with multiple hand movements.



SLIKA 4. Nebeske oči
FIGURE 4. Heavenly Eyes



SLIKA 5. Mračne misli
FIGURE 5. Dark Thoughts

u snažnim kontrastima, dok je crtež *Nebeske oči* zasićen linijama i simbolima. Prema opisu adolescentice, na crtežu je *On* prikazan kao muški akt, oči simboliziraju halucinacije koje je prate posvuda, a piramida predstavlja preokupaciju vječnim životom. Ruke, posebno mišići, simboliziraju spolnost i ističu najprivlačniji dio tijela koji predstavlja zaštitu, snagu. Ispitanica na novom likovnom radu izražava oslobađanje od prijašnjih teškoća i stanja. Za razliku od ranijeg statičnog prikaza akta, u novonastaloj slici, kompozicija postaje dinamična zbog ritmiziranih kretnji ruku koje odbacuju maske, a što za adolescenticu simbolizira iskustvo i rast. Velike oči prijete s lijeve strane kroz otvorene patentne zatvarače, a na mjestu genitalija nalazi se djelomično razbijena električna naprava na kojoj je ispisano pet slova T, dok je u crtežu prisutno jedno takvo slovo. Donji dio desne polovice slike ispunjen je plošnim, ritmiziranim ornamentom, uglavnom crvene i plave boje, koji podsjeća na gibanje, protok, krvotok. Na desnoj ruci naglašeni su ožiljci koje adolescentica ima iz razdoblja

Although the earlier drawing and the newly created painting are thematically similar, there are significant differences in details and colours. In the painting *Dark Thoughts*, strong contrasting colours dominate, while the drawing *Heavenly Eyes* is saturated with lines and symbols. According to the adolescent's description, *He* is depicted in the drawing as a male nude, the eyes symbolize the hallucinations that follow her everywhere, and the pyramid represents a preoccupation with eternal life. The arms, especially the muscles, symbolize sexuality and emphasize the most attractive part of the body that represents protection, strength. In the new artwork, the subject expresses liberation from previous difficulties and states. Unlike the earlier static depiction of the nude, in the newly created painting, the composition becomes dynamic due to the rhythmic movements of the multiplied arms that reject the masks, which symbolizes experience and growth for the adolescent. Large eyes threaten from the left side through open zippers, and in the genital area there is a partially broken electrical device with five letters T written on it, while one such letter is present in the drawing. The bottom part of the right half of the painting is filled with a flat, rhythmic ornament, mostly in red and blue, which reminds of movement, flow, blood flow. The scars on the right arm, which the adolescent has had since the period of self-injury, are emphasized. Intense colours, arranged in strong contrasts, dominate the artwork. For the subject, the colour red symbolizes sexual and spiritual pleasure, while in earlier drawings it represented her aggression. Green represents peace and security, while yellow denotes the appearance of healthy moments, happiness. While in the right corner of the drawing blue-red veins flowed with anger, an energy she could not control, in the new painting, she uses blue to mark the desires flowing within her. Based on the comparison and analysis of the drawing *Heavenly Eyes* and the painting *Dark Thoughts*, and with additional explanations from the subject, we conclude that the last painting, *Dark Thoughts*, is an indicator

samoozljeđivanja. U likovnom radu prevladavaju intenzivne boje, raspoređene u snažnim kontrastima. Za ispitanicu, crvena boja simbolizira seksualno i duhovno zadovoljstvo, dok je u ranijem crtežu predstavljala njenu agresiju. Zelena boja predstavlja mir i sigurnost, dok žutom označava pojavljivanje zdravih trenutaka, sreće. Dok su desnim kutom crteža tekle plavo-crvene vene kojima je strujao bijes, energija koju nije mogla kontrolirati, u novoj slici ona plavom bojom označava svoje želje koje teku unutar nje. Na temelju usporedbe i analize crteža *Nebeske oči* i slike *Mračne misli* te uz dodatna pojašnjenja ispitanice, zaključujemo da je posljednja slika *Mračne misli* pokazatelj procesa njene transformacije u protekle četiri godine, od trenutka kad je bila hospitalizirana do danas kad je studentica koja se hvata u koštac sa životnim izazovima. Za nju transformacija nije završena. Ona i dalje preispituje svoje granice, definicije svog identiteta i seksualnosti. Nakon što je naslikala posljednju sliku izjavljuje: „prije crtanja, ja sam egoist, pravim se da sve znam, gledam ljude s visoka, volim omalovažavati druge, nezadovoljna sam, depresivna. Nakon crtanja osjećam se mirno, lakše otvaram oči. Uхватim dodir sa stvarnošću, marim za ljude. Svijet gledam u boljem smislu, prije crtanja svijet mi je ogavan“.

I dvije skupine vanjskih promatrača, studentice Umjetničke akademije u Splitu te klinički psiholozi iz Kliničkog bolničkog centra u Splitu, doživljavale su dva odabrana likovna rada adolescentice, a potom su ih slobodno interpretirali. Tijekom njihove evaluacije uočeni su mnogi zajednički elementi. Svih osam promatrača izjavilo je da likovni radovi izazivaju neugodne emocije. Bol, gorčina, napuštenost, agresija, bizarnost i strah zajedničke su asocijacije koje navode. Svi oni uočavaju simbole: muški akt, ruke, piramida, oči, potpis u obliku slova T, maske. Svi psiholozi prepoznaju neki oblik psihičkog poremećaja, dok sve studentice uočavaju neobičnost u prikazu identiteta te emocionalnu i seksualnu preokupaciju autorice radova. To bi značilo da obje skupine vanjskih promatrača u likovnim radovi-

of the process of her transformation over the past four years, from the moment when she was hospitalized until today, when she is a student struggling with the challenges of life. For her, the transformation is not over. She continues to test her limits, definitions of her identity and sexuality. After having painted the last painting, she states: “Before drawing, I am an egoist, I pretend to know everything, I look down on people, I like to belittle others, I am dissatisfied, depressed. After drawing I feel calm, I open my eyes more easily. I get in touch with reality, I care about people. I look at the world from a better perspective, while before drawing I find the world disgusting.”

The two groups of external observers, students of the Arts Academy in Split and clinical psychologists from the University Hospital of Split, also viewed the adolescent's two selected artworks, and then provided their own interpretations. Many common elements were observed during their evaluation. All eight observers stated that the artworks evoke unpleasant emotions. Pain, bitterness, abandonment, aggression, bizarreness and fear are the common associations they mention. They all recognized the symbols: male nude, arms, pyramid, eyes, T-shaped signature, masks. All the psychologists recognized some form of mental disorder, while all the students noticed an unusual depiction of identity and the author's emotional and sexual preoccupation in the artworks. This would mean that both groups of external observers indirectly sensed or recognized the risk parameters in the adolescent's mental health within her artwork. Furthermore, only one student believed that the author of the artworks was a woman, while the other two thought it was a man. Three psychologists stated that the author was female, while the remaining two believed the author to be male.

Based on a comparative analysis of all of the subject's artworks created during the study, patterns that represent a risk of developing BPD can be observed. In the narrative expression full of symbols, a male nude as the central figure,

ma adolescentice, indirektno, naslućuju ili prepoznaju rizične parametre u njenom mentalnom zdravlju. Nadalje, samo jedna studentica smatra da je autor likovnih radova žena, dok preostale dvije misle da se radi o muškarcu. Troje psihologa navodi da se radi o ženskom spolu, dok preostalo dvoje smatra da je autor muškarac.

Na temelju komparativne analize svih likovnih radova ispitanice nastalih tijekom istraživanja mogu se uočiti obrasci rizični za razvoj graničnog poremećaja ličnosti. U narativnom izrazu prepunom simbola, muškom aktu kao središnjem liku, izolaciji i pretjeranoj upotrebi bizarrih seksualnih scena, uz poznavanje adolescentičine prošlosti, moguće je iščitati emocionalnu deprivaciju, uzrokovanu fizičkim odbacivanjem i emocionalnim zapostavljanjem te neželjenošću i nestalnošću primarnih odnosa. U svim nastalim radovima, učestalim odabirom simbola očiju i maski, koji se u psihologiji povezuju s pojmom identiteta, adolescentica izražava osobni izostanak središnje *attachment* figure, osobito istospolne (majke), za identifikaciju, što dovodi do dezorganiziranog *attachement*-a, a posljedično, moguće, i spolno identitetnim problemima. Navedeno potkrepljuju česta ponavljanja prikaza muške figure u suodnosu sa ženom, nejasnoće u artikulaciji svoje seksualnosti te prikazivanje sebe simboličnim potpisom na intimnom području. John Bowlby, tvorac teorije o privrženosti (*Attachment Theory*), smatrao je da niti jedan čovjek ne može živjeti bez podrške drugog čovjeka te da obrazac privrženosti koji smo formirali u ranom djetinjstvu utječe na sve naše buduće odnose. Sigurna privrženost koju pruža središnja figura privrženosti potiče razvoj djetetovog osjećaja vlastitog identiteta (25,26), a time i razvoj mentalizacije. Nekoliko izjava adolescentice prikupljenih tijekom likovno-istraživačkih susreta korespondira s prethodno navedenim: „Ja sam uvijek usamljena, sama sam i kad nisam, osjećam se usamljeno i kad sam s prijateljima. Oči su prijatelji u mojoj glavi, ali sam skužila da nisu stvarni... Lica predstavljaju moju okolinu, začuđenost ljudi, prijatelja i poznanika koji i

isolation and excessive use of bizarre sexual scenes, along with knowledge of the adolescent's past, it is possible to discern emotional deprivation caused by physical rejection and emotional neglect, as well as the undesirability and instability of primary relationships. In all her works, through the frequent selection of symbols such as eyes and masks, which in psychology are associated with the concept of identity, the adolescent expresses a personal absence of the central attachment figure, especially one of the same sex (mother), which provides identification, and which results in disorganized attachment and, consequently, possible sexual identity issues. These claims are supported by the frequent repeated depictions of a male figure in correlation with a woman, ambiguities in articulating her own sexuality, and presenting herself through a symbolic signature in the intimate area. John Bowlby, the creator of Attachment Theory, believed that no person can live without the support of another, and that the attachment pattern we form in early childhood influences all our future relationships. Secure attachment provided by the primary attachment figure fosters the development of the child's sense of self-identity (25, 26), and consequently, the development of mentalization. Several statements made by the adolescent which were collected during the art-research sessions correspond to the aforementioned: "I am always lonely, I am alone even when I am not. I feel lonely even when I am with friends. The eyes are friends in my head, but I figured out they are not real... The faces represent my surroundings, the astonishment of people, friends, and acquaintances who still cannot understand why I have such loyalty and attachment to women... I don't trust people." One of the clinical psychologists points out the following: "Preoccupation with the face may indicate difficulties in perceiving relationships with others in various ways." Furthermore, her clinical presentation includes various behaviours and conditions: impulsivity, self-injury, aggression, a tendency to risky behaviour, suicidality, brief psychotic decompen-

dalje ne mogu razumjeti zašto tolika odanost i privrženost ženama... Nemam povjerenja u ljude". Jedan od kliničkih psihologa ističe: „Preokupiranost licem može ukazivati na poteškoće u percepciji odnosa s drugima na različite načine“. Nadalje, njena klinička slika uključuje različita ponašanja i stanja: impulzivnost, samoozljeđivanje, agresivnost, sklonost rizičnim ponašanjima, suicidalnost, kratkotrajne psihotične dekompenzacije, psihosomatske konverzivne smetnje. Sva su ona likovno izražena u agresivnim prikazima muško-ženskih odnosa, trganjem pojedinih dijelova tijela, komplementarnim kontrastima boja te figurativnom i kolorističkom zasićenošću papira. Likovni radovi mogu se detaljno raščlanjivati na mnoge elemente koji upućuju na žarišne točke u njenoj ličnosti.

Cilj istraživanja obuhvaćao je i usporedbu raspoloženja ispitanice, proizašlog iz objedinjenih stanja: osobnog zadovoljstva, samoregulacije i samoosnaženja, a izraženog na ljestvicama samoprocjene prije i poslije likovnog izražavanja. Za provjeru hipoteze (H2) o poticanju samoregulacije, samoosnaženja i osjećaju zadovoljstva tijekom procesa stvaranja te nakon njega korištene su metode deskriptivne statistike. Tri stanja izabrana za samoprocjenu, koja je ispitanica izrazila na ljestvici od 1 do 10 (1 = nepostojanje, 10 = maksimalna izraženost), objedinjena su u jednu vrijednost (raspoloženje) koja ukazuje na pozitivan utjecaj likovnog izražavanja na njeno unutarnje stanje. Iako je korištena diskretizirana vizualno-analoga ljestvica samoprocjene, ispitanica je željela neke vrijednosti procjene napisati na ljestvici kao decimalne brojeve, što joj je dopušteno. Stoga neke vrijednosti procjene raspoloženja nisu cijeli brojevi. Deskriptivni podatci vizualno-analogne ljestvice samoprocjene raspoloženja prije i poslije likovnog izražavanja prikazani su u tablici 1, a ukupne vrijednosti samoprocjene raspoloženja prije i poslije likovnog izražavanja na grafikonu 1. U tablici 1 prikazane mjere centralne tendencije i raspršenja 1., kao i grafički prikaz (grafikon 1) jasno ukazuju da nakon likovnog stvaranja dolazi do

sation, psychosomatic conversion disorders. All of these are artistically expressed in aggressive depictions of male-female relationships, tearing of body parts, complementary colour contrasts, and figurative and coloristic saturation of the paper. The artworks can be analysed in detail into the many elements that point to focal points in her personality.

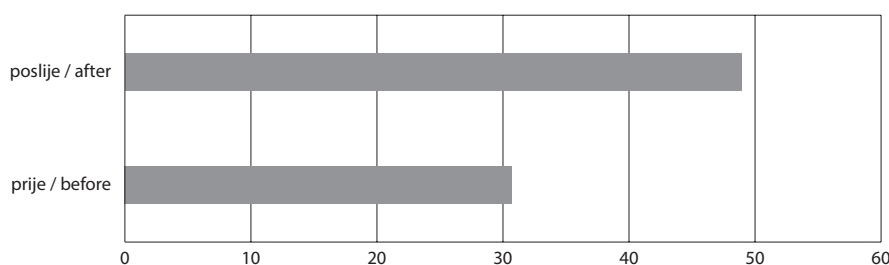
The aim of the study also included a comparison of the participant's moods, derived from the combined states of personal satisfaction, self-regulation, and self-empowerment, as expressed on self-assessment scales before and after artistic expression. In order to test the hypothesis (H2) regarding the stimulation of self-regulation, self-empowerment and the feeling of satisfaction during and after the process of creation, descriptive statistics methods were used. The three states selected for self-assessment, which the adolescent rated on a scale from 1 to 10 (1 = absence, 10 = maximum intensity), were unified into a single value (mood), which indicates a positive impact of artistic expression on her inner state. Although a discretized visual analogue self-assessment scale was used, the subject wanted to write some assessment values on the scale as decimal numbers, which she was allowed to do. Therefore, some mood assessment values are not presented as whole numbers. Descriptive data from the visual analogue self-assessment scale of mood before and after artistic expression are presented in Table 1, while the total self-assessed mood values before and after artistic expression are shown in Graph 1. Measures of central tendency and dispersion presented in Table 1, as well as the graphical representation (Graph 1), clearly indicate that after artistic creation, there is an improvement in the level of personal satisfaction, self-empowerment, and self-regulation, when compared to the previous state. The obtained results confirm the hypothesis (H2) regarding the benefit of artistic expression and creation on the subject's self-assessment.

The structured part of the questionnaire, which was intended for external observers, students

TABLICA 1. Deskriptivni podatci diskretizirane vizualno-analogne ljestvice samoprocjene raspoloženja prije i poslije likovnog izražavanja**TABLE 1.** Descriptive data of the discretized visual analogue self-assessment scale of mood before and after artistic expression

Broj susreta / Session number	Likovno-istraživački susreti / Art-research sessions							Zbroj / Sum
	1.	2.	3.	4.	5.	6.	7.	
Raspoloženje prije / Mood before	3,2	3	6,5	3	6	5	4,5	31,2
Raspoloženje poslije / Mood after	5	5	9	5,5	7,3	7,5	10	49,3
Sažetak / Summary								
	M (Sd)	D	Min	Max	TR			
Prije / Before	4,46 (1,45)	3	3	6,5	3,5			
Poslije / After	7,04 (1,98)	5	5	10	5			

Bilješka: M = aritmetička sredina; Sd = standardna devijacija; D = dominantna vrijednost, mod; Min = minimalna vrijednost; Max = maksimalna vrijednost; TR = totalni raspon / Note: M = arithmetic mean; Sd = standard deviation; D = dominant value, mod; Min = minimum value; Max = maximum value; TR = total range

**GRAFIKON 1.** Ukupne vrijednosti samoprocjene raspoloženja prije i poslije likovnog izražavanja**GRAPH 1.** Total values of self-assessed mood before and after artistic expression

porasta, tj. poboljšanja razine osobnog zadovoljstva, samoosnaženja i samoregulacije u odnosu na prijašnje stanje. Dobiveni rezultati potvrđuju hipotezu (H2) o dobrobiti likovnog izražavanja i stvaranja na samoprocjenu ispitanice.

Strukturirani dio upitnika koji je bio namijenjen vanjskim promatračima, studenticama i kliničkim psiholozima sastojao se od trideset i pet varijabli, koncipiranih na način da odgovaraju istraživačkim komponentama graničnog poremećaja ličnosti u suodnosu s likovnim izrazom adolescentice. Varijable su formuliране kako bi ukazale na psihofizičke indikatore koji se možda mogu iščitati iz priloženih likovnih djela. Procjene varijabli iz upitnika kod obje skupine vanjskih promatrača korespondiraju s likovnim radovima. U svrhu provjere pretpostavke o eventualnim razlikama između studentica i kliničkih psihologa u procjeni varijabli, tj. rizičnih parametara ispitanice korištene su metode deskrip-

and clinical psychologists, consisted of thirty-five variables designed to correspond to the research components of BPD in relation to the artistic expression of the adolescent. The variables were formulated so as to indicate psychophysical indicators that might be interpreted from the presented artworks. The assessments of the variables from the questionnaire in both groups of external observers correspond to the artworks. For the purpose of verifying the hypothesis about the potential differences between the students and the clinical psychologists in their variable assessments, i.e. the participant's risk parameters, descriptive and inferential non-parametric statistical methods were used. The Mann-Whitney U-test was used to test the significance of differences in assessments between the two groups. Table 2 presents the data from the conducted statistical analyses obtained based on the values of the variable assessments from the questionnaire.

tivne i inferencijalne neparametrijske statistike. Za provjeru značajnosti razlika u procjeni između dviju skupina korišten je Mann-Whitneyev U-test. U tablici 2. prikazani su podatci provedenih statističkih analiza dobivenih na temelju vrijednosti procjena varijabli iz upitnika.

Dobiveni rezultati pokazuju da su procjene studentica i kliničkih psihologa za veliku većinu varijabli vrlo slične i upravo to je razlog visoke razine značajnosti na čak trideset i dvije od trideset i pet varijabli. To znači da za veliku većinu varijabli nisu utvrđene statistički značajne razlike između procjena studentica i kliničkih psihologa. Najveće slaganje u procjenama između dviju skupina vanjskih promatrača uočeno je na sljedećim varijablama: doživljavanja vlastite ličnosti i identiteta, raspoloženje, somatski uvjetovani psihopatološki simptomi i sindromi, autoagresivnost, procjena funkcioniranja autora/autorice, djelo je dio nekakve terapije, djelo je sredstvo ekspresije katarze, djelo je sredstvo ekspresije strategije suočavanja/preživljavanja, djelo je sredstvo samovrednovanja, djelo je sredstvo iskazivanja postojanja ciljeva, simboli u crtežu i motiv u slikarskom djelu. I studentice i klinički psiholozi smatraju da su navedene varijable (teme) vrlo važne za dva promatrana likovna djela adolescentice. To bi značilo da obje skupine vanjskih promatrača misle da autorica radova izražava doživljaj vlastite ličnosti i identiteta, svoje raspoloženje, autoagresivnost te somatski uvjetovane psihopatološke simptome i sindrome u svojoj likovnoj ekspresiji. Nadalje, smatraju da se iz njenih likovnih radova može dobiti uvid u procjenu funkcioniranja autora/autorice, da su sredstvo ekspresije katarze, strategije suočavanja/preživljavanja i samovrednovanja. Također navode da likovni radovi iskazuju postojanje ciljeva, da su u njima važni motivi i simboli te da su dio nekakve terapije. Na temelju navedenih sukladnih procjena varijabli može se zaključiti da i studentice i klinički psiholozi doživljavajući njen likovni izraz indirektno, uočavaju rizične parametre (poglavito neobičnost u prikazu identiteta, autoagresiv-

The obtained results show that the assessments of students and clinical psychologists were very similar for the vast majority of the variables, which results in a high level of significance of as many as thirty-two out of the thirty-five variables. This means that for the vast majority of the variables, no statistically significant differences were found between the assessments of students and clinical psychologists. The highest agreement in assessments between the two groups of external observers was observed in the following variables: experiencing own personality and identity, mood, somatically conditioned psychopathological symptoms and syndromes, auto-aggression, assessment of the author's functioning, the work being part of some form of therapy, the work being a means of catharsis expression, the work being a means of expressing a coping/survival strategy, the work being a means of self-evaluation, the work being a means of expressing the existence of goals, symbols in the drawing, and the motif in the painting. Both the students and clinical psychologists considered these variables (themes) to be very important for the two observed artworks done by the adolescent. This would mean that both groups of external observers believe that the author of the works expresses the perception of her own personality and identity, her mood, auto-aggression, and somatically conditioned psychopathological symptoms and syndromes through her artistic expression. Furthermore, they consider that her artistic works provide insight into the assessment of the author's functioning, serving as a means of catharsis expression, coping/survival strategy, and self-evaluation. They also state that the artworks reflect the existence of goals, that motifs and symbols are important in them, and that they are part of some form of therapy. Based on these consistent assessments of variables, it can be concluded that both the students and clinical psychologists, by indirectly experiencing her artistic expression, recognized the risk parameters (particularly the unusual depiction of identity, auto-aggression, motifs and symbols) in the mental health of the adolescent.

TABLICA 2. Podatci provedenih statističkih analiza dobivenih na temelju vrijednosti procjena varijabli iz upitnika
TABLE 2. Data from conducted statistical analyses derived on the basis of the assessed variable values from the questionnaire

Varijable (teme) / Variables (themes)	Psiholozi / Psychologists, N = 5			Studenti / Students, N = 3			p
	Min	Max	M (Sd)	Min	Max	M (Sd)	
Svijest i orijentacije / Awareness and orientation	1	4	2,6 (1,14)	3	4	3,67 (0,58)	0,25
Psihomotorike i vanjski izgled / Psychomotors and external appearance	1	5	2,8 (1,48)	3	4	3,67 (0,58)	0,39
Formalni i sadržajni poremećaji mišljenja / Formal and content-thought disorders	4	5	4,8 (0,45)	2	5	3,67 (1,53)	0,25
Afekt i voljni dinamizmi / Affectation and voluntary dynamism	4	5	4,6 (0,55)	3	5	4 (1)	0,39
Pamćenje, inteligencija, opažanje, pažnja / Memory, intelligence, perception, attention	1	5	2,4 (1,67)	4	3	3,33 (0,58)	0,39
Nagoni i socijalno funkcioniranje / Instincts and social functioning	3	5	4,2 (0,84)	4	5	4,67 (0,58)	0,57
Doživljavanje vlastite ličnosti i identiteta / Perception of own personality and identity	4	5	4,8 (0,45)	4	5	4,67 (0,58)	0,79
Anksioznost / Anxiety	3	5	4,4 (0,89)	2	4	3 (1)	0,14
Raspoloženje / Mood	3	4	3,6 (0,59)	2	4	3,33 (1,16)	1,0
Psihotičnost / Psychoticism	3	5	4,4 (0,89)	1	5	2,67 (2,10)	0,25
Bihevioralni sindromi udruženi s fiziološkim poremećajima / Behavioural syndromes associated with physiological disorders	2	3	2,6 (0,55)	3	5	0,67 (1,16)	0,25
Somatski uvjetovani psihopatološki simptomi i sindromi / Somatically conditioned psychopathological symptoms and syndromes	1	3	2,2 (0,84)	1	4	2,33 (1,53)	1,0
Ovisnosti / Addictions	1	5	2,6 (1,52)	1	2	1,33 (0,58)	0,25
Agresivnost / Aggression	1	4	3,2 (1,30)	1	3	2 (1)	0,25
Autoagresivnost / Auto-aggression	2	5	4,2 (1,30)	3	5	4 (1)	0,79
Postojanje možebitne bolesti ili stanja / Existence of a possible disease or condition	2	5	3,8 (1,30)	1	4	2,33 (1,53)	0,25
Koje bi to stanje bilo „Normalnost“ / What condition would constitute "Normality"	2	5	3,4 (1,14)	2	3	2,67 (0,58)	0,39
Procjena funkcioniranja autora/autorice / Assessment of the author's functioning	4	5	4,2 (0,45)	3	5	4 (1)	0,79
Djelo je / The work is							
Spontano / Spontaneous	3	4	3,4 (0,55)	1	5	2,67 (2,10)	0,57
Dio nekakve terapije / Part of some form of therapy	1	4	2,8 (1,30)	1	4	3 (1,17)	0,79
Djelo je sredstvo / The work is a means of							
Ekspresije katarze / Catharsis expression	3	5	4,2 (0,84)	3	5	4 (1)	0,79
Ekspresije, imaginacije / Expression, imagination	2	5	2,8 (1,30)	3	5	3,67 (1,16)	0,25
Ekspresije strategije suočavanja/preživljavanja / Expression of coping/survival strategy	2	5	3,6 (1,52)	4	5	4,33 (0,58)	0,79
Samo-otkrivanja / Self-disclosure	1	5	3,2 (1,48)	4	4	4 (0)	0,39
Iskazivanja duhovnosti, bez/smisla i ne/prihvatanja / Expressing spirituality, lack of/sense and non/acceptance	2	4	3 (0,71)	3	4	3,33 (0,58)	0,57
Ekspresije samo-osnaživanja, osjećaja kontrole i utjecaja / Expression of self-empowerment, sense of control and influence	1	3	1,8 (0,84)	1	5	3,33 (2,08)	0,39
Samo-vrednovanja / Self-evaluation	3	4	3,4 (0,55)	1	5	3,33 (2,08)	0,79
Iskazivanja osjećaja identiteta / Expressing the sense of identity	1	3	2,2 (0,84)	1	5	3,67 (2,40)	0,39
Samopouzdanja / Self-confidence	1	3	2 (0,71)	3	4	3,33 (0,58)	0,07
Samozadovoljstva / Self-satisfaction	1	3	1,6 (0,89)	3	4	3,67 (0,58)	0,04*
Postojanja ciljeva / Existence of goals	1	4	1,8 (1,30)	1	3	2 (1)	0,79
Simboli u crtežu / Symbols in the drawing	1	5	3,2 (2,05)	1	5	3,67 (2,31)	0,79
Boje kojima se autor/ica služi / Colours used by the author	1	5	3,8 (1,79)	5	5	5 (0)	0,39
Slikarski rukopis/faktura u djelima / Painting style/techniques in works	2	4	3,2 (0,84)	5	5	5 (0)	0,04*
Motiv u slikarskom djelu / Motif in the painting	3	5	4,2 (1,10)	4	5	4,67 (0,58)	0,79

Bilješka: Min = minimalna vrijednost; Max = maksimalna vrijednost; M = aritmetička sredina; Sd = standardna devijacija; p = razina značajnosti; * = značajnost na razini < 0,05
 / Note: Min = minimum value; Max = maximum value; M = arithmetic mean; Sd = standard deviation; p = level of significance; * = significance at the level of < 0.05

nost, motive i simbole) u mentalnom zdravlju adolescentice. Jedine značajne razlike između studentica i kliničkih psihologa uočavaju se na procjeni samozadovoljstva i slikarskog rukopisa ispitanice ($p < 0,05$). Marginalno značajna razlika postoji i u procjeni samopouzdanja ($p = 0,07$). Klinički psiholozi su, za razliku od studentica, procijenili da adolescentica izražava niže samozadovoljstvo, pa i samopouzdanje u svojim likovnim radovima te da joj je slikarski rukopis manje izražajan i važan. Razlike na preostalim pitanjima nisu dosegle razinu statističke značajnosti, što ukazuje da su i studentice senzibilizirane za uočavanje neobičnog u likovnom izrazu. Ipak, rezultati upućuju na razlike u procjeni nekih elemenata likovnih radova ispitanice između studentica i kliničkih psihologa pa bi stoga bilo dobro te razlike provjeriti na većem uzorku vanjskih promatrača.

U obradi sveukupnih statističkih podataka potvrđene su hipoteze H2 i H3. Likovno stvaralaštvo adolescentice s graničnim poremećajem ličnosti povećalo je razinu osobnog zadovoljstva, samoosnaženje i samoregulaciju njenih emocionalnih stanja što potvrđuje drugu hipotezu (H2). U obradi strukturiranog upitnika, između studentica i kliničkih psihologa na većini varijabli dolazi do sukladnih procjena, tj. statistički neznačajnih razlika osim u procjeni samozadovoljstva, samopouzdanja i slikarskog rukopisa gdje se uočavaju značajne razlike. To znači da likovno izražavanje ispitanice omogućuje uočavanje rizičnih parametara u njenom mentalnom zdravlju kod obje skupine vanjskih promatrača što potvrđuje treću hipotezu (H3).

Manjkavosti ovog istraživanja mogu proizlaziti iz sudjelovanja samo jedne ispitanice, malog broja vanjskih promatrača, ograničavajućeg broja likovnih susreta i relativno kratkog trajanja procesa likovnog rada. Tematsko proširivanje likovnih ciklusa, proučavanje simbolike boja i upotrijebljenih simbola unutar odabranih tema uz verbalne nadopune adolescenti-

The only significant differences between the students and clinical psychologists are observed in the assessment of self-satisfaction and painting style of the subject ($p < 0.05$). A marginally significant difference was also observed in the assessment of self-confidence ($p = 0.07$). Unlike the students, the clinical psychologists assessed that the adolescent expresses lower self-satisfaction, and even self-confidence, in her artwork and that her painting style is less expressive and significant. The differences in the remaining questions did not reach the level of statistical significance, indicating that the students are also sensitized to noticing unusual elements in the artistic expression. However, the results indicate differences in the assessment of some elements of the subject's artwork between the students and the clinical psychologists. It would, therefore, be beneficial to verify these differences using a larger sample of external observers.

In the processing of the overall statistical data, hypotheses H2 and H3 were confirmed. The artistic creativity of the adolescent with BPD increased the level of personal satisfaction, self-empowerment and self-regulation of her emotional states, which confirms the second hypothesis (H2). In the analysis of the structured questionnaire, the students and clinical psychologists showed consistent assessments on most variables, with statistically insignificant differences, except in the assessment of self-satisfaction, self-confidence, and painting style, where significant differences were observed. This means that the subject's artistic expression allows both groups of external observers to identify risk parameters in her mental health, which confirms the third hypothesis (H3).

The limitations of this study may stem from the participation of only one subject, the small number of external observers, the limited number of art sessions, and the relatively short duration of the artistic process. Expanding the themes of the art cycles, studying the symbolism of colours and symbols used within the selected themes, along with verbal supplements from the adolescent, provide opportunities for further research and

ce pružaju mogućnosti za daljnja istraživanja i evaluacije, te mogu biti korisno ishodište kod sličnih istraživanja.

ZAKLJUČAK

Rezultati ovog istraživanja koji su proizašli iz strukturiranog upitnika namijenjenoga interdisciplinarnoj skupini vanjskih promatrača ukazuju na rizične parametre u mentalnom zdravlju adolescentice te potvrđuju projektivnu dimenziju njenih crteža/slika. Osim toga tijekom i nakon likovnog izražavanja utvrđena je poboljšana duhovna komponenta doživljaja sebe, izražena na diskretiziranim vizualno-analognim ljestvicama samoprocjene. S obzirom na likovne rezultate dobivene nakon stvaranja i verbalnog osvrta ispitanice može se zaključiti da je likovno izražavanje bilo primjeren alat u ovom istraživanju. Ono joj pomaže pri emocionalnim samoregulacijama u nadilaženju impulzivnosti, agresivnosti te posljedičnim stanjima samoozljeđivanja i suicidalnih misli, ali i pri tjelesnim smetnjama koje u podlozi imaju prije navedeno. Stoga je likovna ekspresija adolescentice poželjno sredstvo koje joj omogućuje sigurnu osobnu reorganizaciju i mogućnost eksploatacije vrlo kompleksnih spolno-identitetnih problema. Osim toga likovno joj izražavanje pruža mogućnost unutarnje promjene koja u konačnici pridonosi jačanju samosvijesti, samopoštovanja i osnaživanju ega odnosno boljoj mentalizaciji, kako navode Holmqvist i sur., a upravo to je potvrda temeljne hipoteze ovoga istraživanja (H1).

ZAHVALA

Izražavamo zahvalnost adolescentici jer je bez dvojbe i sa zadovoljstvom pristala sudjelovati u ovom istraživanju.

evaluations, and can serve as a useful starting point for similar studies.

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CONCLUSION

The results of this study, derived from the structured questionnaire intended for an interdisciplinary group of external observers, point to the risk parameters in the mental health of the adolescent, and confirm the projective dimension of her drawings/paintings. Furthermore, during and after her artistic expression, an improved spiritual component of self-experience was established, expressed on the discretized visual analogue self-assessment scales. Considering the artistic results obtained after the creation and the verbal comments from the subject, it can be concluded that artistic expression was an appropriate tool in this study. It helps her with emotional self-regulation in overcoming impulsiveness, aggression, and consequent states of self-injury and suicidal thoughts, but also with the physical disturbances that are based on the above. Artistic expression is, therefore, a desirable tool that allows the adolescent to experience safe personal reorganization, and gives her the opportunity to explore very complex sexual-identity issues. Artistic expression also provides her with the opportunity to experience inner change, which ultimately contributes to the strengthening of self-awareness, self-confidence and ego empowerment, i.e. better mentalization, as stated by Holmqvist et al., which is precisely the aspect that confirms the fundamental hypothesis presented in this study (H1).

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