

## The Forum on Psychiatry and the Humanities Creativity Seminar Series Page one

Dr. Wolfgang Weigert MD was a psychotherapist in clinical practice as well as teaching in the Advanced Psychotherapy Training Program at the Washington School of Psychiatry. Dr. Weigert conceived of the Forum as a public outlet for the investigation of the creative process across many disciplines. He met creative people through his work and through his wife, Dionne Weigert, who is a concert pianist.

Dr. Weigert partnered with Dr. Gordon Kirschner MD who specialized in psychiatry and psychoanalysis working with both children and adults. He was the Co-chairman of the Advanced Psychotherapy program at the Washington School of Psychiatry.

Dr. Kirschner's interest in creativity was stimulated by his older sister. He observed her creative outlets in many mediums including drawing, painting, sculpture and jewelry making. In his professional practice he studied creativity in his patients, colleges and himself. He studied writing on creativity and was very enthusiastic about joining Dr. Weigert in forming the Forum on Psychiatry and the Humanities.

Both Dr. Weigert and Dr. Kirschner saw the study of creativity as a way to help their patients. Helping patients find creative solutions can enable them tap into their full potential. Then they can find the path to their own well being.

The Creativity Series was started in the Spring of 1982 with sponsorship by the Washington School of Psychiatry and the Art Therapy Program of George Washington University with Catherine Williams, Director.

**Ernest Gary Gygax** (July 27, 1938 – March 4, 2008) was an American game designer and author best known for co-creating the pioneering role-playing game *Dungeons & Dragons (D&D)* with Dave Arneson.

In the 1960s, Gygax created an organization of wargaming clubs and founded the Gen Con gaming convention. In 1971, he helped develop *Chainmail*, a miniatures war game based on medieval warfare. He co-founded the company Tactical Studies Rules (TSR, Inc.) with childhood friend Don Kaye in 1973. The following year, he and Arneson created *D&D*, which expanded on Gygax's *Chainmail* and included elements of the fantasy stories he loved as a child. In the same year, he founded *The Dragon*, a magazine based around the new game. In 1977, Gygax began work on a more comprehensive version of the game, called *Advanced Dungeons & Dragons*. Gygax designed numerous manuals for the game system, as well as several per-packaged adventures called "modules" that gave a person running a *D&D* game (the "Dungeon Master") a rough script and ideas on how to run a particular gaming scenario. In 1983, he worked to license the *D&D* product line into the successful *D&D* cartoon series.

After leaving TSR in 1986 over issues with its new majority owner, Gygax continued to create role-playing game titles independently, beginning with the multi-genre *Dangerous Journeys* in 1992. He designed another gaming system called *Lejendary Adventure*, released in 1999. In 2005, Gygax was involved in the *Castles & Crusades* role-playing game, which was conceived as a hybrid between the third edition of *D&D* and the original version of the game conceived by Gygax.

Gygax was married twice and had six children. He died in March 2008.

## **Reed Whittemore** Recorded January 6, 1989

Edward Reed Whittemore, Jr. (Sep 11, 1919 to Apr 06, 2012) was an American poet, biographer, critic, literary journalist and college professor. He was appointed the sixteenth and later the twenty-eighth Poet Laureate Consultant in Poetry to the Library of Congress in 1964, and in 1984.

- **Awards:** Guggenheim Fellowship
- United States Poet Laureate (2)
- **Education:** Yale University · Phillips Academy
- **Nominations:** National Book Award for Poetry (1975)

## **Arthur S. Levine MD** Recording dated December 3, 1989

Dr. Levine joined the National Cancer Institute of the National Institutes of Health in 1967, directly after medical school. He served there for more than three decades. From 1982 to 1998, he was the scientific director of the National Institute of Child Health and Human Development, widely recognized as one of the world's leading centers in developmental biology.

After his tenure at NIH he provided 22 years of leadership in administration and research to neuroscience in his role as Pitt's John and Gertrude Petersen Dean of Medicine and senior vice chancellor for the health sciences at the University of Pittsburgh. In 2020 he became the executive director of the Brain Institute there where his extensive knowledge and experience helped grow the Brain Institute, as well as lead the Assault on Alzheimer's program which he established.

Dr. Levine initiated new mechanisms designed to enhance the recruitment and retention of talented students and trainees, with the goal of helping to reverse the precipitous decline across the nation in the numbers of young physicians and other health science students embarking upon substantive careers in research and education. In his role as a recruiter he had to recognize the latent ability for creative scientific thinking. This seminar is a discussion of the attributes he recognized to discover these latent talents.

## **Professor Dr. Roland Flint** Recording dated October 8, 1983

Born in Park River, North Dakota, he attended the University of North Dakota before joining the United States Marine Corps. He served in post-war Korea and then returned to and graduated from the University of North Dakota. He earned an MA in English from Marquette University and a Ph. D from the University of Minnesota where he wrote his dissertation on the early work of Theodore Roethke and began to publish his own poetry.

Dr. Flint read his poetry at the all over the country including the Folger Library and the Library of Congress. He was a professor of English at Georgetown University from 1968-1997, and received several university awards for his teaching. He also receives two National Endowment for the Arts Grants.

Flint had a phenomenal memory for poetry, and could recite thousands of poems he knew "by heart". He was Poet Laureate of Maryland from 1995-2000, when he resigned due to poor health. He died of pancreatic cancer in 2001 at the age of 66. His papers are held at the University of Maryland.

## **Publications**

*Easy* (Louisiana State University, 1999)

*Pigeon* (North Carolina Wesleyan, 1991)

*Hearing Voices, with William Stafford*, (Willamette University, 1991)

*Stubborn* (University of Illinois, 1990)

*Sicily* (North Carolina Wesleyan, 1987)

*Resuming Green* (The Dial Press, 1982)

*Say It* (Dryad Press, 1979)

*The Honey* (Unicorn Publications, 1976)

*And Morning* (Dryad Press, 1975)

***Simon Bainbridge*** Recording Dated Dec 2 1988

Simon Bainbridge (August 30, 1952 – April 2, 2021) was born in London. He had his first major break with *Spirogyra*, written in 1970 while he was still a student. This work displays a passion for intricate and sensuous textures that remained the hallmark of Bainbridge's style. He was educated at Highgate School and the Royal College of Music. After graduating from the Royal College of Music, he studied with Gunther Schuller at Tanglewood; his fondness for American culture was occasionally portrayed in works such as *Concerto in Moto Perpetuo* (1983), which contains echoes of American minimalism, and the be-bop inspired *For Miles* (1994). In the 1990s, his work took on a new expressive dimension such as in *Ad Ora Incerta* (1994) which earned him the Grawemeyer Award in 1997. Bainbridge was head of composition at the Royal Academy of Music from 1999 to 2007, and was one of the first four professors to be appointed in 2000 with the Academy's status as a constituent college of the University of London.

Bainbridge died on 2 April 2021, aged 68, following unsuccessful back surgery. Bainbridge was married to the English soprano and vocal coach Lynda Richardson, and father to the actress Rebecca Bainbridge.

1969–1974 – Studied at Royal College of Music, London, then at Tanglewood with Gunther Schuller

- 1976–1978 – Forman Fellow in Composition at the University of Edinburgh
- 1983–1985 – Composer-in-residence at Southern Arts
- 1997 – University of Louisville Grawemeyer Award for Music Composition for *Ad Ora Incerta*<sup>[6]</sup>
- 2001 – Appointed head of composition at the Royal Academy of Music

## **Key Works**

*String Quartet no. 1* (1972)

- *Viola Concerto* (1976)
- *Fantasia for Double Orchestra* (1984)
- *Clarinet Quintet* (1993)
- *For Miles* for trumpet and chamber ensemble (1994)
- *Ad Ora Incerta*, Four Orchestral Songs from Primo Levi for mezzo-soprano, bassoon and orchestra (1994); poems by Primo Levi
- *Four Primo Levi Settings* for mezzo-soprano, clarinet, viola and piano (1996); poems by Primo Levi
- *Guitar Concerto* for guitar and chamber ensemble (1998)
- *Chant* for amplified chorus and large ensemble (1999)
- *Voiles* for bassoon and string ensemble (2001)

**Yvonne Carter** Recording dated April 9, 1983

**Yvonne Pickering Carter** (born 1939) is an American painter, performance artist, and educator. She has worked in media including watercolor and collage.[1]

Born February 6, 1939 in Washington, D.C., Carter lived for a time with her family in Charleston, South Carolina. Her father was a dentist there, but also knew how to build houses and furniture, a skill he taught Carter as a girl.[2] Carter earned both her bachelor's degree and a Master of Fine Arts degree at Howard University where she studied under Lila Asher.[3]

Carter worked as an abstract painter for many years, though her process grew to include watercolor, collage, and performance art. At one time, Carter worked with very large canvases, presenting one work at the Martin Luther King Jr. Memorial Library in a 15 x 40 foot space. Her need for large canvas led her to purchasing supply from a sailboat supplier in Baltimore. Her pivot to performance art came after a time of experimentation with her canvases- draping them on the wall, stitching and padding them, or cutting them into strips. Carter described literally taking a canvas off of the wall and wrapping herself in it. Her first performance was in 1981, having never witnessed a performance art piece before herself. Her performance work came to incorporate poetry, sound, and movement. One performance, on January 8, 1984 at the Baltimore Museum of Art, Carter used music composed by Lawrence Moss, who was director of composition at the University of Maryland.

Her work has appeared in group exhibitions around the United States, including in an exhibit on "Celebrate African-American Art: Yesterday and Today", which appeared in the Art at 100 Pearl Street gallery in Hartford, Connecticut, in 1989.[5] Among the institutions that featured her multimedia performances are the National Museum of Women in the Arts, the Walters Art Gallery, and the University of Maryland, Baltimore, among others. Her work is in the collections of the Gibbes Museum of Art, the North Carolina Museum of Art, the University of the District of Columbia,[6] and the Pennsylvania Academy of the Fine Arts.[7] Carter taught at the University of the District of Columbia for many years, serving as Chair of Mass Media, Visual and Performing Arts, before retiring to Charleston, South Carolinawhere she opened the Gallery Cornelia to showcase African-American art.

### **Notable Works**

*Linear Variation series: Untitled*, North Carolina Museum of Art, Raleigh, North Carolina

- *Diminutive Folded Linear Series #4*, 1978, Gibbes Museum of Art, Charleston, South Carolina
- *L.S.D.F. #50*, 1979, North Carolina Museum of Art, Raleigh, North Carolina
- *Water Series #30*, 1985, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

## **Dr. Jacob Rabinow – recording dated November 23, 1985**

**Jacob Rabinow** (January 8, 1910 – September 11, 1999) was an engineer and inventor. He earned a total of 229 US. patents on a variety of mechanical, optical and electrical devices.

Rabinow was born in Kharkiv, Ukraine, on January 8, 1910. In 1919, his family moved to China, then in 1921 to the United States. He graduated from the City College of New York with a Bachelor's Degree in Engineering in 1933, and a Master's Degree in Electrical Engineering in 1934. His career as an inventor began when he was hired as a mechanical engineer in 1938 by the National Bureau of Standards (now the National Institute of Standards and Technology, or NIST). He made many developments there, mainly in defense systems, and eventually became Chief of the Electro-Mechanical Ordnance Division at NBS before leaving in 1954 to form his own company.

During this time, Rabinow invented and patented a number of revolutionary devices. Among them are the first disc-shaped magnetic storage media for computers (1954), the magnetic particle clutch (1956), the first straight-line phonograph (1959), the first self-regulating clock (1960) and his famous "reading machine" (1960) which was the first to use the "best match" principle and was the basis for the reading, sorting and processing machines used today by banks and post offices.

In 1964, Rabinow's company joined Control Data Corporation (CDC), and until 1972 he was Vice President of CDC and head of the Rabinow Advanced Development Laboratory. In 1968 Rabinow formed the RABCO company to manufacture straight-line phonographs, and the company was later bought out by Harman Kardon Corporation. In 1972 he returned to NBS where he was Chief Research Engineer until his retirement in 1989.

In addition to his patents, Jacob Rabinow was awarded many other merits for his scientific achievements. Among them are the President's Certificate of Merit (1948), the Industrial R&D Scientist of the Year Award (1960), the IEEE's Harry Diamond Award (1977), and the Lemelson-MIT Lifetime Achievement Award (1998). He published his book, *Inventing for Fun and Profit*, in 1989. He also delivered many speeches and lectures on inventions and technology, as a guest at many educational institutions and on several television and radio shows. He also served on the board of trustees for Science Service, now known as Society for Science & the Public, from 1971–1973.

The Jacob Rabinow Applied Research Award was created by the National Bureau of Standards (now the National Institute of Standards and Technology, or NIST) and first presented in 1975 for outstanding achievements in the practical application of the results of scientific or engineering research.

Rabinow was inducted into the National Inventors Hall of Fame in 2005.

## **Edith Kramer**

Edith Kramer (August 29, 1916 – February 22, 2014) was born in Vienna, Austria. At age 13 Kramer began art lessons with Friedl Dicker. Dicker was graduate of the Bauhaus in Weimar, Germany and was an artist and art teacher of note. Kramer studied drawing, sculpture and painting, and was influenced by the method for teaching art developed by Bauhaus artist Johannes Itten. It was in 1934 after Kramer graduated from Realgymnasium that she, then 18, followed Dicker to Prague to continue to study under her. During this time in Prague, Kramer witnessed the therapeutic impact of art when she assisted Dicker in teaching art to the children of political refugees.[3]

With the threat of Nazi invasion looming, Kramer took refuge in America in 1938. In New York City, she worked for three years teaching sculpture at a progressive school called the Little Red School House.

During World War II Kramer worked as a machinist at a tool and die shop in the Soho district of New York City. She stayed after her shift to draw the other workers in their industrial setting. These works were rendered in the social realist style. In 1947 Kramer visited some of the earliest known artwork, in the caves at Lascaux. Kramer spoke of these cave paintings as an example of the universal language of art.

At the age of 33 she returned to New York City, with hopes of making a living as an artist. Still in her 33rd year, Kramer was offered a job at Wiltwyck School for Boys, a school and residential treatment facility for children with behavioral and emotional needs.[3] This job was arranged for her by psychoanalyst and board member at Wiltwyck, Dr. Viola Bernard. Dr. Bernard gave Kramer the title, "Art Therapist," noting that few teachers were willing to work with such challenging students. It was here that Kramer worked with disturbed boys, ages 8 through 13, for the following seven years.[4]

Raised in a family which was interested in psychoanalytic theory, Kramer herself became a follower of Sigmund Freud. Kramer especially believed in the concept of sublimation. Freudian theory describes sublimation as a process in which primitive urges coming from the id are transformed into socially productive activities that lead to gratification of the original urge. Kramer's training was in art, art education and psychoanalytically informed psychotherapy. Kramer believed sublimation to be one of the most vital goals of art therapy. Through art, she believed, negative and destructive emotions and urges are transformed into useful products. Kramer asserted that the success of the therapy could be measured by the visual product.

Though Kramer and her fellow pioneer of American art therapy, Margaret Naumburg, had a similar goal of combining art and psychology, their beliefs took a different path where Kramer began to declare that it was art as therapy, and Naumburg instead promoted art in therapy.

Kramer's life work was spent with children and adolescents that were often unable to explain their feelings through the use of words. In 1958 Kramer published *Art Therapy in a Children's Community*, based on her time working with the students at the Wiltwyck School. Kramer also worked at Jacobi Hospital in their child psychiatric ward for 13 years. In 1971 Kramer published *Art as Therapy with Children*. Kramer wrote in her books of her experiences with her clients. Kramer worked for 14 years at the Jewish Guild for the Blind. In 1976 Kramer, with the help of Dr. Laurie Wilson, founded the graduate program in Art Therapy at New York University. While at NYU, Kramer came up with an important method of the program and called it, "the Art Therapist third hand intervention." This concept called for the versatility of the art therapist. "The third hand can be summed up as the art therapist's ability to facilitate a person's artistic process (such as strategically helping the individual mix paints for a desired color or intervening at critical moments during art making)".[2] It is important to note that Kramer believed that product was as important as process in Art Therapy. She felt denying the client the gratification of the end product was robbing them. Kramer believed that Art Therapy should fall more in the humanities area than psychology.[6] She asserted that art therapy was not a replacement, but a supplement to psychotherapy.[3]

When in active practice, Kramer maintained a studio where she painted, etched, and sculpted. Kramer believed that art should be personal and reflective of the artist's environment. She often depicted physical, tangible objects such as herself, other people, landscapes, and cityscapes. She preferred painting with expressive colors. Kramer argued that art therapists must make their own art in order to cope with "exhausting clinical work.

Edith Kramer became a U.S. citizen in 1944. Kramer received an honorary doctorate in 1996 from Norwich University in Northfield, Vermont. She helped develop one of the country's earliest art therapy graduate degree programs at New York University.[3] She continued to work in NYU's Graduate Art Therapy Program from 1973 to 2005 as an adjunct professor and was an assistant professor in the Graduate Art Therapy Program at George Washington University in Washington, D.C. The American Art Therapy Association gave her the award of "Honorary Life Member," a mark of highest esteem.[8][*non-primary source needed*]

Kramer eventually returned to her home in Austria. She died in 2014.

In 2014, Kramer was posthumously awarded the inaugural Myra Levick Award for Excellence in Art Therapy. The award was given "[f]or her role as an artist and art therapist whose ability to communicate

with troubled children through art is a treasured legacy of a pioneer in our field. Her idea of art as therapy with her emphasis on the creative process itself as healing is a major contribution to art therapy theory".