

7

EVERYDAY CREATIVITY AND THE HEALTHY MIND

Terry Marks-Tarlow and Leanne Domash

Introduction

Clearly, artists and geniuses are highly creative, which is Creativity with a capital ‘C.’ However, creativity with a small ‘c’—creativity for everybody—is the key to a healthy mind. Everyday creativity represents the possibility and path to hope, change, flow, and aesthetic immersion. In this chapter, the two authors, both psychoanalytically oriented psychologists, describe their personal creative journeys. Terry tells the tale of struggling with her creativity when younger out of a fear of a lack of talent, only to reclaim it later as a form of communication and self-expression. Leanne discusses the importance of the creative imagination and describes her use of the arts and dreamwork to spark personal and professional creativity. This chapter culminates in the story of the authors’ ongoing creative collaboration. This began by jumping into an exciting adventure that culminated in *The Eel & the Blowfish: A Graphic Novel of Dreams, Trauma and Healing*. Their wild ride together continues as they currently innovate a new format for a second book.

But let us go back to the beginning. Throughout much of the world’s cultures, especially in indigenous areas, everyday life is infused with creativity. The arts decorate day-to-day tasks, peeking in through flower arrangements, tea ceremonies, handmade ceramics, and family banquets. In the modern age, the Western world has prioritised efficient mass production over handmade crafts and aesthetic values. Everyday creativity has been pushed aside, and Creativity with a capital ‘C’ is reserved for outstanding achievements in the arts or sciences. The Western world has gotten ever sicker for this tendency. People are stressed. People are rushed. People have forgotten how to get into the organic flow of life. With this chapter, we follow in the footsteps of Ruth Richards (2018), whose book our chapter is named after. We hope to contribute to a reversal of this cultural trend by championing the importance of creativity in everyday life, that is, creativity with a small ‘c.’

To create or not to create? A dilemma detailed by Terry Marks-Tarlow

I loved to draw as a little girl, especially horses and dogs. I would spend hour after hour getting each meticulous detail just so. My mother was convinced either I should be a medical

illustrator or an architect when I grew up. I wasn't so sure. There was a little girl in my elementary school class who clearly had more talent than I. Her work wasn't as laboured. She seemed able to fashion anything she wanted from her imagination, whereas I could not. I had to look at something to draw it. I took this as proof that my mother was wrong and my own artistic skills would never amount to anything I could capitalise on. I stopped drawing completely.

Flash forward to college at Stanford University in the 1970s. Instead of planning for the future the way that kids nowadays seemed compelled to do, I took whatever courses interested me and picked my major simply by looking at what classes I'd taken. Psychology was the winner. Yet, something tugged at me from within about the art I'd left behind. So, I went to Rhode Island School of Design for a summer course after graduating to decide whether to be an artist or a psychologist. During that summer, once again, there were so many people way more talented than I. By the end of the course, I had re-affirmed my inability to be an artist. Besides, I was afraid that if I chose the path of an artist, I would wind up only poor, isolated, and lonely.

Next, flash forward to graduate school at UCLA in the 1980s where I found myself thoroughly uninspired by my classes and professors. The cognitive behavioural model in fashion at the time didn't grab my interest. Luckily, I'd been forewarned not to tackle anything too close to my heart, as those folks tended not to finish their theses. I became strategic instead and joined the 'Cog Mod Squad' of grad students. I did a dissertation seeking cognitive markers of depression, such as negative self-thoughts, in between episodes. Intuitively, I didn't believe I would find any, and indeed, I wound up proving the model wrong.

Although finishing grad school in a timely fashion, I promptly had an early career crisis, for I had little interest in anything I'd studied. At this point, I was determined to be honest with myself about my true professional interest. I had to admit it was creativity. Yet this recognition brought up much inner conflict. A focus on creativity felt completely self-indulgent, not to mention antithetical to the strong emphasis on psychopathology so common in the professional ethos. My interest in creativity felt like fluff, not the real stuff. But I was driven by a demon, or perhaps I should say daemon—a deity or guiding spirit—and so persisted. I knew the best way to learn a new area was to teach and so, I submitted an application to UCLA Extension. I was on my way.

A lot has changed in my life since that course launched creativity back into my professional life. The UCLA Extension course morphed into an invitation to moderate a huge lecture series on creativity. There, I met a sculptor named Tom Van Sant who held weekly live model drawing sessions in his Hollywood home. Tom invited me to join, and I started drawing again amidst a colourful cast of characters, including the famed physicist Richard Feynman. Feynman's presence prompted me to start reading all about science. I wanted to pick the brain of the world's reputedly smartest man after Einstein. Eventually, I discovered and fell in love with fractal geometry, sensing there was something very profound about this new area of math, which is highly visual.

Meanwhile, as I grew my private practice, my interest in creativity evolved into an interest in clinical intuition. After joining a study group led by Allan Schore, I began focusing on the underlying neurobiology of intuition. I wrote and edited multidisciplinary papers and books about creativity (Marks-Tarlow et al., 2017), intuition (Marks-Tarlow, 2012, 2014), nonlinear science (Marks-Tarlow, 2022), and fractal geometry (Marks-Tarlow, 2013). As I did so, I felt a strong need to illustrate the texts. Yet, the ideas I was playing with were so new that images didn't exist for what I was trying to say. Suddenly, I felt compelled to

include my own drawings to complement and counteract the abstract nature of the words. My earlier conviction about not having enough talent to be an artist became irrelevant. Now, I was drawing to communicate, not to render perfect images or to impress. Now, it was the message that was important, not the messenger or her skill level.

Looking back at this trajectory, from the perspective of the underlying neurobiology, I was intuitively prompted to join word with image, metaphorically walking across my own corpus callosum. Developmentally, the right brain is online at birth in babies for the first two years, when visual images, among the other senses, are primary (Schoore, 2005). Around the second year of life, when babies start to learn words, the left brain comes online by getting more fully incorporated into the neurocircuitry. The massive fibre bundle that connects the two is the corpus callosum. Transfer of information back and forth between the two hemispheres occurs throughout life and is necessary for any creative task, such as adding images to words.

On the other hand, we now know (McGilchrist, 2019) that at the level of consciousness, the corpus callosum doesn't just connect the hemispheres, it also separates them by bringing forward either the left or right brain's perspective, but not both at once. Whereas the right side of the brain can attend to the whole of things, the left side operates in a piecemeal fashion. Whereas the right side can incorporate information it obtains from the left, the left cannot incorporate information from the right. Whereas the right reaches more deeply into the body and through the body into the world, the left operates as if within an intellectual vacuum. For me personally, the negative thinking I used to engage in as a child about my lack of talent, followed by the cognitive focus of my dissertation, effectively had shut down my ability to ground myself in a right-brain perspective for years. As a result, I tended to feel highly stressed much of the time. There is little joy in this approach to life! Only upon reclaiming my art and finding a way to incorporate the words into the art, has my pleasure through work skyrocketed.

Although I struggled for many years to feel pleasure in my work, all along I enjoyed a strong life of the body. I was an avid rock climber and near-extreme skier. I have been an active yogini for nearly 50 years and an African, jazz, and ballet dancer for nearly as long. For the first couple of decades of my work life, I kept these activities completely separate from my clinical practice and writing. In essence, my left brain remained compartmentalised from my right brain. Then, about 15 years ago, I realised they shouldn't remain separate at all. That's when I started combining my art with my clinical writings, culminating in *Psyche's Veil: Psychotherapy, Fractals and Complexity* (Marks-Tarlow, 2013, first edition). With this project, I truly mined the depths of my creativity for the first time.

These days, in my clinical practice, I strive to dance with patients, metaphorically speaking. There is a musicality to how I play point and counterpoint to the themes that emerge in therapy. I rock climb over hurdles whenever embarking on a new piece of writing. There is no question in my mind that the arts feed the whole of me, allowing me to maintain a sense of flow (Csikszentmihalyi, 1990) throughout much of the day. Flow is an altered state of consciousness that renders even challenging activities effortless and helps elevate daily life into timeless and spaceless realms.

How to go to the 'City of No-where,' a tale told by Leanne Domash

The imagination feels mystical. Suddenly, an idea comes to us, seemingly from nowhere. Whether waking or sleeping, we dream new approaches, new possibilities. These sparks,

whether in words, images, or music, can eventually coalesce into a product that is satisfying and fun. And don't be afraid! I am an amateur songwriter and thoroughly enjoy the process, even though my songs are not meant for prime time. Creativity is for everyone.

The key is to get into the right mindset—a flexible, fresh, receptive stance, a willingness to take risks and try something new. Neurobiologically, this requires a tilt to the right brain, whose perspective on the world is wholeness. The right brain tolerates ambiguity, welcomes novelty, and is primed for innovative thinking. Of course, both the right and left hemispheres are necessary for the end product, but to get started, please tilt to the right.

How do we engage the right brain? The arts offer this. Looking at a painting, feeling what the artist felt, and getting into her flow, we may see a new slant on something ordinary. As a psychologist, I am always on the lookout for novel, creative takes on my work. A Degas exhibit, *A Strange New Beauty*, at the Museum of Modern Art in New York gave me fresh ideas on my daily practice of psychotherapy. As I gazed at the monotypes, I was drawn into Degas' flow. My right brain was becoming activated. Degas' process was as follows: he drew on a plate, which was sandwiched with a piece of paper, and then passed through a press. Typically, to create a monotype, artists send a paper through only once, resulting in a single print. Each time there is a surprise, a 'reveal.' However, Degas experimented and sent several papers through, using the same ink plate. The result became more ghostly and surreal each time; Degas sometimes added colour to these after-images. In this way, he changed the print each time, playing with repetition and transformation, creating something that is the same yet different. This innovative process fascinated Degas. There was and is never a 'final' product.

Degas' process of exploring repetition and transformation interpenetrated my being. I dimly realised this is also the process of psychotherapy. Some sessions are like the technique of making a monotype, for both patient and therapist. Each dyad is unique, with its own flavour, rhythm, and shared language. The same themes get repeated yet evolve over time (hopefully!). That is, the collection of thoughts, feelings, and associations is pressed together to create a new image or understanding. Many sessions have a 'reveal' in the form of an insight, an intimate moment or a 'safe, but not too safe, surprise' (Bromberg, 2008). As our patients change, they remain the same but are also different.

Degas was looking for techniques that would help him portray the new 'isms' of his time—impressionism, realism, symbolism. How do you portray a face illuminated by the new electric light? How do you portray a landscape seen from a moving train? How do you portray the smoke rising from smokestacks in the newly industrialised urban environment? The monotype helped him capture these moments.

Without fully realising it, I had been searching for a new method that would help both my patients and myself transform and move the process of change forward. I wanted to work even more deeply with the unconscious and the body, as sometimes psychotherapy can get lost in 'talk.' I also wanted to personally become more creative. The Degas exhibit sparked my search. I found and enrolled in a programme to learn a new dreamwork technique called Embodied Imagination or EI (Bosnak, 1996, 1998, 2008; Domash, 2016). This approach helps people transform their habitual way of seeing the world—the essence of a mindful approach to creativity (Langer, 2014). Learning and practising this technique has helped both my patients and myself become more creative, including writing and producing a series of plays—a lifelong dream come true (Domash, 2015, 2017, 2018; Domash & Rappoport, 2016). EI became my 'monotype.' Like Degas, I was fascinated by the feeling of endless expansion, infinite possibility, that there is never a 'final' product.

Using EI, the dream worker leads the dreamer through relaxation techniques into a hypnogogic state, somewhere between waking and dreaming. This facilitates the activation of the right brain and helps the dreamer relax into creative possibilities. Similarly, we find that our best ideas happen upon awakening before the chores of daily life have set in, or when we are daydreaming and open to fresh associations. EI works intensively with the images in dreams, and in many senses, dreams are an art form produced by our unconscious. As Jean Paul Richter (quoted in Darwin, 1879/2002, p. 95) famously said, “The dream is an involuntary act of poetry.”

To participate in any of the arts, such as looking at or creating a painting, facilitates open, dreamy, aesthetic states of mind. We enter what the sage and psychoanalyst DW Winnicott (1991) called the *transitional* area of experiencing, in-between reality and fantasy. This transitional zone allows for more flexibility and openness, qualities needed for creativity. We welcome more connection, more novelty, more trust, more risk. The alchemy of creativity happens!

Henri Corbin, a philosopher, theologian, and Professor of Islamic studies, poetically describes the space of the imagination as he illuminates the ‘imaginal world’ of the Sufis (Corbin, 1964). This is an intermediate world between the intellect and the senses, which is perceived by the creative imagination. Once we leave the world of the physical universe, Corbin writes we leave the “where,” so we are “no-where.” Translated from Persian, it might be called the “City of No-where.”

To go to this ‘city,’ we do not go from one locality to another; rather we go inward, down into the depths of the creative unconscious. We go from the outer, visible world to an inner, invisible world—from the natural to the spiritual. In this world, we encounter subtle bodies, such as images found in dreams, in contrast to corporeal bodies. Once the journey inward is completed, the inner starts to envelop the outer reality. We cannot find spiritual reality in the ‘where’ or the physical because the ‘where’ is now enfolded within more subtle, spiritual dimensions. Following Corbin, to be in this spiritual reality is the primary means to engage with the world of Creation. With respect to the work of the therapist, we can view this as creation with a small ‘c’—what we do every day with patients/clients and with ourselves. We ‘create’ small changes, emotionally and behaviourally.

As alluded to above, an important path to the ‘City of No-where’ is through poetry, which is filled with symbolic and spiritual, not literal words. Even though poetry is composed of words, it paradoxically helps us sense the space *between* words. As we enter the poem, we can slow down, reflect, and feel inspired. We can be moved to take risks and try something new. We can go from the land of the physical to the land of becoming.

A patient comes to mind who I saw early in my career and previously wrote about (Domash, 2020). At the start of therapy, Ms. K, a talented but fragile 25-year-old patient, recounted her psychological struggle when she started college, and early traumatic separation anxieties were triggered. She began to lose her sense of self, her creativity, her vitality. She eventually became so panicked and depressed that she felt she was on the verge of collapse. To combat the descent into misery, she put up poems that ‘spoke’ to her all over the walls of her dorm room. WB Yeats’ (2002) “The Lake Isle of Innisfree” had the calming, mesmerising quality of a lullaby. She was transported to that cabin Yeats described and found some peace there. Gerard Manley Hopkins’ (2009) “My Own Heart” helped her feel compassion for herself and gently prodded her towards more self-care. Emily Dickinson’s (1976) “Wild Nights! Wild Nights!” allowed her to dream of love and passion. Ms. K identified with Dickinson, especially in her isolation and unfulfilled desires, which

reduced her loneliness. For example, Cummings' (1994) "I thank You God for most this amazing" and William Carlos Williams' (1991) "The Red Wheelbarrow" roused her to focus on the beauty in everyday life. Cummings' lush language thrilled her in its intensity, while Williams' poem stunned her in its elegant simplicity, allowing her to pause and focus. In total, these poems offered comfort and consolation, encouraged understanding and self-acceptance, and fostered agency and self-determination. She did not want to lose her imagination. She struggled and succeeded and began to participate in college life with her full and healthy being.

To our readers, I would say: read but also write poetry, no matter how clumsy or awkward you may feel, as this can challenge traditional meaning. Poetry keeps us focused on the music of life and guides "us toward the part of ourselves so deeply buried that it borders upon the collective" (Smith, 2018). As Tracy K Smith, poet laureate from 2017 to 2019 suggests, poetry helps us feel more human, more connected, more authentic, and more able to act with freedom and creativity. The arts, in general, can take you far beyond the sales pitch of the marketplace and the tedium of your day-to-day chores. You might just learn a new language with which to live your life.

Our fertile, far-reaching dance of collaboration: a co-created tale

We were supposed to meet about a decade ago at a point when Terry was traveling to New York City for a conference, but logistics prevented this from happening. Some years later, after Leanne had read much of Terry's work, she realised we were psychological twins, preoccupied with uncannily similar themes surrounding the fertile unconscious, intuitive knowing, and creativity in psychotherapy. Leanne wrote to Terry suggesting that we meet. At the same time, Terry, who lives in Los Angeles, was coming to Manhattan, where Leanne lives. Terry was attending the opening at Lincoln Centre of an operetta composed by Jonathan Dawe, called 'Oroborium,' for which she had written the libretto.

We met for brunch, and very quickly, Terry introduced Leanne to her beloved concept of fractals. Scribbling on a paper napkin, she wrote the formula for the Mandelbrot set and explained its relationship to the Fibonacci sequence, plus how she used the sequence to create the libretto. Terry was totally taken by Leanne, as if she were a co-conspirator travelling in the same Universe. Spontaneously, Terry invited her into the bowels of Lincoln Centre. Leanne accepted the invitation. We searched for the dress rehearsal of the operetta but initially got lost and wandered through the piped tunnels together, finding our way just in time. While the orchestra was tuning up, our unconscious minds were already in tune, and our wild adventure had begun!

After thoroughly enjoying our first foray together, Leanne invited Terry to co-author a graphic novel about the trauma and healing of sexual abuse. Terry agreed, despite neither one of us ever having attempted anything like this previously. We literally didn't know what we were doing! We went into serious play mode and eventually hit upon a cartoon-like style for the characters, embedded within photographic realism for the background. This innovative style softened our subject of incest—a thoroughly taboo topic, rarely discussed, and in need of comic relief to digest.

All this happened just before COVID-19 began.

Throughout the early, frightening, shelter-at-home phase of COVID-19, we sat together in the virtual space of Zoom for hour after hour, week after week, for two years, writing and drawing, re-writing and re-drawing, draft after draft. The book started as a graphic

Everyday creativity and the healthy mind

novel with educational text. Then it became a mythic parable with archetypal symbolism. Then it morphed into a movie inside a book but retained archetypal images. Finally, we dropped the movie theme as too complicated a format, but we retained visually varied cinematic-type angles and images. We landed on the right mixture of narrative flow, realism, visual interest, and uncanny happenings. Throughout our process together, we regularly went into flow as a harmonious rhythm took hold, carrying us to innovative heights. Unbeknownst to us, we had hit upon the perfect antidote to the isolation and depression so common during the pandemic.

In everyday life, each of us aspires to ongoing states of flow. As mentioned, Terry takes ballet classes, plays Bach preludes and fugues on the piano (horribly, but it's fun!), does yoga to cross-train, and draws regularly to illustrate her writings. Leanne writes poetry and plays, composes songs, uses a novel form of dreamwork to enhance creativity, invents recipes, and fashions clothes on her sewing machine. To us, creativity is a higher form of consciousness that brings ordinary understanding to novel heights. We elevated each other to places neither one of us could imagine going alone. Quite regularly, Terry might mention something, in an almost offhanded way, and Leanne would run with it. Then she would bring her elaborations to Terry who would be delighted and inspired to expand further. Meanwhile, as Terry was working on the images on the computer, Leanne would suggest changes to characters and colour schemes that Terry never would have thought of but always liked better than the original. Our process together felt magical!

Terry and Leanne subscribe to the temple of creativity, attempting to harness it as often as possible in everyday life. We experience a creative depth with each other to a degree unprecedented by either. Our unconscious minds resonate with one another to an uncanny degree, sometimes feeling like we're one person.

Our co-creation continues as we embark on a new book with a novel format on the topic of boundaries and interpenetrating polarities on the human journey to wholeness. We hope our personal and professional tales, both individually and jointly, will inspire you to seek more creative outlets in your daily life, plus find collaborators with whom to share conscious and unconscious adventures of your own!

Discussion points

- 1 How would you redefine creativity personally so that it applies more fully to your identity and activities?
- 2 What is your greatest block to creative expression and what three things can you do to address the problem?
- 3 What dreams or fantasies have you had across your lifetime that could inspire you towards a new creative direction?

Practical takeaways

- Everyday creativity opens the possibility and path to hope, change, flow, and aesthetic immersion.
- Creativity with a little 'c' is a higher form of consciousness that brings ordinary understanding to novel heights.
- To participate in any of the arts, such as looking at or creating a painting, facilitates open, dreamy, aesthetic states of mind.

- Getting into flow on a regular basis is a simple way into everyday creativity.
- The key to everyday creativity is the right mindset—a flexible, fresh, receptive stance, a willingness to take risks and try something new.

Suggested resources

Watch Elizabeth Gilbert's TED talk on Your Elusive Creative Genius: https://www.ted.com/talks/elizabeth_gilbert_your_elusive_creative_genius?subtitle=en

Visit the Virginia Commonwealth University website for a host of resources promoting everyday creativity <https://guides.library.vcu.edu/creativity/websites>

Buy *The Artist's Way: A Spiritual Path to Higher Creativity* by Julia Cameron and complete its exercises.

Buy *Drawing on the Artist Within* by Betty Edwards and complete the exercises.

Have a weekly 'art date' with yourself and take an adventure to a local museum, art gallery, or other new place.

References

- Bosnak, R. (1996). *Tracks in the wilderness of dreaming: Exploring interior landscape through practical dreamwork*. Delacorte Press.
- Bosnak, R. (1998). *A little course in dreams*. Shambhala Press.
- Bosnak, R. (2008). *Embodiment: Creative imagination in medicine, art and travel*. Routledge.
- Bromberg, P. M. (2008). Shrinking the tsunami: Affect regulation, dissociation, and the shadow of the flood. *Contemporary Psychoanalysis*, 44(3), 329–350.
- Corbin, Henry. (1964). "Mundus Imaginalis or The Imaginary and the Magical". Condensed paper delivered at Colloquium on Symbolism in Paris in June, 1964. *Cahiers Internationaux de Symbolisme* 6, Brussels (pp. 2–26).
- Cummings, E. E. (1994). I thank You God for most this amazing. In R. S. Kennedy (Ed.), *Selected poems* (p. 167). Norton.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. Harper.
- Darwin, C. (1879/2004). *The descent of man*. Penguin.
- Dickinson, E. (1976). Wild nights! Wild nights! In T. H. Johnson (Ed.), *The collected poems of Emily Dickinson* (p. 114). Little, Brown.
- Domash, L. (2015). The meeting of my dreams (theatrical presentation). *Performances: April 26, 2015, 35th Annual Spring Meeting of the Division of Psychoanalysis (39) of the American Psychological Association, Life in Psychoanalysis in Life*; July 19, 2015, Society for Exploration of Psychoanalytic Therapies and Theology, Allentown, PA.
- Domash, L. (2016). Dreamwork and transformation: Facilitating therapeutic change using Embodied Imagination. *Contemporary Psychoanalysis*, 52(3), 1–24.
- Domash, L. and Rappoport, E. (2016). When Alice meets Eve in the Gardens of the known and Unknown (theatrical presentation). *Performances: May 8, 2016, Branded Saloon, 603 Vanderbilt Avenue, Brooklyn, NY*; June 4, 2016, New York Psychological Association Convention: Advancing the Practice of Psychology: Ethics, Risk Management and Innovative Methods, White Plains, NY; October 8, 2016, Seeing Red Conference: Exploring the archetypal roots of feminine oppression through a deep engagement of the analytic and artistic, Assisi Institute, Stonington, CT.
- Domash, L. (2017). A Joke for Bella (theatrical presentation). *Performances: March 22, 2017, TBG Studio Theatre, 312 West 36th Street, New York, NY*; April 21, 2017, New York University, 35 West 4th Street, New York, NY; April 30, 2017, Jewish Enrichment Center, 38 West 13th Street, New York, NY.
- Domash, L. (2018). Living on the edge: A magical mixture of the sacred and profane (theatrical presentation). *Performances: April 23, 2018, TBG Studio Theatre, 312 West 36th Street, New York, NY*; April 24 and 25, Jewish Enrichment Center, 38 West 13th Street, New York, NY.

Everyday creativity and the healthy mind

- Domash, L. (2020). *Imagination, creativity and spirituality in psychotherapy: Welcome to wonderland*. Routledge.
- Hopkins, G. M. (2009). My own heart. In C. Phillips (Ed.), *Gerard Manley Hopkins: The major works* (p. 170). Oxford University Press.
- Langer, E. J. (2014). *Mindfulness*. Da Capo Lifelong Books.
- Marks-Tarlow, T. (2012). *Clinical intuition in psychotherapy: The neurobiology of embodied response*. Norton.
- Marks-Tarlow, T. (2013). *Psyche's veil: Psychotherapy, fractals and complexity*. Routledge.
- Marks-Tarlow, T. (2014). *Awakening clinical intuition: An experiential workbook for psychotherapists*. Norton.
- Marks-Tarlow, T. (2022). Intuition in a nonlinear world. In D. Schuldberg, R. Richards, & S. Guisinger (Eds.), *Chaos and nonlinear psychology: Keys to creativity in mind and life*. Oxford University Press.
- Marks-Tarlow, T., Siegel, D. J., & Solomon, M. F. (2017). *Play and creativity in psychotherapy (Norton Series on Interpersonal Neurobiology)*. Norton.
- McGilchrist, I. (2019). *The master and his emissary: The divided brain and the making of the western world*. Yale University Press.
- Richards, R. (2018). *Everyday creativity and the healthy mind: Dynamic new paths for self and society*. Springer.
- Schore, A. N. (2005). Back to basics: Attachment, affect regulation, and the developing right brain: Linking developmental neuroscience to pediatrics. *Pediatrics in Review*, 26(6), 204–217.
- Smith, T. K. (May 29, 2018). Staying human: Poetry in the age of technology. *The Washington Post*.
- Williams, W. C. (1991). The red wheelbarrow. In A. W. Litz, & C. MacGowan (Eds.), *The collected poems of William Carlos Williams: Volume 1: 1909–1939* (p. 224). New Directions.
- Winnicott, D. W. (1991). *Playing and reality*. Psychology Press.
- Yeats, W. B. (2002). The lake isle of Innisfree. In R. J. Finneran (Ed.), *The Yeats reader: A portable compendium of poetry, drama, and prose* (pp. 13–14). Scribner.