Arts, Creativity and the Global Crisis

Reimagining Identity, Otherness and the Possible

Biographies and Abstracts
Oct 04-06 2019 | Pratt Institute New York
KEYNOTE SPEAKERS

Professor Thomas Betteridge
Brunel University London, UK

Frances Bronet
Pratt Institute
President, USA

Professor Lynn Kapitan
Mount Mary University, USA

Professor Michael Franklin
Naropa University, USA

Dr Nisha Sajnani
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RESEARCH LEAD

Dr Eliza Kania
Brunel University London
BRANDING AND PROMOTION

Davide Puddu
NHS Foundation Trust, UK
Central North West London
CONFERENCE ADMINISTRATOR
ABUSAMRA, Lana

Silent Poetry: Art Therapy and Schizophrenia (Poster Presentation with Rosamond Watling)

ABSTRACT — Schizophrenia is a disorder triggered by genetics, developmental and environmental elements. Art therapy may be a useful tool to enhance individuals' communication as it is a non-intrusive and less threatening than other treatments (Dere-Meyer et al., 2011). Six schizophrenic participants were recruited from a hospital in Amman, Jordan. All six took part in four, weekly, structured art therapy sessions as a group. Activities were collage, clay modelling, painting and mask-painting. A grounded theory approach was used to analyse the effect of the art therapy through focus groups. Three main themes emerged: 1. Patients felt comfort, peace, and a sense of being valued in a group. As a result, they felt happier and less stressed 2. These normally socially isolated patients reported that they learned from others, shared thoughts with others, and learned to follow rules and behave appropriately within a group. 3. The patients were able to express themselves in ways not possible in verbally-based therapies. They reported that expressing their feelings through art felt safe and non-threatening. This was the first art therapy to be conducted in the hospital and the outcomes of the sessions were so positive that the hospital has now implemented regular for art therapy sessions.

AITHAL, Supritha

Trapped in the Labyrinth- Movement Response and Critical Reflection on Making Special Educational Needs School Settings a Therapeutically Safe Zone

ABSTRACT — Arts therapies have steadily gained a place within educational settings (Karkou, 1999; 2010). Within such contexts, however, therapists often encounter unexpected difficulties: school environments can be complicated, with irregular passages where finding one’s way out of the labyrinth is not very simple. A movement response and critical reflection on a recent research project in a Special Educational Needs Setting will be presented to explore ways in which arts therapists can listen to their client population and bring balance in this working environment. The presentation will be based on empirical findings of the presenter’s doctoral study. The verbal and movement presentation aims to explore, discuss, challenge and respond to some key findings from this project in relation to the work environment. Furthermore, the presentation will highlight factors that empower psychotherapeutic work in SEN settings whilst exploring ways in which arts therapists can bring useful changes in educational settings across the globe.

BIO — Supritha Aithal is a Graduate Teaching Assistant and a PhD student at Edge Hill University, UK. Passion towards dance and working experience as a speech & language therapist made her step into the field of dance movement.
psychotherapy. Her current research is exploring the contribution of dance movement psychotherapy towards the wellbeing of children on the Autism spectrum and their caregivers from artistic and neuroscientific perspectives. She is also a Bharatanatyam performer (one of the Indian classical dance forms).

ANDRADE DEL CORRO, Marcela

‘Working with the Glasgow Effect in Art Therapy Through a School Based Model’ Intergenerational Trauma and Sense of Community

ABSTRACT — I am an Art Therapist working for a well-known organisation Place2Be, that provides counselling and therapy in schools. My primary school is in one of the most deprived areas in Glasgow where poverty, deprivation, adverse childhood experiences, and other issues make part of the phenomenon called ‘the Glasgow effect’. Lower income levels are associated with poor health, deprivation in combination with social factors like post-industrialisation; poor social housing, social mobility and lack of opportunities have created the Glasgow effect. Hypothesis suggests that these variables have created a high prevalence of poor health and mental health, adverse childhood experiences and misuse of substances, creating the lowest level of life expectancy in the United Kingdom and Europe. Having described the complexities of this community, we must stop and ask ourselves, how can intergenerational trauma be treated from a clinical perspective, facing the challenges of financial constraints and political changes? Through this brief paper I will describe how art therapy can be located in the heart of the community, supporting dialogue and understanding; creating sense of togetherness and working in alliance within other mental health services like CAMHS, in order to create a more robust front line approach to support human suffering.

BIO — Marcela Andrade del Corro holds a degree in Psychology (ITESO, 2002, Mexico) and a Master degree in Art Therapy (University of Barcelona, 2007, Spain) and Clinical Supervisor (CPCAB 2019). She has extended experience working with children and families in a variety of settings, including residential care homes, street children in Mexico, Parent Infant project and private practise. She currently works in school settings for Place2Be in Scotland. She has been an invited lecturer for the Art Therapy programs at Queen Margaret University in Scotland, Umbrella Association in Lviv Ukraine and the Lithuanian University of Health and Science. She has published papers about working with children in Art Therapy.

BADER, Claudia

Finding The Face: The Inner Life Of The Mandala

ABSTRACT — Although the word mandala is a Sanskrit word used to describe a sacred Buddhist art form, the mandala form crosses cultures and belongs to all. Richly illustrated with imagery, this presentation is a contemplation of what makes the mandala form so powerful in the human psyche. There is an archetypal, abstract dimension--but also one much more personal that taps into our neurobiological and attachment systems... the human face.
**BIO** — Claudia has taught Art Diagnosis to over a thousand students since 1995 at Pratt, SVA, the New School, and Mjungji University in Seoul. She has pioneered the interface of spirituality, psychoanalysis, astrology, alchemy, art, and mandalas since 1973. Her research interests are rooted in exploring the way the inner and outer worlds inform each other; in particular, color and space in the psyche. Claudia is a graduate of Pratt and the Institute for Expressive Analysis (IEA), also having served as Executive Director and Director of Education at IEA. In private practice in NYC, she is published in the Encyclopedia of Psychology and Religion and many journals.

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**BETTERIDGE, Thomas**

**BIO** — Professor Thomas Betteridge is Dean of the College of Business, Arts and Social Sciences at Brunel University London. His research interests include performance as research, heritage strategy and Renaissance drama. Professor Betteridge is a member of Historic Royal Palaces’ Research Strategy Board and is a strategic reviewer for the Arts and Humanities Research Council.

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**BLOWERS, Charlie**

**A Protocol Paper For Upcoming Research – ‘An Interdisciplinary Investigation Into The Efficacy of the Moving Pieces Approach to Working With Medically Unexplained Symptoms’**

**ABSTRACT** — Moving Pieces is an integrative arts based action based that combines arts psychotherapy with physical theatre and body based approaches to supporting self-regulation through re-balancing of the autonomic nervous system. It has been estimated that 35% of GP visits are from people experiencing medically unexplained symptoms (MUS), (Barsky & Borus 1995). The term MUS refers to a bodily symptom, which cannot be explained medically but results in significant psychological distress (Payne & Stott, 2010). These conditions are difficult to treat and lack of diagnosis often leaves patients feeling isolated and marginalised as a result. This interdisciplinary research project conducted at Roehampton University between the Psychology and Dance departments, combines artistic and scientific enquiry and aims to assess the potential benefit to people living with MUS engaging in the Moving Pieces approach. Aims of the research include investigating improvement in the physiological marker Heart Rate Variability (HRV), interoceptive accuracy, as well as management of physical symptoms, emotional regulation and raising awareness of MUS through performance based on personal narrative. Broadly this research is intended to challenge the continued influence of Cartesianism on modern medical development and so support the position of embodiment as a dynamic and bio-psycho-social process (Allegranti 2013; Fausto-Sterling 2000).

**BIO** — Charlie’s background is in arts/ somatic psychotherapy and physical theatre. She has also trained as a yoga therapist and is currently training in the Feldenkrais method – a somatic movement education method. She works as a facilitator, clinical supervisor, trainer and consultant to a range of organisations within the performing arts and mental health. In 2007, Charlie Founded Moving Pieces a unique arts in health company, which combines an integrated approach to sharing life experiences and creating
compelling performance narratives. The Moving Pieces approach combines movement, mask work, storytelling and improvisation with the containment of psychotherapeutic practices and emergent ideas relating to neuroscience. In 2018 Charlie embarked on collaborative PhD research at Roehampton University based on a proposal she submitted - an interdisciplinary investigation into living with medically unexplained symptoms.

BRONET, Frances

BIO —- Frances Bronet is the 12th president of Pratt Institute, one of the world’s most renowned art and design colleges. A noted academician and thought leader on the pedagogical and social challenges facing art and design education, Ms. Bronet is a past president of the Association of Collegiate Schools of Architecture (ACSA), and, as a selected Distinguished Professor, served as a chancellor for the ACSA College of Distinguished Professors. She is the co-founder of the ACSA Women’s Leadership Council. Ms. Bronet was twice named one of the most admired educators by Design Intelligence. Her work on interdisciplinary practice has been published internationally as well as funded by the NSF, NEA, NEH and multiple other agencies. Her honors include being named the Carnegie Foundation for the Advancement of Teaching New York Professor of the Year and receiving the William H. Wiley Distinguished Professor Award for excellence in teaching, research, service, and contributions to the university and the community.

CARLETON, Jacquelin A.

Triumph Over Medical Trauma: Art and Post Traumatic Growth

ABSTRACT —- The objective of the presentation is to convey the integral role the arts played in the treatment process of one woman’s post traumatic stress disorder. The themes of activism, cultural identity and art without borders will be discussed and illustrated as driving forces in her personal recovery and growth. The presentation will explain the presenting problems that led Celine to New York to seek treatment with Dr. Carleton over the course of two years. Following a traumatic cardiac procedure, her nervous system and her interpersonal relationships were seriously negatively affected. The three mildly dissociative identities that crystallized in the wake of the trauma will be highlighted. Aspects of Celine’s life before the procedure will also be explored (her Muslim faith, her roles as college professor, international media consultant and fabric and jewelry designer and her Middle Eastern origins), as they facilitate understanding of the entirety of her journey. Somatic Experiencing in the context of relational psychotherapy was the guiding treatment method during Celine’s time with Dr. Carleton. Additionally, Dr. Carleton helped Celine discover that her previously existing passion for arts and crafts could engender a career change, causing Celine to enroll in a Masters program that combined her love of the arts with her desire to affect political and social change. Posttraumatic growth was evident in Celine’s treatment almost from the beginning. This concept will be defined in terms of its five components- (1) greater sense of personal strength, (2) openness to new possibilities, (3) greater appreciation for life, (4) spiritual development and (5) enhanced relationships. The presentation will conclude with a reiteration of how activism, cultural identity and art without borders contributed to Celine’s subsequent growth. Finally, the connection will be
illustrated between Celine’s journey to healing and her final project for her degree utilizing the design principles and techniques she had refined in her program along with photos she took as a journalist in Syria to produce a stunning exhibition of the plight of Syrian refugees.

**BIO** — Jacqueline A. Carleton, PhD has been in private psychotherapy practice in Manhattan since the 1970’s. Since the ’80’s she has taught both somatic psychotherapy and principles of psychodynamic psychotherapy internationally. She is on the Executive Committee of the Integrative Trauma Treatment Program of the National Institute for the Psychotherapies (NIP) in New York City. Dr Carleton is the founding editor of the International Body Psychotherapy Journal, The Art and Science of Somatic Praxis and is currently co-authoring a book applying Somatic Experiencing (*a neurologically based treatment for trauma.*) and relational psychoanalysis to medical trauma affecting both doctors and patients.

**CHARLES, Megan**

**Games for Brains: Exploring the use of Art, Neuroscience, Research and Technology in Preventative Mental Health Interventions**

**ABSTRACT** — We asked the question, can using a cross-curricular approach (integrating gaming and play), support and develop young people’s skills and understanding of neuroscience, mental health and wellbeing? This hypothesis lead to the expansion of our Neuro Champions programme to include research and evaluation. The programme teaches young people about the brain and mental health using games, creative media and immersive technology. The programme has been supported in its development by the Wellcome Trust and has been successfully delivered within Primary and Secondary schools, Local Councils, Community Organisations and Hospital/ Healthcare settings. In this presentation we showcase our journey through designing and implementing our integrative approach, combining art, neuroscience and technology within a preventative mental health intervention. We will explore our initial rationale for taking this approach and discuss the programmes’ evolution and development, focusing on the pitfalls and the successes we experienced during our 3 year journey. We will also examine how as an Art Psychotherapist, Megan has utilised her clinical skills within the programme development.

**BIO** — After completing an undergraduate degree in Psychology, Megan went on to train as an Art Therapist and has worked extensively within NHS, Private and Third sector organisations. Megan has over 10 years of clinical and research experience in the field of mental health and well-being. Her clinical experience working with people living with long term mental health issues has informed her practice and developed her interest in research. A published author, Megan has written about her experiences working collaboratively and cross disciplinary. Having seen first-hand the gaps in service provision, Megan was inspired to develop innovative ways of addressing these gaps, utilising the skills she has gained throughout her career. Since co-founding Chanua, Megan has been working on a variety of projects that aim to improve all aspects of health and well-being services, from accessibility through to training development and service delivery. Over the past 2 years her focus has been on the potential use of technology as a tool to enhance human connections within mental health contexts.
CLANCY, Olivia

Triumph Over Medical Trauma: Art and Post Traumatic Growth

ABSTRACT — see Carleton, Jacquelin A.

BIO — Olivia Clancy is a senior at New York University studying Applied Psychology. Upon graduating this upcoming May, she is interested in pursuing graduate work in clinical psychology with an emphasis on children and adolescents. She is passionate about mental health awareness and eliminating the stigma associated with mental illness and its treatment. Currently, she and Dr. Jacqueline Carleton are writing a book chapter and journal article centered on resilience and posttraumatic growth in the wake of trauma.

CO’CAREW, Colleen

When Everything Falls Apart; Finding a Sense of Place Amongst Emotional Turmoil (with Dr Devon Govoni and Dr Daniel Summer)

ABSTRACT — The facilitators of this workshop will provide you with the findings of their doctoral arts-based research projects which ultimately helped foster a greater understanding of self while struggling with trauma and chaos. A brief history of their research areas of interest and how they intersect one another’s research will be discussed. They will then lead participants through an expedited three phase mixed media art process that focuses on construction, deconstruction, and reconstruction. Participants will be encouraged to dialogue dramatically with the final art pieces that develop through the three phase art making process. Examples will be provided for each step in this fast-paced multi-modal workshop. The nature of the experiential will embrace the arts-based phenomenological experience of embracing the unknown and trusting the path that the art creates for participants.

BIO — Dr Co Carew, was the founder of Salish Kootenai’s Social Work Program. With an amazing team of social workers and other faculty and staff, she directed the accreditation process for three cycles, which began in 2002. She is currently a doctoral candidate in the Expressive Arts Therapy program at Lesley University in Cambridge Massachusetts. Co has been using the Arts in community based and in academic settings her entire career as a social worker, therapist and community organizer. Co has found that Native students in particular, flourish when they engage in hands on learning activities using the arts to reconnect and/or deepen their cultural knowledge, self-awareness and self-understanding. Studying Expressive Arts at a doctoral level has encouraged her to deepen an understanding of arts based interventions, specifically in the context of Native American communities. She has cultivated a deep understanding of Art Based and Indigenous Research methods the past decade. Her doctoral dissertation is titled, “The Moccasin Project”, whereby art making and story was used to define ‘Place-based imagery’ (Carew, 2016) and a ‘sense of place’ was understood through an Indigenous lens. This study will be used in the future to develop specific trauma reduction interventions, augmented by one’s cultural resilience.
**COLLINS, Lorna**

**Unification and Diversity: Tunisian Collaborative Painting**

**ABSTRACT** — This performance-workshop gathers conference-participants together as strangers who meet, collaborate and create a painting. This collaborative experience is not directly facilitated as such, but in its spontaneous occurring reinterprets the concept of otherness and the breakdown of order. These are necessary stages in the development of art-making, which then provides a restorative and replenishing social act. This is ‘Tunisian Collaborative Painting’, which was developed by Hechmi Ghachem in the 1980s, responding to the oppressive political regime in Tunisia. It involves setting up a group of people to work simultaneously on a canvas, without discussion or planning, following a simple set of predetermined rules. The uncertainty of this process of not-knowing enacts the disorder of strangers’ random alliances, as posed by their gathering at the conference. The canvas becomes a meeting point for these public performers, who, whilst painting together, embody and situate the arguably lonesome, marginal, starving edges of a society. Whilst strangers paint together, they develop and disseminate a language and semiotics that is transformative and inclusive. Participants discover a diplomatic sense that translates across their otherness. This practice then demonstrates how art-making can be used as a means of responding humanely and critically to social crises and traumas; the living reality of the inherent disorder and conflict, or entropy, which besets our very being-in-the-world.

**BIO** — Lorna Collins is an active researcher in the field of Arts in Health, as a member of the steering group of the MARCH Network, an area representative in the Arts Health Early Career Research Network. She is building an online Arts in Health training course, accredited with the Royal Society for Public Health. Lorna works with the Oxford Health NHS team, as the ‘Champion Voice of Service Users’, helping to build a new care model for treatment of eating disorder patients, applied to hospitals across the South of England. She also works with ‘Time to Change’ and ‘Mind’, campaigning to change stigma and discrimination against mental illness. An author, she writes articles in a number of newspapers and journals about these very themes.

**CORCOS, Nadija**

**Trauma, Systemic Working and Open Dialogue**

**ABSTRACT** — Fifteen years ago, months after 9/11 I wrote: “The greatest victory for terrorism might be to remake the world as the terrorists believe the world to be: to make us all terrified terrorists, who believe our only recourse is to kill and detain until we are safe.” (Art Therapy 19(3) 2002). Today we see evidence of traumatized social systems reacting with fear and rage, and polarized societies split beyond the capacity for resolution by our governing systems. As trauma therapists, we use systemic models of internal systems, and a neurobiological understanding of the effects of trauma. Hosting, attending, listening and acceptance of alternatives perspectives are our tools. Traumatic experiences disrupt connections and freeze coherent communicative powers. As communities we are losing our ability to see, hear and listen to each other’s experiences. Art therapy is the practice of witnessing. Open Dialogue promotes transparent conversations
involving all parties to a situation, giving equal weight to all perspectives, and tolerating extreme emotions and views in the search for a shared understanding so that ‘meaning can emerge and healing is possible’. I grew up in the 1960s, primarily in California. I moved to England when I was 17 to study ‘cello. My interest in the Arts Therapies came from my ‘cello teaching experiences, and my curiosity about how people used, and were affected by, performance and creating art. I graduated from RCM and SUNY Stony Brook, in performance, and later moved back to England and trained as an Art Therapist. I hold a Postgraduate Diploma in Art Therapy from St Albans College of Art and Design, an MA in Art Psychotherapy Research from Goldsmith’s College, and an MA in Solution Focused Brief Therapy from Birmingham University. I have been Head of Arts Psychotherapies for the North Somerset Locality of Avon and Wiltshire Mental Health Partnership NHS Trust since 1992. I am part of a Psychological Therapies Team and specialise in Art Psychotherapy with Complex Trauma presentations, as well as other major mental health diagnoses. I continue to perform and make art, and have nine grandchildren, for whom I would like to imagine a better and less conflicted world.

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DE BROUCKER, Agathe Marie

Is it Really Time To Play? A Study Of The Use Of Drama Therapy As A Method Of Treatment In Early Psychological Intervention After Traumatic Events of Mass Magnitude

ABSTRACT — A study of the use of drama therapy as a method of treatment in early psychological intervention after traumatic events of mass magnitude. After events of mass trauma, there is often an emphasis placed on physical well-being and safety and little on psychological recovery. Early intervention could help in the prevention of developing chronic mental and comorbid illnesses. This qualitative study looked at the use of drama therapy as an early intervention modality to explore its benefits and/or disadvantages at this stage of intervention.

BIO — Agathe is a recent graduate from the NYU Master’s program in Drama Therapy. Originally from Canada and France, she has now found a new home in New York and New Haven where she works as a clinician for the Post Traumatic Stress Center. Her clinical and research interests relate to trauma treatment (most specifically, psychological emergency intervention and mass
DIAZ, Melissa

**Art Exhibitions as a Therapeutic Intervention: Integration of Community, Studio & Gallery**

**ABSTRACT** — This presentation will introduce specific methods and approaches to integrating art exhibitions into therapeutic practice. Through use of an object relations based lens and mentalization based intervention, art exhibitions will be explored and discussed. A brief overview of Outsider Art will be provided, in context of art exhibitions for the untrained artist, destigmatization and social action. Parallels will be made between developmental stages of Object Relations theory, Winnicottian concepts and art product from inception to exhibition. Art openings will be highlighted as opportunity for increasing capacities for mentalization. Participants will be able to conceptualize art as a link between therapeutic encounter in studio, to the gallery, as an alternative effective healing treatment. Finally, art exhibitions will be highlighted as a source of activism, therapeutic social justice in the service of otherness. This presentation is primarily for therapists and counselors working with the following populations: adults with mental illness/dual diagnosis, individuals with personality disorders and individuals with cognitive/intellectual disabilities.

**BIO** — Melissa Diaz is a Latinx, artist and a licensed, registered, board certified art therapist. She holds a BFA in Painting from The University of Central Florida and an MPS in Art Therapy & Creativity Development from Pratt Institute. In 2010, Diaz founded, Open House BK, a community arts initiative that provides pop-up art events, exhibitions, art as activism and therapeutic arts workshops. As a Creative Arts Therapist, Diaz has experience utilizing art therapy and mindfulness practices with adults, children and families. Currently, she holds positions as Assistant Director for Outpatient Mental Health Program and Visiting Instructor at Pratt Institute. Diaz has presented widely on the topic of art therapy application, at several institutions, including, Pratt Institute, University of Central Florida, University of Wisconsin and Blick Art Materials. In her artwork, Diaz creates interactive installation art as a source of community engagement. She has exhibited widely She has exhibited throughout NYC and nationally, in galleries, universities and alternative spaces.

DUMARESQ, Ella

**Dance Movement Therapy, Women, and Criminalisation: Reintegration as a Social and Ethical Responsibility**

**ABSTRACT** — Addressing the question: ‘how arts based approaches in health and society increase our understanding of today’s social climate and/or global issues’. Drawing on findings from a near complete PhD dissertation, the presenter will introduce her participatory research project titled “Exploring the possibilities of dance movement therapy with women in the justice system and their supporting communities.” Informed by autoethnography, critical theory and arts based research (ABR), the presenter will discuss her
firsthand experience of being a practitioner-researcher within this particular anthropological context. Artistic and embodied mediums will be used to communicate some of the findings through a more visceral and affective means. Through the lens of feminist and new materialist philosophies, this presentation will attempt to illuminate some of the structural and systematic imbalances of the justice sector, arguing that the therapeutic use of dance may be critical in helping to address some of the deeply dehumanising and stigmatising effects of the criminalisation process. Overall, this presenter will articulate (and perform) some of the practical, ethical, moral, social and political implications of the research, suggesting that dance movement therapy is well situated to respond to pressing activist concerns - such as the rising rates of correctional intervention in women's lives in Australia as well as internationally.

**BIO** — Ella is a PhD Candidate at the National Creative Arts and Music Therapy Research Units, University of Melbourne, Australia. Her practice and research focuses on collaborative, community-based models of engagement with women in the criminal justice system.

**DUNNE, Kathleen**

**Meeting the Mandem-Group Art Psychotherapy with Young Male Offenders who’ve Had Gang Involvement** *(with Anna Rootes)*

**ABSTRACT** — Knife crime statistics in the UK stand at an all-time high, and attacks are being recorded in ever greater numbers in the provinces as well as Britain’s major cities. As well as gangland style crimes associated with the rise in County Lines operations, children in custody are reporting that they have been carrying knives from ages as young as 9 or 10 out of fear from threats that are often unknown. Men make up 95% of the prison population in the UK. According to statistics published in summer 2018, around 83,000 people are imprisoned in the UK, around 4000 of whom are women and around 900 are under 18.

**BIO** — I studied fine art painting at Kingston University and The Slade School of art London and I have always maintained a live art practice most recently developing an interest in printmaking and photography. In 1999 I graduated with a Post Graduate Diploma in Art Therapy from Queen Margaret University Edinburgh which I later converted to a Masters Degree at The university of Hertfordshire. Since 1999 I have worked in various NHS Mental Health settings including acute mental health, child and adolescent inpatient, forensic inpatient a specialist psychotherapy services and 2 specialist therapeutic communities for people with personality disorders and most recently in the prison service. Currently I work for Oxleas NHS Trust and Central North West London NHS Trust. Since 2014 I have worked as an art psychotherapist in a small CAMHS Team providing mental health assessment and treatment for boys and young men detained on remand and serving sentences in a young offenders institution.

**EINDOR, Anat**

**The Effect Of A Country At War On A Woman Artist (Mothers To Combat Soldiers)**

**ABSTRACT** — My cultural landscape has been heavily influenced by many wartime experiences. After every war, military elements began to be
incorporated into decorative objects and household furniture. For instance, vases made out of empty tank shells, fences constructed out of tank tracks. Until the 1990s female artists barely responded to the vast influence the military has on our culture. They dealt with the idea of sending their sons to the military with compliance and submissiveness, and therefore their art was devoid of militaristic impressions. At that time the female artists focused on the aftermath like memorial sites. From the 90s until modern times, female Israeli artists, who are also mother of soldiers, began dealing with the idea of sacrifice, holding, identifying and letting go while using their art as therapy. I took part in an artists' group of mothers of soldiers in active duty, in which we shared a common ground including the use of materials that reflected the military landscape (i.e uniform parts, camouflage colors etc.). Creating art together had an immensely therapeutic effect on us all. Unlike the reaction of women artists before the 90s, nowadays their ways of expression have turned into sarcasm, criticism and humor. In my presentation I would like to share more visual art -works of Israeli mother artist and their therapeutic responses to our cultural ‘Land-Escape’.

**BIO** — Anat Eindor, MPs ATR, graduated from Pratt at 1996. She became a lecturer at ASA Academic and Social Art College in Israel. She practices as a clinician with various populations and is an educator, supervisor and workshop leader. Anat is a conceptual artist, a minimalist, and a poet who has published several poetry books and a writer's tool book for new writers. Currently researching a project of working with seniors to tell their life stories through their accumulated esthetic objects.

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**EL HALAWANI, Mariam**

**Reflecting on the social impact of Western influences in the Arabian Gulf and the adapting role of the Western trained Art Therapist (with Sara Powell)**

**ABSTRACT** — The Arabian Gulf is multicultural with a large and disproportionate expatriate community outnumbering local population in some areas (National Institute of Statistics, 2016). There is a historical link between the region and the West, in particular Britain, and a strong geo-political affiliation with US, it is clear to see the western influence and a deep connection interwoven into the fabric of the society. Arguably, ready access to information without borders, globalization, common interests and convergence of values, nourish and strengthen such connection between civilisations but if unchecked, rapid developments and at times conflicting cultural norms and its impact on youth, may have an adverse effect, undo the progress and reinforce traditionalist view (Jacobs, 2011). However, generational discord and fear surrounding erosion of traditions and culture need to be balanced and sensitively supported and preserved but without overarching reach (Fellow, 2013). The lack of evidence-based research, and methodology, beyond western models of working, within this unique setting warrants further understanding and investigation. Within this talk we focus on the adaptive identity of the Arab and in tangent the adapting role of the art therapist in the region (Hocoy, 2002). As a preliminary field, art therapy requires art therapists to be culturally sensitive and aware of the geo-political influences affecting generations, the family system, community and identity within a collectivist society, which has been observed within the therapeutic space (Hickey, Pryjmachuk, & Waterman, 2016). The talk will be grounded in Relational Cultural Theory (Comstock, Hammer, Strentzsch, Cannon, Parsons & Salazar 2008).
**BIO** — Mariam has an MA in Art Therapy from NYU and is a registered Art Therapist (ATR). Her experience includes working with clients in clinical and educational settings. Mariam’s expertise lies in supporting Middle Eastern individuals and families in navigating trauma, multigenerational patterns and relational dynamics. Mariam’s research focuses on using art therapy with vulnerable and stigmatized groups.

**ERCOLE, Maya**

**Othering Among the Othered: Perspectives from Aged Care**

**ABSTRACT** — This presentation is based on my current PhD research study entitled: Where is the Gold? - A Critical Ethnographic study exploring voice, agency and power in aged care through Dramatherapy. This is a qualitative study in which I entered the research community previously unknown to me in a dual role: that of a critical ethnographer and a Dramatherapy practitioner. Although my research focuses on the elderly residents, the study is exploring the interconnectedness of residents’ lived experiences and the socio-cultural environment in which they live. This led to examining the dynamics and power structures within the residential care home, as well as exploring ageing from a wider socio-economic perspective in Australia. The presentation will explore how the phenomenon of othering is present in the wider society directed at older people but also occurring among the older people themselves. I will share how process of othering in my study occurred across physical and cognitive abilities, socio-cultural status as well as intellectual and creative abilities of participants engaging in Dramatherapy. I will explore the ways in which othering can be addressed in this context using art form and therapeutic relationship in a way that is sensitive and respectful to all involved.

**BIO** — Maya Ercole is a PhD candidate within the Creative Arts Therapies Research Unit (CATRU) at the University of Melbourne, Australia. Concurrent with her research project she is currently assisting the curriculum development of the upcoming Masters in Creative Arts Therapies at (University of Melbourne). She trained as a Dramatherapist at the Royal Central School of Speech and Drama in London, UK and worked in a variety of clinical and community settings across Education, Mental Health and Aged Care. Her current research is using a critical lens to explore older adults’ experiences of life in aged care through Dramatherapy. Maya is passionate about the role that creative arts therapies play in social change across the spectrum of practice and education.

**EUGSTER, Mario**

**Reflections on Open Dialogue, Music Therapy and ‘Social Polyphony’**

**ABSTRACT** — This presentation will explore the core principle of ‘polyphony’ in the Open Dialogue approach. Polyphony promotes the co-existence of multiple and independent voices, which enter into a dialogical process. This model of working brings into dialogue multiple and diverse perspectives (voices) with a social network. Parallels to the musical phenomenon of polyphony and applications in music therapy will be discussed.
Masterclass: ‘Exploring the Power of Arts and Creativity to Navigate Organisations Through Times of Change and Transition’ (with Jane Hannon and Stephen Sandford)

**ABSTRACT** — This practice day will explore the role of creative approaches to enable organisational change processes during time and the arts in navigating organisations and institutions through times of transition and crisis. Introducing the Integral Approach as a theoretical map, the day will then explore how to activate creative potential and resources in institutions and organisations when faced with periods of uncertainty during transitions. Further, we will investigate the relationships between organisational dynamics, cultural and social contexts and the interconnectedness between individuals, teams and groups. We will also learn how we can share multi-perspective knowledge to generate meaningful responses that inform change. In the second part of the day, the cognitive, emotional and physical impact of creativity as an integral part of inquiring into the nature of the problem, assessing the level of response and creating scenarios that respond to the issues. This will be facilitated through experiential exercises and workshops in order to explore solutions to organisational challenges.

**BIO** — Mario Eugster is a music therapist (graduated in 2006 at Nordoff Robbins, London), trained concert pianist and organist and has 13 year of music therapy experience in adult mental health. He works as principle music therapist for CNWL NHS Foundation Trust holding clinical roles, managerial responsibilities and the role of interim consultant in arts psychotherapies. He is also a free-lance pianist and organist. He lives in London with his wife and two daughters.

**FATTORINI, Iva**

**Arts and Health. Global Path**

**ABSTRACT** — The presentation will over-arch my professional experience in arts and health, how and why I founded the largest arts and medicine program in USA at the Cleveland Clinic, what is the global potential, the role of arts in practice across disciplines, why I believe it should be mandatory for contemporary healthcare and what can happen in therapeutic digital spaces.

**BIO** — Dr Iva Fattorini is one of the pioneers and global leaders of the contemporary arts and medicine movement. Iva attended Classical Gymnasium in Zagreb and became a medical doctor at 23 after graduating from the University of Zagreb Medical School where she also completed a postgraduate study in Biology and Biomedicine and got her Master of Science Degree. She completed her Dermatology Residency in Zagreb, then undertook an International Training program at Harvard University in Boston, USA. In 2004, she moved to the U.S. and joined Cleveland Clinic. With strong motive to help international patients with limited access to good healthcare, she became Director of International E-health. Iva founded the Arts and Medicine Institute at Cleveland Clinic in 2008. Under her leadership, first as Executive Director and then as a Chair, the Institute has grown and has become an integral part of the culture of one of the best and largest hospitals in the U.S. The Institute has set up a new paradigm and standards in the area of arts and medicine. In 2011 Iva moved to Abu Dhabi, to work
with the Cleveland Clinic Abu Dhabi team on expanding an arts and health concept to the new hospital facility. Dr Fattorini is a member of the first Arts and Medicine committee at the World Congress of Integrative Medicine, the founding member of Lincoln Center Global Exchange and ambassador for The Red Pencil Humanitarian Mission, based in Singapore and Geneva. In 2017, she was invited to join the National Organization for Arts in Health (NOAH) as a founding Ambassador. Since 2019 she is member of National Advisory Board for Lake Nona Impact Forum. She founded Artocene in 2014 and Artocene Digital in 2018, with a vision to activate the latent therapeutic power of the arts on a global level with the highest professional standards. The company's focus is to provide consulting services and develop new innovative products in the intersection of arts and health.

**FRANK, Ellen**

**CITIES OF PEACE as a Global Peace Building Initiative**

**ABSTRACT** — CITIES OF PEACE is a global initiative that includes a collection of monumental gold-leaf paintings honoring world cities, peace and human rights education, cultural diplomacy, film and workshops. CITIES OF PEACE teaches through a process of participatory artistic engagement, interdisciplinary research, creative discovery and expression in order to promote leadership, global citizenship, outreach and engagement in world affairs. By bridging ethnic and religious diversity and national identity, CITIES OF PEACE opens a space for intercultural dialogue through multiple platforms to foster a strong sense of community accountability. The particular emphasis on cities in the CITIES OF PEACE Project turns attention to a neglected aspect of ecology and urban studies, namely urban sustainability. In the face of current devastation of world cities at an alarming rate, such focus on urban conservation, including education about the historical greatness of these cities, is vital.

**BIO** — Dr Frank studied art history and connoisseurship at Yale University, the Courtauld and Warburg Institutes, and holds an interdisciplinary doctorate in English Literature and the Visual Arts from Stanford University. She was Assistant Professor of English Literature at UC Berkeley where she co-designed and created the first interdisciplinary major “Literature and the Visual Arts”; she was guest Associate Professor at Barnard College and Rutgers University, visiting professor at School of Visual Arts and Tyler School of Art. Her first book, Literary Architecture: Essays Toward a Tradition (University of California Press), was awarded the New York Institute for Graphic Arts 50 Best Books, Ronce & Coffin Club Design Award, and “Best Book in 50 Years” by University of California Press.
FRANKLIN, Michael

KEYNOTE: Navigating Intersections – Building Attunement: Discovering the Contemplative Connections Between Separateness and the Empathic Imagination

ABSTRACT — From the perspective of individual locations, when interacting with others, difference is real and connection is the goal! By using specific artistic tools, expressive therapists erode separateness by cultivating intrapersonal reflection in the service of forming empathically attuned, compassionate relationships. This presentation, with the aid of case vignettes, builds on this premise of separateness and connection by building links between the empathic imagination, clinical work, and aesthetic attunement.

WORKSHOP: Mindfulness, Clay, and Compassionate Clinic Practice

ABSTRACT — From earth to artistic collaboration, to fire, to stone, to independent object; clay is a material that easily teaches about narrative and transformational change. As we will discover in this workshop, when clay is mindfully worked it transforms into patiently waiting narratives composed of contexts, emotions, and unique scenes. These externalized events become perfect contemplative partners for witnessing self-observation, cultivating awareness, and developing imaginal sensitivity.

BIO — Michael A. Franklin, PhD, ATR-BC, is the chair of the graduate Transpersonal Art Therapy program and director of the Naropa Community Art Studio (NCAS) at Naropa University in Boulder Colorado, USA. Throughout his career, Michael has practiced as a clinician and educator, directing the art therapy programs at the College of St. Teresa and Bowling Green State University. Michael lectures nationally and internationally and is the recipient of the American Art Therapy Associations 2016 Distinguished Educator Award, and in 2018, the Distinguished Service Award. Michael has published numerous articles on various subjects including aesthetics, self-esteem, AID’s iconography, interpretive strategies, community based art therapy, art-based empathic interventions, and contemplative approaches including yoga, and meditation. His current research as an artist and writer focuses on integrating the relationships between visual art, social engagement, yoga philosophy, and meditation.

FRIED, Dina Chana

Reimagining Self and Disability: How Arts-Based Research Aids Adults with ADHD to Conceive a New Relationship with their Disability

ABSTRACT — Dr. Dina Fried, creative arts therapist and director of the Herzog College Master’s Program in Special Education, will discuss how arts-based research can aid adults with disabilities to deepen their understanding of a lifelong disability and reimagine the way they see themselves and their value in society.
BIO — Biography Dr Fried is a licensed and practicing Creative Arts Therapist, director of the master’s program in special education at Herzog College, as well as a faculty lecturer. As a therapist she specializes in support for children in the special education system. Her expertise is the incorporation of art and playfulness within children’s learning and therapy encounters.

GAITANIDIS, Anastasios

Applied Puppetry in Mental Health: Engaging the unspeakable (with Mayra Stergiou)

ABSTRACT — During this workshop/presentation participants will be introduced to the work of Vertebra Theatre, a London based ensemble of theatre makers who create Devised Visual Theatre for and with a range of communities. In the first part of the presentation, Dr Anastasios Gaitanidis will invite you to explore how our current insistence on the importance of energetic youthfulness and inexhaustible productivity transforms the severe cognitive and physical deterioration, confusion and forgetfulness involved in dementia into powerful reminders of our abject refusal to engage with the process of ageing and dying. During the second part, the Artistic Director of Vertebra Theatre, Mayra Stergiou will engage the participants into an experiential workshop of using the performative and therapeutic use of Bunraku puppetry to promote health and wellbeing modelling aspects of working within dementia and end of life care using applied puppetry to facilitate connections between people living with dementia at the end of their lives, carers and professionals. We will also introduce the project ‘Dark Matter’, a puppetry show about an elderly astrophysicist living with dementia in a care home in London. The project used Bunraku puppetry, visual imagery and live microcinema to generate awareness around the taboo subject of death and dying.

BIO — Anastasios is a Senior Lecturer in Counselling Psychology, Counselling and Psychotherapy and member of the Research Centre for Therapeutic Education (RCTE) at the University of Roehampton, London, UK. He is also a Writer and Psychoanalytic Psychotherapist in private practice. He has published several articles on psychoanalysis and psychotherapy in peer-reviewed journals and he is the Editor of two books: Narcissism – A Critical Reader (2007) and The Male in Analysis - Psychoanalytic and Cultural Perspectives (2011). He is also in the process of finishing his first novel.

GOVONI, Devon

When Everything Falls Apart; Finding a Sense of Place Amongst Emotional Turmoil (with Dr Daniel Summer, Dr Colleen ‘Co’Carew)

ABSTRACT — see ‘Co’Carew, Colleen, Dr

BIO — Dr Devon Govoni is a licensed mental health counselor, board certified art therapist, registered expressive arts therapist, and expressive therapies doctoral candidate at Lesley University. She has a private practice in Plymouth, Massachusetts called Abstract Therapy LLC. Devon also specializes in oil and mixed media painting, sculpting, and photography. She has been a part of many solo and group exhibitions nationally and internationally and has contributed artwork to dozens of private collections around the globe. Her
art can been seen in a wide variety of international magazine publications and books.

**GRANT, Claire**

**Thinking about Grenfell: Grenfell Outreach Arts Psychotherapies Team (with Elaine Zaple Gullliver)**

**ABSTRACT** — In the early hours of the 14th June 2017 the worst fire in the UK since World War II occurred in North Kensington, London at Grenfell Tower, with the tragic loss of 72 lives, 18 of whom were children. In the ensuing days many Art Psychotherapists were galvanised to action. Some awoke that night to the cacophony of sirens and helicopters, the sounds and sights of which will forever be etched on their minds and hearts. Many already worked in the area within the Charity sector or in the NHS for the CNWL Arts Psychotherapies teams. A catastrophe on this scale touches and rips through the heart of a community affecting countless people simultaneously; the ripple effect reaching far and wide. Collective trauma such as with Grenfell is an unprecedented situation for many art therapists to work in and in the immediate aftermath and initial phase it was imperative that clinicians were mindful of the WHO directive of ‘do no harm’. We will reflect on those early days and the essential Psychological First Aid phased shape of the work. We will consider individual Art Therapist narratives that punctuate the shape and form the journey of the work took and continues to take, and the art therapy, trauma and neuro-scientific theory that underpins and lays the foundation and framework for the work. We will go on to think about how adapting approaches of collaboration has succeeded in the chaos of disaster, with the coming together and merging of two strands working in the community for the community: Art Therapy West, a service set up in the immediate aftermath in partnership with the charity ACAVA and the NHS Grenfell Outreach Arts Psychotherapies team.

**BIO** — Claire Grant is an HCPC Registered Music Therapist and is the Head of Arts Psychotherapies for CNWL NHS Foundation Trust in London, UK. Claire has over 20 years experience working in NHS, education, neurodisability and private settings. She has specialised in working with people with a diagnosis of personality disorder and those affected by psychosis. More recently she has focussed on developing arts-based approaches to working with PTSD and community trauma. Her role includes leading on arts therapies strategy and service development and overseeing arts therapies research activity within the Trust. She holds an MA in the Psychology of Music and is a trainer with The International Centre for Arts Psychotherapies (ICAPT) and a visiting lecturer for Music Therapy courses in the UK.

**GRENIMANN-BAUCH, Nehama**

**Experiences of Otherness And Togetherness; Providing Art Therapy for Refugee Populations in Berlin (with Carolyn Kruger)**

**ABSTRACT** — This presentation aims to explore the experiences of two art therapists working with asylum seekers and refugees in Berlin, Germany. Since 2015 Germany experienced a huge influx of asylum applications
as millions of people had to leave their homes in other countries, such as Syria, Afghanistan or Sudan, due to ongoing violent conflicts and political strife. In this presentation, we aim to discuss the socio-cultural backdrop regarding experiences of otherness, diversity and trauma in 21st century in Berlin. We will bring in examples from the specific art therapy services we provided within different organizations, many of which took place in the city's recently-built shelters, as well as as so called “welcome classes” for newly-arrived refugee children in Berlin’s public education system. As a German art psychotherapist who trained in London, UK and an Israeli art therapist who trained in Haifa, Israel we will elaborate on our own personal experiences of migration and otherness. While Carolyn descents from German and American soldiers fighting in the Second World War, Nehama descents from Holocaust survivors, her grandfather having to flee from Berlin in the 1930s. Taking these personal backgrounds into consideration, we will also explore our own cultural identities as therapists during our search for a sensitive and flexible approach towards a population with manifold needs. In discussing these experiences, we wish to shed light on professional and ethical dilemmas that can arise within intercultural art therapy settings. Arising in this context are topics of creating and framing therapeutic settings within rapidly changing professional and sociopolitical environments.

**BIO** — Nehama Grenimann Bauch holds an M.A. in Art Therapy from the University of Haifa, Israel, and a BFA from the Academy of Fine Arts, Florence, Italy. Her M.A. thesis focused on fathers, clay, paternal representations and mentalization. She has worked over the years with diverse populations in different settings and countries, such as Ethiopia, Armenia and Israel. For the past five years she has been working in Berlin, Germany, with at-risk children from migrant and refugee backgrounds and their parents. Nehama is currently focused on the integration of art therapy in schools and refugee-shelters, working as part of an international psychosocial team through IsraAID Germany e.V.

**GUNTHER, Marianne**

**Social Dreaming and Image Making Response** *(with Francesca La Nave)*

**ABSTRACT** — Social Dreaming (SD) is a structured, non-clinical intervention, tasked with finding new thinking through the sharing of dreams, their free associations and amplifications, in a social setting. The focus is on the Dream, never the dreamer. The Image Making Response develops and supports the Matrix's task, by providing additional opportunities for amplification and information about the system, which in this case is the Conference itself, through implicating an additional, non-verbal symbolic order. The Conference will offer two Social Dreaming workshops, on separate days, hosted by two facilitators. The task of the SD programme, in reference to the Conference's title, will be to support its objectives of reflecting on and learning something about the relationship between creativity and the Global Crisis.

The Workshop will include: Social Dreaming Matrix (SDM) followed by Dream Reflection Dialogues (DRD) and Image Making Response (IMR). This particular model has been developed over the last ten years in response to observed points of contact between Social Dreaming and Art Therapy group practices. While it can be applied in any context, it is particularly appropriate for an Art Psychotherapy Conference.

**BIO** — Marianne Gunther is a New York State-licensed creative art psychotherapist in private practice in New York City. In addition to maintaining her private practice since 1999, Marianne has worked in a
variety of settings; Inpatient medical detoxification unit, adult inpatient psychiatric units, bereavement group facilitator at A Caring Hand: The Billy Esposito Foundation; and children's bereavement specialist for MJHS Hospice & Palliative Care. She currently serves as President on the board of the New York Art Therapy Association. Marianne received her B.F.A. from the School of the Museum of Fine Arts, Tufts University, Boston, her Masters in art therapy from Pratt Institute and most recently completed a two year certificate in Contemplative Science and Psychotherapy from the Nalanda Institute in May 2018.

HANNON, Jane

**Masterclass: ‘Exploring the Power of Arts and Creativity to Navigate Organisations Through Times of Change and Transition’**

**ABSTRACT** — see Eugster, Mario

**BIO** — Jane is a Managing Director in CNWL NHS Foundation Trust for Community and Mental Health Services. She studied Arabic and Economics at the London School of Oriental and African Studies then a Masters in Human Nutrition at the London School of Hygiene and Tropical Medicine. This led to 3 years working in the Middle East on mother and child nutrition projects. Jane joined health services in the UK on her return in 1998 and has had a range of roles including service user involvement, development work and operational management. Her MBA included a dissertation on working relationships between doctors and managers. Jane lives in Greenwich with her husband, Robert.

HAVSTEEN-FRANKLIN, Dominik

**Bridging the Divide Between Practice and Research: The Resilience Focus Arts-based Dialogues (RAD) Approach for Transgenerational Trauma (with Marlize Swanepoel)**

**ABSTRACT** — This workshop presents an emerging arts-based psychosocial model called Resilience Focus Arts-based Dialogues (RAD) that is being developed in the farming communities of the Western Cape province of South Africa. The model is in response to the work that a community based NPO, sp(i)eel arts therapies collective, has been delivering for children, their families and wider support networks and its development has been supported by Brunel University. The model is based on programmes delivered by arts therapists and arts practitioners and addresses complex and intergenerational trauma. The focus is to develop emotional and eco-social resilience within communities. The RAD model is particularly relevant in a context where farm workers and their families in post-Apartheid South Africa continue to struggle with issues around collective trauma, cultural identity, human rights violations and xenophobia or otherness. During this workshop, we hope to generate conversation around the application of RAD towards our understanding of similar social issues in the global community. Participants in the workshop will have the opportunity to take part in an experiential process similar to the techniques used in the RAD
ABSTRACT — The Holocaust is considered the deadliest genocide in history. A total of 11,000,000 Europeans were murdered, all because they were viewed as undesirable to the Nazi regime. While the majority of victims did not survive the torturous conditions of ghettos and concentration camp life, the artwork they created did. Over 40,000 pieces of victim art have been documented since liberation in 1945, all created in camps, ghettos and in hiding. Much of this work was made clandestinely, as artists faced extreme consequences such as death or torture if caught. Despite the risk, artist victims continued to create, suggesting that art making was pivotal to their sense of well-being and ultimately their spiritual survival. The presenter argues that making art provided a sense of meaning to victims. This workshop will explore how victims were able to attain a sense of meaning through art making. Images of Holocaust artwork will be shown and discussed. The presenter will share her own experience viewing Holocaust artwork and how it has guided her art therapy practice. Participants will then have an opportunity to create their own artwork in response to the lecture.

BIO — Elizabeth Hlavek, ATR-BC, LCPAT, is an art therapist in private practice in Annapolis, MD, and associate professor of graduate art therapy at Notre Dame of Maryland University. She is completing her professional doctorate in art therapy at Mount Mary University. Her research explores the relevance of artwork created in the Holocaust to contemporary art therapy theory and practice. Liz works primarily with adolescents and adults struggling with eating disorders and body image concerns. In 2012, she worked with state legislators to develop the first clinical art therapy license in MD and previously sat on the MD Board of Professional Counselors and Therapists. Currently Liz sits on the AATA Board of Directors as the Speaker to the Assembly of Chapters. Liz received a BFA from Carnegie Mellon University and completed her Master’s in Art Therapy at Pratt Institute.
INMAN, Em

Women and Society: Bodies, Anorexia Nervosa and the Potential Impact of Art-Making to Re-Imagine the Self

ABSTRACT — This presentation will take the viewer on a journey through the history of the female body and its representation through art. Reflecting on the theoretical ideas of Hilda Bruch and Susie Orbach this presentation addresses the impact of western civilisation on the notion of ‘thinness’, the demonisation of ‘fat’ and how polarised these ideas have become - Orbach writes that “tucked into notions of thinness and fatness, are complex social and psychological ideas and feelings that are having difficulty being expressed directly”. Many women experience constant dilemmas about their food intake, weight and shape with the numbers of men and children on the rise. Orbach raised concerns in her book ‘Bodies’ about other cultures embracing the west’s obsessions, and asserts that: “The attempts by young people in Japan or Fiji, Saudi Arabia or Kenya to refashion their bodies reveal the sorrow of troubled bodies around the world.” The presentation will seek to address the impact of Anorexia on societies across the globe and the potential space within art therapy to re-imagine the Self. Art and art therapy potentially play a key role in developing psychological interventions for this dangerous and often fatal illness. Art therapy has the ability to explore and transform the disconnection between the mind and the body particularly in the alteration of the body through Anorexia in order to match with the image of the body that exists within the mind. Finally a presentation of recent case material and images made in art therapy sessions by women and girls in the UK with a diagnosis of Anorexia Nervosa.

BIO — Em Inman is an Art Psychotherapist currently working in the UK's Child and Adolescent National Mental Health Service (CAMHS). She is an associate lecturer for the creative psychotherapy trainings at Leeds Beckett University and Edge Hill University, and was awarded a Chamberlain Dunn Rising Star Award in 2016 for work with looked after and adopted children. Em is keen to pursue PhD studies and her research interests lie in the area of arts therapies with clients with complex trauma and eating disorders and Looked-After and Adopted children. Em enjoys playing and coaching girls football (soccer), (road) bicycling, reading the classics, painting and visiting art galleries and live theatre.

KAPITAN, Lynn

BIO — Lynn Kapitan, PhD, ATR-BC, HLM, is pleased to be back at Pratt Institute where she graduated with a master's degree in creative art therapy a number of years ago. She is a founding professor of the graduate and doctorate programs at Mount Mary University in Milwaukee. Her contributions to the field include past president of AATA and former executive editor of Art Therapy: Journal of the American Art Therapy Association, and author of Introduction to Art Therapy Research, now in its second edition. Lynn has practiced as a social activist art therapist in diverse educational settings, cross cultural community projects, and as a pro bono research consultant for non governmental agencies in Latin America.
KARKOU, Vicky

What are the most important ingredients for arts therapies practice in the treatment of depression?

Prof Vicky Karkou and the Arts for the Blues team

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**ABSTRACT** — The presentation will showcase a new creative psychological therapy for depression. The new intervention is based on findings from an ongoing interdisciplinary research study Arts for the Blues that draws on arts therapies theory, research and practice as well as NICE recognized therapeutic interventions for depression including counselling for depression, brief psychodynamic psychotherapy and cognitive behavioural therapy. The design of the intervention is based on a thematic synthesis (Thomas & Harden, 2008) of helpful factors within the above therapeutic interventions as well as pilot workshops testing the key ingredient of the emergent framework. The new creative therapy is a pluralistic, client-led, structured and multimodal creative intervention for depression. During the presentation, we will present these key ingredients, discuss the theoretical and methodological underpinnings of the intervention and present video clips of possible applications.

**BIO** — Vicky is a researcher, educator and clinician in arts psychotherapies with long experience of working with postgraduate students at a Masters and PhD level within health contexts. Her research is wide ranging from systematic reviews and meta-analysis to artistic inquiry. She has recently been awarded the title of Honorary Doctor of Medicine from Riga Stradins University, Latvia for her services in supporting the development of arts psychotherapies in this country. She is widely published in peer reviewed journals, she has authored and edited books in the field and is co-editing the international journal Body, Movement and Dance in Psychotherapy published by Taylor and Francis. She is currently leading The Arts for Wellbeing Research Group based at the Department of Performing Arts, while retains active links with PGMI.

KLAY, Melissa

Forming Archetypes with Nature

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**ABSTRACT** — *Nature Must Not Win the Game but She Can Not Lose* - Carl Jung. Deep in the belly of New York City, on a wall bridging the ascending with the descending commuters, a beautiful and mysterious line warns us to pay attention. According to Jung, as humans adjust their perception and definition of what it means to be civilized, the farther we get from Nature, and the deeper we repress the connection we have to her. Jung discusses the split we are creating between the Nature Within and the Nature we have left behind. When we begin to explore what we have left behind, we unearth the archetypes that exist within. When working with Nature, the stories that we see emerging from her, are the archetypes that help us understand ourselves and the collective. “Nature is a creative medium in which we learn how to connect our internal struggles with the collective struggles” (Schapiro, 2016, p. 107). This connection allows a dynamic to occur and helps one to interact with the external landscape and the internal landscape of one’s psyche. This structured discussion will help participants to engage with the landscapes and search for archetypes through the use of art and nature.

**BIO** — Dr. Melissa Klay, Ph.D., LCAT, ATR-BC, is a licensed clinical psychologist
and a licensed, registered, and board-certified art therapist. She received her Masters in Art Therapy and Creativity Development at Pratt Institute and her Ph.D. in Clinical Psychology at Pacifica Graduate Institute. In the past 20 years she has worked with children, adolescents, and adults in inpatient hospitals, outpatient clinics, private practice and in an alternative high school. She completed her psychology internship at the Child and Family Institute in St. Luke's-Roosevelt Hospital Center and she continues to provide psychotherapy services at Metropolitan Center for Mental Health as a clinical psychologist and creative arts therapist. At MCMH she sees children, adolescents, and adults for individual psychotherapy. Her clients not only vary in age but also in ethnicity, socioeconomics, and level of functioning. Seeing a variety of clients has allowed an implementation of numerous treatment approaches in order to address the client's needs. Over the past 15 years, she has been an adjunct associate professor in the Graduate Creative Arts Therapy Department at Pratt Institute and has presented at conferences and workshops in and out of the NYC area. Her study on understanding the role of motivation in professional athletes is in press with the Journal of Applied Sport Management. When she is not providing therapeutic services or teaching, you can find Melissa enjoying her other passions such as art, reading, exercising, and watching football/soccer.

KRUEGER, Carolyn

Experiences of Otherness and Togetherness; Providing Art Therapy for Refugee Populations in Berlin (with Nehama Grenimann-Bauch)

ABSTRACT — see Grenimann-Bauch, Nehama

Carolyn Krueger qualified and registered as a M.A. Art Psychotherapist in England. She currently trains to become a systemic family therapist in Germany. For many years she has lived in different countries, amongst others Ghana, Nepal and South Africa, where she worked with traumatised and deprived client groups from diverse backgrounds. Carolyn currently resides in her native Germany, where she supports asylum seekers, refugees and survivors of domestic violence within psychosocial and therapy services in Berlin. The development of sustainable concepts for community-based and culturally sensitive support that empowers minority populations is a major endeavour of her work.

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**LA NAVE, Francesca**

**Social Dreaming with Image Making Response (with Marianne Gunther)**

**ABSTRACT** — see Guntherk, Marianne

**BIO** — Francesca La Nave studied Fine Arts at Chelsea School of Arts after a period of scientific studies and prehistorical field research in her native Italy and in North Africa. She is an Art Psychotherapist and Group Analytic psychotherapist. Her MA in Group and Intercultural Therapy developed correlations between Social Dreaming and Art Psychotherapy groups, which she published in 2010 in the International Journal of Art Therapy. Through extensive work with both, adults and children, she developed her experience and interest in Systemic work, Attachment theory, Object Relations, Creativity and Mentalization. She is a trained MBT practitioner, working a specialist service for patients with Complex Needs and Emotional instability and managing all Arts Therapies training placements in SWLStG NHS Trust. She has a Private Practice providing Art Psychotherapy for adults and children, using personalised interventions, tailored to individual needs. She supervises Arts Therapists and trainees both individually and in groups, is a visiting lecturer on a number of Art Psychotherapy training courses in the UK and in Europe and provides Social Dreaming programmes for international Art Therapy conferences. She has a Studio in SE London and her arts includes poetry, painting, printmaking and glass works.

**LEPKE, Jennifer**

**Sexual Trauma: Expression, Transformation and Healing**

**ABSTRACT** — This proposal can be modified as part of a panel discussion and/or workshop that was originally designed as a presentation for the United Nations Non-Violence Organization. In the wake of the current feminist movement, our global community has awoken to the pandemic of sexual trauma. As our society is encouraged to adopt an empathic tone, believing and supporting survivors, therapeutic resources and treatment protocols are limited. The discussion and workshop will be based upon a 6-week group therapy methodology that integrates creative arts therapy (movement, art, poetry) for survivors of sexual trauma. In this experiential workshop practitioners will be guided in various therapeutic interventions and clinical methods specifically designed for survivors in a closed group setting. The Express, Transform, Heal group for survivors has been facilitated for several years and qualitative data, along with images of patients’ artwork will be utilized to demonstrate insight and efficacy of the various therapeutic interventions. This workshop/panel discussion is informed by theories and practices in eco-feminism, somatic psychology, environmental art therapy and mindfulness. The workshop/discussion will heighten the dialogue as we define elements of sexual trauma including: Post Traumatic Stress Disorder, effects of sexual trauma on individuals and our global community, rape culture, dissociation, victim blaming and the creation of healing communities and safe spaces.

**BIO** — Jennifer Lepke received a Bachelor’s in Psychology and Fine arts and went on to receive her Master’s in Creative Art Therapy from Pratt
Institute in Brooklyn, NYC. Jennifer is fully licensed to practice art therapy and psychotherapy and is trained in the assessment, evaluation, and the therapeutic intervention and treatment of mental, emotional, developmental and behavioral disorders. Jennifer has over 15 years of clinical experience and began her work as a crisis counselor at a women's center in 2003, she continued to develop her clinical skills while creating art-based therapeutic programs in schools and non-profit organizations while also working in psychiatric and medical settings. Her experience includes work with children, adolescents and adults struggling with anxiety, depression, substance abuse, eating disorders, trauma and loss. Lepke has created a 6 week group methodology for survivors of sexual trauma that integrates creative arts therapy, somatic psychology, eco-art therapy, mindfulness practice and group theory. Lepke has utilized her insight as a clinician to advocate and inform our global community on the treatment and effects of gendered based violence. Her work on the trafficking of women and girls into the US was presented at the capital, she has also presented with the Non-Violence Organization of The United Nations. She has work at the state level to change policies to reflect PTSD during the reporting and defining of sexual assault on university campuses. She deeply believes that sexual trauma is pandemic and has resulted in the misdiagnosing and oppression of mass populations.

LIOLIOS, Konstantinos

Oedipal Constellations And Their Clinical Use In Group Analytic Art Psychotherapy With Dreams

ABSTRACT — According to psychoanalytic literature, Oedipal conflicts are situated in the very core of every psychopathology and they determine one's sexuality issues. One of the main therapeutic objectives is to reveal and process unresolved Oedipal constellations in order for positive psychical dynamic to be released and become transformed into evolutionary outcomes. The visual depiction of dreams in a group setting may have tremendous therapeutic impact. The cross fertilization of group analytic culture on the one hand and painting on the other consists the background of the technique to be presented. Production of art work combined with verbal interaction and group dynamics in general, provide the chance to deal with material otherwise suppressed in the unconscious. When Oedipal issues come to the surface and they are consciously elaborated, then sexuality has the possibility to expand and flourish. Plutarch said that painting is silent poetry and if the poetry of the group is used therapeutically, then permanent therapeutic change may occur. In this paper, I wish to make clear the clinical implications of the use of the depiction of dreams in group analytic art psychotherapy.

BIO — Konstantinos Liolios is a psychiatrist and group analyst in private practice in Chania, Greece. He is a full member of Hellenic Psychiatric Association (HPA), a full member of International Association of Group Psychotherapy (IAGP), a full member of Group Analytic Society International (GASI), a training group analyst in Hellenic Organization of Psychotherapy and Education in Group Analysis (HOPE in GA), Athens, Greece. He has a deep interest in the use of art, i.e. poetry, painting, theatre as a therapeutic tool in his analytic groups. His private practice consists of individual and group psychotherapy, “dream groups”, painting groups and poetry groups.
LUONGO, Judith

Witnessing nature and the Open Studio Process

**ABSTRACT**  — Open Studio is a practice in which the allowance for spontaneous art making is fostered in an atmosphere of non-judgment and deep immersion into the immediate experience of being with one’s self in the presence of others. It begins with each participant’s writing an “intention” for his or her work, followed by a period of time engaged in creating an art piece. Intentions are meant to be simple and immediate for instance “I engage with joy, in making art today”. Once the period of time set aside for art making is closed, participants are asked to “witness” the work. By “witness” we mean that the art maker looks at; ponders; talks to; asks questions of; and absorbs the art piece while writing down whatever comes mind. Participants are then given the choice of either sharing these written intentions and witnesses with the group or simply keeping them private. This process facilitates the creation of art with a deep connection to one’s inner being providing the participant with an understanding of a creative source, which may never have been felt or acknowledged before. It thus allows for a deepening of respect for and empathy with the creative process with one’s peers, clients, students, supervisees as well as with the creative process of Nature itself. Our intention is that this experience provides the opening of a sacred space which can be accessed further through each participant’s continuing practice. In this particular workshop we will be preparing participants through leading them in an exercise of witnessing an object of their choosing. After a brief experience of this practice, participants will be asked to choose a piece of nature, in this case a branch or twig from trees. Participants will then be given a set amount of time to honor these objects by working on them with various wrappings and adornments. The participants will then be asked to witness their pieces and to read their witnesses to one another. Finally we will assemble the pieces into a group installation and witness this communal experience of honoring what our earth provides, as a group.

**BIO**  — Judith Luongo, MPS, ATR-BC, LCAT, LP, is a licensed creative art therapist and psychoanalyst in private practice in Park Slope Brooklyn. This May of 2018, marked the end of Judith’s 39 years (1979-2018) as an Associate Professor of the graduate creative art therapy Master’s program at Pratt Institute. In her tenure, Judith became known for her dynamic and transformative “Open Studio” classrooms, where she modeled the working through of counter-transference issues, by making art a long side her students. A multi-talented artist, Ms. Luongo exhibits her paintings with the Brooklyn Waterfront Artist Coalition (BWAC), and has published her writings in an online literary magazine. Judith maintains an art studio in Sunset Park Brooklyn.

MACAIRT, Kate

Virtual play - creative play exploring the tendrils of feeling experience

**ABSTRACT**  — This experiential workshop is a brief introduction to Creative Play methods which help our young and ourselves feel more grounded and less anxious. We will explore the rewards of virtual play and consider how the sensory contrasts between internal-external environments; natural and man-made objects, our personal dreaming and interplay with the imagination
of AI affects our own sense of being. The workshop aims to present a non-judgemental enquiry and encourages enriched connections between the physical and the virtual worlds of play. Utilising diversity of outdoor play therapy methods participants will have an opportunity to explore the concepts of Landing Playing Growing. The experiential is supported by theoretical approaches including Louv, Kahneman, Jung, Hill, Miller, Bernem. “Look deep into nature, and then you will understand everything better” (Albert Einstein).

BIO — Kate has over 30 years’ experience working with children, young people and adults as teacher and Play Therapist, Counsellor. She has led two Expressive Arts Faculties (1989-2003) encouraging the young people to perform in public theatres and curate their own visual and expressive arts exhibitions and performances in galleries and local community events. Her research subject for an MA in Education (PGDipEd 2003) was Creativity and Motivation (University of Brighton). Her Post Graduate development in Play Therapy (PTUK ChristChurch Canterbury University) has also been enhanced with a Diploma in Neuroscience and Sandplay Therapy (AIIST). Kate worked for West Sussex Social Services LAC Team for seven years and has supported numerous young people through the fostering process. Kate was also Resident Play Therapist for East Sussex Federation of Special Schools (EBD) for eight years. Kate taught the Post Graduate Diploma course in Play Therapy for the UK organization APAC in UK, Hong Kong, New Zealand and South East Asia for over 10 years. Most recently she has become Director for Circle of Life Rediscovery developing outdoor therapeutic training programmes and facilitating her course LandPlay Therapy Kate has worked in collaboration with Dry Arch Centres in Northern Ireland for two years supporting their outstanding community work and facilitating her unique Resiliency Programme.

MCCONNELL, Deindre

Transformative change: Arts therapies impacting schools —

ABSTRACT — Schools are microcosms of societies. This paper demonstrates the impact of a team of arts therapists working trans-professionally with children affected by emotional trauma. The team developed in multi-disciplinary educational services in North-West England and has been thriving for seventeen years, surviving economic crises. We know from research that early trauma can manifest later as behaviour rooted in well understood fight, flight or freeze responses to fear. Behaviour management systems with punitive solutions are experienced as persecutory by, and re-traumatised affected children. Subsequent behaviour can spiral further downwards, leading to permanent exclusions from school, and ultimately involvement in criminal justice systems. Children's innate survival strategies had earlier defended them, but are misunderstood. Exclusion results in loss of rich possibilities of relationship-building, unlocking their talents and vast potential for learning. We believe that defining problems as based purely in individuals, limits positive change, and that we also need to analyse contextual socio-political-economic realities including collective trauma. We use the activist art of reframing, through communications and trainings, to effect ‘second order change’ in systems. Examples will be given of robust therapy spaces becoming ‘counter-spaces’, facilitated by qualified arts therapists and privileging the creativity, intelligence and self-discovery of children and young people.
**BIO** — Deirdre is a qualified teacher, art psychotherapist and experienced clinical supervisor. She has thirty-five years experience of working in education. She leads a team of twenty arts therapists working with children, adolescents and families, in educational and other settings: ranging from early intervention to complex cases, collaboratively with social care and health professionals. Her areas of interest include: children’s rights and human rights; creativity and neuroscience; psycho-spiritual and self-care models, and the interface with other arts therapies. Honorary lecturer at Manchester University, where she provides training for doctoral trainees in educational and child psychology, she also lectures and runs workshops on several Masters art therapy courses in the UK. She has presented at national and international conferences. Her Research Masters focused on sustainability of arts therapy interventions in schools through economic crises. Her PhD research is currently focusing on narrative analysis and social constructionist approaches in school-based art therapy.

**MEYER, Kirsten**

**Reimagining the Other: The Role of Arts in Enhancing Youth Care Workers’ Capacity to Respond to Young People**

**ABSTRACT** — In an uncertain, changing, complex world obsessed with needing to know, professional development programs that encourage not knowing are not common place. This paper will explore findings from doctoral research that examined a professional development experiential workshop program that uses arts focused, active methods to understand how participants experience core dramatherapy processes and how arts methods influence youth care workers. The findings suggest that through participation in the program most participants reported new understandings of themselves, the young people they work with, and their professional practice. The analysis showed the importance of group processes and climate for enhanced learning. Further analysis revealed that participants’ experience of the three specific arts focused/active methods were important in effecting reflection, thereby resulting in new insights such as recognising the importance of feeling validated and affirmed in their work, awareness of power dynamics between adult and child, and the importance of intentionally working in relationship with children. Significantly, reported new self-understandings included recognising the need to acknowledge one’s feelings in work with children (both comfortable and uncomfortable) and recognising that despite anxious feelings, one can be open to emergent experience. Participants reported discovering problematic aspects of the need to know and offer solutions and acknowledged how difficult it is to not offer solutions and let go of the need for certainty.

**BIO** — Kirsten is a South African born, UK trained drama therapist with 20 years of experience spanning South Africa and Australia. She has worked in clinical, educational and community settings, with a particular interest in group work and the intertwining of the psychological, social and political dimensions of stasis and change. She co-founded the Zakheni Arts Therapy Foundation in South Africa, with the aim of working collaboratively across arts therapy modalities and with communities. She completed her PhD in 2017 and currently work part time as the coordinator of the Creative Arts and Music Therapy Research Unit, University of Melbourne, Australia.
MILLER, Julie

Authentic Movement: Holding the Self, Holding the Other

ABSTRACT — Authentic Movement has been described by Janet Adler as the “compassionate witnessing of movement becoming conscious….a process grounded in the relationship between a mover and a witness.” Through the surrendering to embodied expression in the presence of a witness that simply ‘sees’ without judgement, projection or analysis, the mover can gain access to deeper levels of awareness of self and collective experience which ultimately leads to development of an ‘inner witness’. This inner witness becomes the vehicle for seeing self and others more clearly and truthfully without projection or judgement. As the world veers more and more towards its own destruction, we are in dire need of being able to see and hear more clearly, directly and compassionately. We must develop the capacity to see and respond – to the struggles we face individually and collectively. Authentic Movement provides an opening to the deeper levels of self/experience that allows us to then be able to see and hold the experience of another. In the current climate of digitized communication, this kind of deep connection gets lost and yet might be the single most valuable thing we have. This workshop will provide a short immersion into the discipline of Authentic Movement as a source of connection to inner self and other.

BIO — Julie is a Board Certified Dance/Movement Therapist, Licensed Clinical Social Worker and Licensed Creative Arts Therapist. She is currently the chair for Creative Arts Therapy Department at Pratt Institute and the co-founder and director of The New York Center for the Study of Authentic Movement. From 2009, she became the chair for BC-DMT Panel, Dance/Movement Therapy Certification Board of American Dance Therapy Association (ADTA). Julie has more than 28 years of clinical and teaching experience. She has always worked mainly with adults through the spectrum of emotional disorders ranging from Psychosis through borderline states and normal neurotic. She is more of a generalist. She interests has always been in combining verbal and body interventions with whatever population she is working.

MOULA, Zoe

How Do Children Dealing with Trauma Communicate Their Experiences Of Arts Therapies Through the Arts? Exploring the Arts as Evidence in a Pilot Randomised Controlled Study at Primary Mainstream Schools in the UK

ABSTRACT — This presentation aims to explore arts-based data related to children’s experiences of trauma and treatment through their participation in school-based arts therapies, namely art, music, drama and dance movement therapy. It is based on previous research on the topic (Karkou and Sanderson 2006; Karkou 2010), and responds to requests to incorporate this type of data as important forms of information next to qualitative and quantitative information (Zubala and Karkou 2018; Karkou, Oliver and Lycouris 2017). Methods: Arts-based data were collected through a pilot cross-over randomised controlled study with 64 children who experience trauma-
related mild emotional and behavioural difficulties at primary mainstream schools in England. Since part of the arts therapies protocol was to unearth challenging and difficult experiences, children had the opportunity to bring these experiences into their awareness, and discover different ways of coping through the use of music, visual arts, drama, dance and movement.

Results: Examples will be given from children's arts creations related to their past and present traumatic experiences, and their perspectives as to how arts therapies helped them to alleviate the emotional discomfort that came with it. Discussion: This study acknowledges the different modalities of arts therapies but embraces them all together as one research domain with a clear focus on children's perspectives. Presenting children's creations as tentative findings will provide further opportunities for 'dialoguing' with this data as suggested by Hervey (2000), inviting audiences to also explore and respond to them.

**BIO** — Zoe is a PhD Candidate and Graduate Teaching Assistant in Counselling & Psychotherapy at Edge Hill University – Faculty of Health & Social Care. She has earned her BSc in Early Childhood Education, MRes in Public Health Research, MSc in Therapeutic Play, and PGCert in Teaching in Higher Education. Her previous work has included teaching and researching at schools in China, Greece, and the UK, focusing on the impact of arts for children's emotional well-being. Currently, she is conducting research with schools across Northwest England exploring the child-focused outcomes and process evaluation of school arts therapies.

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**PENA, Kimberly**

**An Invitation to Engage in the Creative Process Of Performance, to Expand Public Awareness and Understanding of the Arts Psychotherapies Within Mental Health. A Reflection and Public Screening of a Dance Movement Psychotherapy (DMP) Performance Platform ‘Holding the Body in Mind’**

**ABSTRACT** — Responding to a need to expand public awareness of the modality of Dance Movement Psychotherapy (DMP), a public performance platform was created for registered Dance Movement Psychotherapists to share their embodiments of working within Mental Health settings. It was an invitation to explore our ambivalence about DMP in performance, by re-addressing our ability to engage in an embodied creative process. This was to further the understanding and awareness of our profession. The performance platform highlighted the effectiveness of dance as an art form, in communicating and generating understanding to our lived experiences of DMP. The trailer of the live DMP performance ‘Holding the Body in Mind’ is a visual insight into the performance platform. It invites the viewer to question their own response to vignettes of DMP moving into public consciousness through performance.

**BIO** — Kimberley is passionate about supporting people to find ways to express and understand themselves. It is through this understanding that healing is possible. Dance Movement Psychotherapy supports a re-connection of mind and body towards whole person health. Many of our mental illnesses are experienced directly through the body or subsequently impacted. Kimberley supports the body to support the mind, aware that we are living in society where the mind is overwhelmed on a daily basis.
Dance Movement Psychotherapy is accredited by the Association of Dance Movement Psychotherapy UK and is a recognised under U.K.C.P. (United Kingdom Council for Psychotherapy). Kimberley’s practice is an integrative approach with a person centred focus. Her approach allows space for each session to adapt to the needs arising in the space, moving away from ‘one size suits all’ focus. Kimberley’s practice is safe confidential space for this unfolding to begin. No experience in dance or movement is required just your presence in the space is enough.

POWELL, Sara

Reflecting On The Social Impact Of Western Influences In the Arabian Gulf and the Adapting Role of the Western Trained Art Therapist (with Miriam El Halawani)

ABSTRACT — see El Halawani, Miriam

BIO — Sara is from the UK and is the founder of ATIC Psychological Counselling Center, Dubai. She has an MA in Art Therapy from LASALLE university Singapore. Sara has over 9 years’ experience and worked on numerous projects in collaboration with Government in Singapore and UAE. She specializes in women issues, child and adolescent related disorders.

RACHMANI, Virginia

Psychoanalytic Perspectives on the Alter Ego in the Arts

ABSTRACT — Since cave painting, visual artists have drawn upon split-off parts of themselves, whether consciously or unconsciously, to create alter egos that can act out their narratives. These imaginative selves overcome many physical and psychological problems otherwise unmanageable for their creators. I describe what psychoanalytic scholars from Freud onward have thought about these phenomena. This presentation expands my psychoanalytic inquiry into the applications of the alter ego, first described in my presentation at the International Forum for Psychoanalytic Education in San Francisco in 2014, where I discussed literary detectives as alter egos. Here, I propose that as a facile, psychological component, alter egos inhabit a far greater scope of artistry—from painting, graphic arts and formal fiction to Comic-con imagery. We examine an alter ego from a Brooklyn artist and then consider the well-known writing of Philip Roth, whose multiple selves can be deeply flawed and personal expressions of self. Finally, I expand the applications of the alter ego to its uses in contemporary popular culture—where, any person can designate a superhero as an alternate self in the attempt to more effectively manage and communicate their psychological challenges and aspirations.

BIO — Ginny Rachmani is a Relational psychotherapist and psychoanalyst whose graduate school degrees are from New York University. Currently, she maintains a full-time private practice in Manhattan for individuals and couples and is a supervising analyst and faculty member at both the National Institute for the Psychotherapies and the American Institute of Psychoanalysis. Her writing appears in the American Journal of Psychoanalysis, where she now serves on its Board. Ginny’s specializations include long-term and adult-onset trauma generally, and trauma emanating from chronic and acute physical
illnesses more specifically.

**RICE, Deborah**

**Compassionate Listening as an Activator for Heightening Understanding and Awareness**

**ABSTRACT** — The power of compassion can transform our own lives and significantly impact our world. It is not something we take on and off, instead compassion is an active way of being. Yet, how do we access compassion? And what does it look like, sound like and feel like? Through interactive listening experientials and creating, participants will explore the differences between empathy, sympathy and compassion, and begin to understand how unconscious bias and judgment prevent us from connecting to one another. Participants will be able to define the differences between empathy, sympathy and compassion. Through experientials participants will practice listening and be able to identify the different impacts reflections and questions have on conversation. By utilizing artwork, participants will explore how judgments block compassion and interconnectedness.

**BIO** — Deborah Rice is a licensed mental health counsellor, board certified and registered art therapist and licensed creative arts therapist. She has worked in non-profit organizations, hospitals and schools over the past 19 years, focusing on justice involved youth, trauma and substance use. She is a member of MINT (Motivational Interviewing Network of Trainers) providing trainings to organizations throughout New York City and is an adjunct professor at Pratt Institute. Additionally she has a private practice in Brooklyn where she works with adolescents and young adults, guiding them toward their hopes and dreams by acknowledging substance use and mental wellness.

**ROOTES, Anna**

**Meeting the Mandem-Group Art Psychotherapy with Young Male Offenders Who’ve had Gang Involvement** (with Kathleen Dunne)

**ABSTRACT** — see Dunne, Kathleen

**BIO** — I am an HCPC registered Art Psychotherapist as well as a Visual Artist. Mindfulness informs my work and my life more generally. As a Psychotherapist I have considerable experience working for the British NHS in both outpatient and inpatient Psychiatric settings and most recently have been working for the NHS Adolescent Mental Health team at the Young Offenders Institute YOI Cookham Wood. I am passionate about the importance of the provision and role of Art Psychotherapy in such difficult and often paradoxical settings. Alongside my role as a Psychotherapist I am a practicing artist, using art as my own means of self-expression as well as running creative workshops for a variety of community groups. I have devised and delivered creative projects for refugee groups, inner city drugs rehabilitation charities and most recently for patients at an NHS Inpatient Mother and Baby unit.
RUDNIK, Susan

LCAT: A Community Response to the Grenfell Tower Tragedy

ABSTRACT — This paper will explore the development of Latimer Community Art Therapy (LCAT) in the wake of the Grenfell Tower fire of the 14th of June 2017. LCAT was founded by an art psychotherapist living in the area - the insider/outsider dynamic of this within the context of mass community trauma will be a fundamental thread throughout.

BIO — Susan Rudnik is a state registered UK art psychotherapist and clinical supervisor and the founder of Latimer Community Art Therapy www.lcat.org.uk. Since qualification Susan has specialised in working with children and adolescents working within the NHS, schools and in private practice. Susan is a Lecturer on the MA Art Psychotherapy at Goldsmiths, and on the editorial board of ATOL (Art Therapy OnLine). I will speak about the art psychotherapy work in the community following the Grenfell Tower fire. From the beginning of the establishment of a safe space following such a catastrophic rupture in containment, to the professionalising of a service. The importance of psychodynamic art psychotherapy as an intervention in this trauma will be considered through the group and individual work that took place in the immediate aftermath. I also offer some reflections on the neo-liberal economic system in which we find ourselves attempting to repair the community.

SAJNANI, Nisha

BIO — Dr. Nisha Sajnani, RDT-BCT is the Director of the NYU Program in Drama Therapy and the Director of the Theatre & Health Lab. She is the editor of Drama Therapy Review and lead drama therapist for the Parkinson’s Theatre project. The focus on her current research is on developing innovative therapeutic interventions involving the use of theatre improvisation and performance.

SANDFORD, Stephen

Masterclass: ‘Exploring the Power of Arts and Creativity to Navigate Organisations Through Times of Change and Transition’ (with Mario Eugster and Jane Hannon)

ABSTRACT — see Eugster, Mario

BIO — Stephen is a Music Therapist at East London NHS Foundation Trust, (ELFT) a large Mental and Community Health National Health Service Trust in London, which employ around 6,000 staff. He is also ELFT’s Professional Lead for c600 Allied Health Professionals (Occupational Therapists, Physiotherapists, Arts Therapists, Dieticians, Podiatrists, Speech & Language Therapists). ELFT are committed to ensuring that “enjoying work” (staff wellbeing) is a priority aim for the organisation as a whole and it’s Stephen’s role to ensure that the Arts feature as a core contribution across all areas of organisational development and staff wellbeing initiatives. He is passionate about co-produced approaches with service users to support service development.
SCHUSTER, Sarah

**Touching the Image, Healing in the Age of Terror**

**ABSTRACT** — Living with the conscious possibility of total human and/or planetary annihilation has led scholars to refer to this moment as the ‘Age of Terror’. This paper will look at the ways artistic process and art can support intergenerational healing. I will examine the politics of representation through the work of Israeli born, French psychoanalyst and artist, Bracha Ettinger, to understand strategies of aesthetic resistance to violent atrocities. Ettinger’s matrixial theory expands existing phallocentric conceptions of the feminine as a negative function, (not male), supporting feminine subjective experience. Ettinger proposes that the prenatal co-emergence with the mother lays a base for empathy and compassion. Her paintings, on Xeroxed images of the Holocaust, introduce touch as a strategy for reincorporating historical trauma and creating, “an art of compassion.” Horrific acts of violence exceed what human beings can imagine or articulate, falling outside the purview of existing forms of representation. The dehumanized subject has no means to make sense of the event and is left in a state of repeated violence and trauma. For Ettinger, the pre-articulate aesthetic encounter and the creative practice of making art provide a space for affective apprehension of distinct, but shared traumatic experiences.

**BIO** — Sarah Schuster was born in Massachusetts and attended Yale University where she received an MFA in painting. She is a tenured faculty member in Oberlin College’s Department of Art. Schuster has worked across media for many years, but she always returns to painting where she began. The subject matter of her work varies from project to project but the underlying theme throughout her painting is the intimate relationship between creation and destruction both in the natural world and in the painting process itself. Schuster was a member of the C.E.R.E.S. Gallery in New York for ten years and still exhibits her work in group exhibitions there. For several years she participated in a collaborative project that was exhibited in 2009 at the Play Studio Gallery in Istanbul, Turkey. In 2012 she was included in The 1st Ecorea Biennale in Jeonbuk, South Korea, and in 2013 participated in the 1st Changzhou China International Art Workshop and Festival. Her most recent solo exhibition was at the Thompson Art Gallery at Furman College in South Carolina. In 2014 she was invited to participate in the Langkawi Art Biennale, on Langkawi Island in Malaysia, the Qingdao Art Biennale in Qingdao, China, the China Art Industry Expo, in Beijing, China and an exhibition titled, ‘Garden of Flames’, in Changzhou, South Korea. She has served on the Committee on Women in the Arts for the College Art Association, and in 2014 was invited to be a Visiting Artist and Guest Lecturer at Nanyang Technological University in Singapore.

SHALEV, Or

**Associations Between Perception of Parental Behavior and “Person Picking an Apple From a Tree” Drawings Among Children With and Without Special Educational Needs (SEN)**

**ABSTRACT** — The present study examined and compared associations between perceptions of parental acceptance/rejection in 191 Greek school
age children (84 inclusion class students and 107 typical class students, age range 10–12), and their “Person Picking an Apple from a Tree” (PPAT) drawings. Perception of parental behavior was measured by the “Parental Acceptance-Rejection Questionnaire” (Rohner and Khaleque, 2005). Drawing content was analyzed quantitatively according to a reliable rating system called the Symbolic Content in PPAT drawings (SC-PPAT: Bat Or et al., 2014, 2017). We employed k-means cluster analysis and obtained three relatively discrete PPAT scripts. Drawing content elements and scripts were found to be associated with children's perceptions of parental behavior; these associations were found mainly among children with special educational needs (SEN) and boys. Results are discussed in terms of children's subjective experience, clinical implications, and future research directions. This study was published in Frontiers in Psychology journal.

**BIO** — Licensed Arts Therapist, working at a children and adolescents’ public clinic and leading a group art therapy for young adults with autism. Graduated her M.A. in Art Therapy Summa Cum Laude from the University of Haifa, Israel. Her art therapy training took place in various mental health institutions in Israel. She is an active member, volunteer and coordinator in the Israeli Association for Creative Arts Therapies (YAHAT). There she initiated several projects benefiting students and young professionals.

**SIEGEL, Linda**

**Mastarclass: Mothers and Others: The Art and Drama of Connecting. An Arts-Based-Developmental Approach to Intergenerational and Complex Trauma with Under-Resourced Communities’ (with Marlize Swanepoel)**

**ABSTRACT** — Linda Siegel and Marlize Swanepoel have both worked with marginalized communities that generally do not or cannot reach out for therapeutic help. These under-resourced communities include people who have experienced severe traumas in different ways and for different reasons and who are from different cities with different cultural heritages. Yet, the stories are similar. The theme of “Mothers and Others” refers to Sarah Hardy's seminal book of the same title, which inspired Linda and Marlize to utilize her hypothesis that states that due to the uniquely long duration of human childhood, if human babies found themselves in an environment that is severely lacking in resources, they will need more than the care of a primary caregiver – their very survival is dependent on their community. Linda and Marlize will explore how these universal concepts of the safety base of the original couple ('Mother') as a place of holding and repair, as well as the seeking of connection with community ('Other') to access resources and receive support, as is applied to their psychotherapeutic practices. As theoretical concepts in clinical practice, the one does not necessarily exclude the other, and the therapeutic process often fluctuates between the two. In other words, in order to access the ‘other’ (community) as a resource, it is essential that the individual examine internal rhythms within ('Mother') as a source for utilizing or connecting with the external rhythms without. Moving between an early infantile holding space and connecting with the world outside this space is a dynamic process which will be explored in theory, practice and experiential processes.

**BIO** — Linda Siegel is a NY licensed and board certified art therapist, a NY licensed Minister of Spiritual Counseling, a certified child and adolescent psychotherapist, certified parent-infant psychotherapist, and a certified psychoanalytic couples psychotherapist. She is a full-time tenured professor at Pratt Institute in the Graduate Creative Arts Therapy Department, where
she was formerly art therapy program director. She has taught art therapy in the Dominican Republic, where she created an introductory art therapy program and has taught and presented clinical work in Argentina, Chile, the UK, and throughout the US. She has 34 years of experience working with a variety of populations in clinics, hospitals, schools, and in a private psychotherapy practice in Brooklyn, NY, and more recently, Beacon NY. Ms Siegel is a published author and an exhibiting artist. She will begin her Doctoral studies in 2020.

SMITH, Cerrita

The Same Other: An Exploration of Music Therapy Skill-Sharing Work Across Borders and Cultures

ABSTRACT — Music therapists are increasingly becoming more involved in voluntary work in war torn-countries. However, there is minimal research about music therapy in post-war areas, although some research around music therapy and collective trauma has been undertaken. This presentation will explore the experiences of the music therapist that established and delivered a skill-sharing project in an African country formerly ruptured by genocide. The presentation will outline how the therapy work towards re-establishing connections between generations and will explore the impact of trans-generational and historical trauma. It will also discuss the therapist’s experiences and challenges around integrating in different musical contexts, and exploring connections between cultural and racial identity. It will discuss the boundaries and intersection between therapeutic input and skill-sharing. Finally, it will discuss how the music therapy skill-sharing project came to inform the clinician’s clinical practice in the UK.

BIO — Cerrita Smith is a Music Therapist, Clinical Supervisor and Lecturer based in the UK. She trained as a Music Therapist in London, UK, at the Guildhall School of Music and Drama. Since qualification, she has worked across a broad variety of settings in the UK including, within adult mental health and substance misuse in the NHS; and with vulnerable children and families in schools, the charitable sector and in private-practice. Cerrita is has published in national journals and has presented her work extensively nationally and internationally. In 2017 she established and led an international development project in East Africa, and was invited to deliver a subsequent project in 2018 following its success.

SMULYAN, Glenn

Art Therapy as an Effective Tool for Exploring Sex, Sexuality and Pleasure with Sexually Marginalized Populations

ABSTRACT — There is resistance from providers and educators to acknowledge what a significant role sex, sexuality and pleasure may play in ones life. This research presentation looks at if art therapy can be utilized as a tool to support individuals, particularly those who have been sexually marginalized communicate about sex, sexuality and pleasure. The presentation will share research findings and participants will be asked to consider the importance of sex-positive approach in their clinical practice.

BIO — Glenn M. Smulyan MPS, ATR-BC, LCAT - A Creative Arts Therapist whose clinical practice is deeply informed by and rooted in trauma informed
care, harm reduction, intersectionality, sex positivity and body liberation. Glenn holds a Masters Degree in Art Therapy and Creativity Development from Pratt Institute and completed research on Art Therapy as an Effective Tool for Exploring Sex, Sexuality, and Pleasure with Sexually Marginalized Individuals. Prior to focusing on teaching and private practice Glenn was the senior supervising counselor at the Hetrick-Martin Institute working with LGBTQIA youth. Glenn has presented at Philadelphia Transgender Health Conference, Apres Coup: Transforming Trauma into Art, and the Hetrick Martin Institute Providers Summit. Glenn teaches at Marymount Manhattan College and Pratt Institute.

**STERGIOU, Mayra**

**Applied Puppetry in Mental Health: Engaging the Unspeakable (with Anastasios Gaitanidis)**

**ABSTRACT** — see Gaitanidis, Anastasios, Dr

**BIO** — Mayra is a Theatre Director, Dramatherapist and performer/puppeteer. She trained in Lecoq Physical Theatre and Devising Performance at London International School of Performing Arts (LISPA), in Dramatherapy at University of Derby, UK and been artist in residency at Institute Internationale de la Marionnette in France. Since 2013 she is the Artistic Director of Vertebra Theatre. She has performed and directed plays in numerous theatres and festivals in UK and Europe such as Little Angel, Tristan Bates, Chelsea Theatre and curated ‘Homeland’ at Nour Festival for Middle East and N. African Theatre. Since 2004, she works with groups across the spectrum of age in prisons, schools and mental health settings. In 2017 she directed ‘Dark Matter’ that received 4 and 5 star reviews at Edinburg Fringe and Tristan Bates and currently is in European Touring. She teaches puppetry and physical theatre workshops and is currently working as dramatherapist with homeless at Crisis UK and with people at the end of life.

**SUMMER, Daniel**

**When Everything Falls Apart; Finding a Sense of Place Amongst Emotional Turmoil (with Dr Colleen Co’Carew, Dr Devon Govoni )**

**ABSTRACT** — see Co’Carew, Colleen, Dr

**BIO** — Dr Dan Summer received his doctorate in Expressive Therapies from Lesley University in 2018. He is currently faculty at Caldwell University in the Counseling and Art Therapy Program. Dr. Summer has published work on resilience using therapeutic theatre as an intervention. He has also written a chapter on art therapy with inner-city youth, and on Developmental Transformations ( a method of drama therapy). Dr. Summers research interests include mental illness stigma and the impact on adolescents, the phenomenological process and journey of art therapists/counselors, and social justice advocacy.
SWANEPOEL, Marlize

**Bridging the Divide Between Practice and Research: The Resilience Focus Arts- based Dialogues (RAD) Approach for Transgenerational Trauma (with Dominik Havsteen-Franklin)**

**ABSTRACT** — see Havsteen-Franklin, Dominik

THURSTON, Scott

**‘I is an other’: Encountering the Self as Other in Expressive Arts Practice**

**ABSTRACT** — In 1871, the poet Arthur Rimbaud declared in a letter ‘je est une autre’ [I is an other] – an articulation which has resonated in literary history ever since and which finds a therapeutic analogue in Dialogical Self Theory. The materiality of art allows one to encounter oneself (or one’s selves) as other, and this distance enables perspective, insight and understanding. I want to approach the central questions of the conference from the point of view of a poet moving into interdisciplinary artistic practice as a dancer, and also involved in projects relating to the role of expressive arts in therapy. What is gained in the transition from one art form to another? How is otherness re-encountered, re-exposed, to be made available for critical and personal reflection? Some of these questions have been made possible by my reading of Daniel Stern’s notion of vitality dynamics, but Carrie Noland’s critical poetics of gesture has also been useful for developing a dialectical understanding of the relationship between the textual and the embodied self. I want to trace this journey through poetry, dance, theory and practice to propose a vision for art and the artist’s role in culture which sees no divergence between wellbeing and cultural practice, and which cultivates radical empathy through a committed practice to encountering otherness through creative work.

**BIO** — Scott Thurston is a poet, mover and educator working in higher education in Manchester, UK. He has published fifteen books and chapbooks of poetry, including three full-length collections with Shearsman: Hold (2006), Momentum (2008) and Internal Rhyme (2010). More recent work includes Poems for the Dance (Aquifer, 2017), Draft Vicinity (Knives Forks and Spoons, 2018) and We Must Betray Our Potential (The Red Ceilings, 2018). Scott is founding co-editor of open access Journal of British and Irish Innovative Poetry and co-organized the long-running poetry reading series The Other Room in Manchester. Since 2004, he has been developing a poetics integrating dance and poetry which has seen him collaborating with dancers in Berlin and New York as well as in the UK.
TRUJILLO, Juliana

“Do You Hear the Cries of the World? Because They are Deafening.”: Collective Replication Of Trauma and How Energetic Principles Manifest in the Body Through the Matrix of Domination at the Macro and Micro Level of Living and Conscience

ABSTRACT — This workshop will explore the energetic replication of trauma throughout history, society, institutions, families, relationships to others and Self. Specifically, how trauma impacts the physical/energetic composition of living beings. Consider the visualization of a domino effect or vibrational force that moves through all living things. We will consider traditional Western forms of mental health and South American Indigenous Shamanism. These realms of healing must be considered to show how peoples around the world have developed healing rituals/structures to serve their communities. We need and must continue to validate trauma and recognize all its short and long term implications in order to heal ourselves, society, Mother Earth. We can no longer ignore that we are spiritual beings who are only here for a short while. We are called to live much simpler lives than the ones we are living. The presenter will demonstrate how we as a collective are being called back to Mother Earth and ancestral forms of living. That by the historical divisions people have created from their higher power, Mother Nature, and each other we have inherently robbed ourselves of the most profound personal experience of contemplating our interconnection to everything.

BIO — Juliana Trujillo is a Colombian immigrant to the United States who has always felt between two countries and between two cultures. Ms. Trujillo is a NY state licensed and Board-Certified Art Therapist. She currently works for The St. Nick’s Alliance creating an Early Childhood (2-5 year olds) program that supports children and families’ social and emotional development. Juliana provides direct clinical services to the children, families, and educators utilizing her training as an Art Therapist to engage her clients and foster a relationship to the transformative possibilities found through the creative process. She has worked as an off-site supervisor for first year Art Therapy students in the Graduate Creative Arts Therapy Department at Pratt Institute. She has a lifelong dedication to researching indigenous and ancestral forms of shamanic healing. Currently she is studying Gaita music of her native country, Colombia, in an effort to connect with her mestiza roots and promote decolonization of the body and mind.

WATLING, Rosamond

Silent Poetry: Art Therapy and Schizophrenia (Poster Presentation with Lana AbuSamra)

ABSTRACT — see AbuSamra, Lana

BIO — Rosamond Watling is a cognitive psychologist, who leads the BSc Psychology program at Regent’s University London. Rosamond gained her PhD at Goldsmiths College, University of London, investigating visual attention in patients with right-hemisphere brain damage. She is passionate about all things brain-related, and is particularly interested in brain damage and psychopathology.
Thinking about Grenfell: Grenfell Outreach Arts Psychotherapies Team (with Claire Grant)

ABSTRACT — see Grant, Claire

BIO — Elaine Zaple Gulliver is an HCPC and UKCP registered Art Psychotherapist (MA) based in London, UK where she established an art therapy service in the aftermath of the Grenfell Tower disaster. She works for CNWL NHS Foundation Trust in the Grenfell Outreach Team and runs a private practice offering clinical supervision and art therapy for individuals and organisations. Elaine is also an award-winning fine artist, she exhibits regularly and in 2018/19 was the curated artist at the renowned Harvey Nichols OXO Tower Restaurant, London. Elaine originally trained as a State Registered Nurse, she also holds a BSc. Hons in Psychology and Post Graduate Diploma’s in Counseling and Fine Art and Sculpture. During her career she has worked in the NHS, private sector and charities in the UK, Middle East, South East Asia and Kenya. Elaine has specialised in perinatal mental health and also piloted art therapy in Mombasa for severely marginalised children and adolescents.