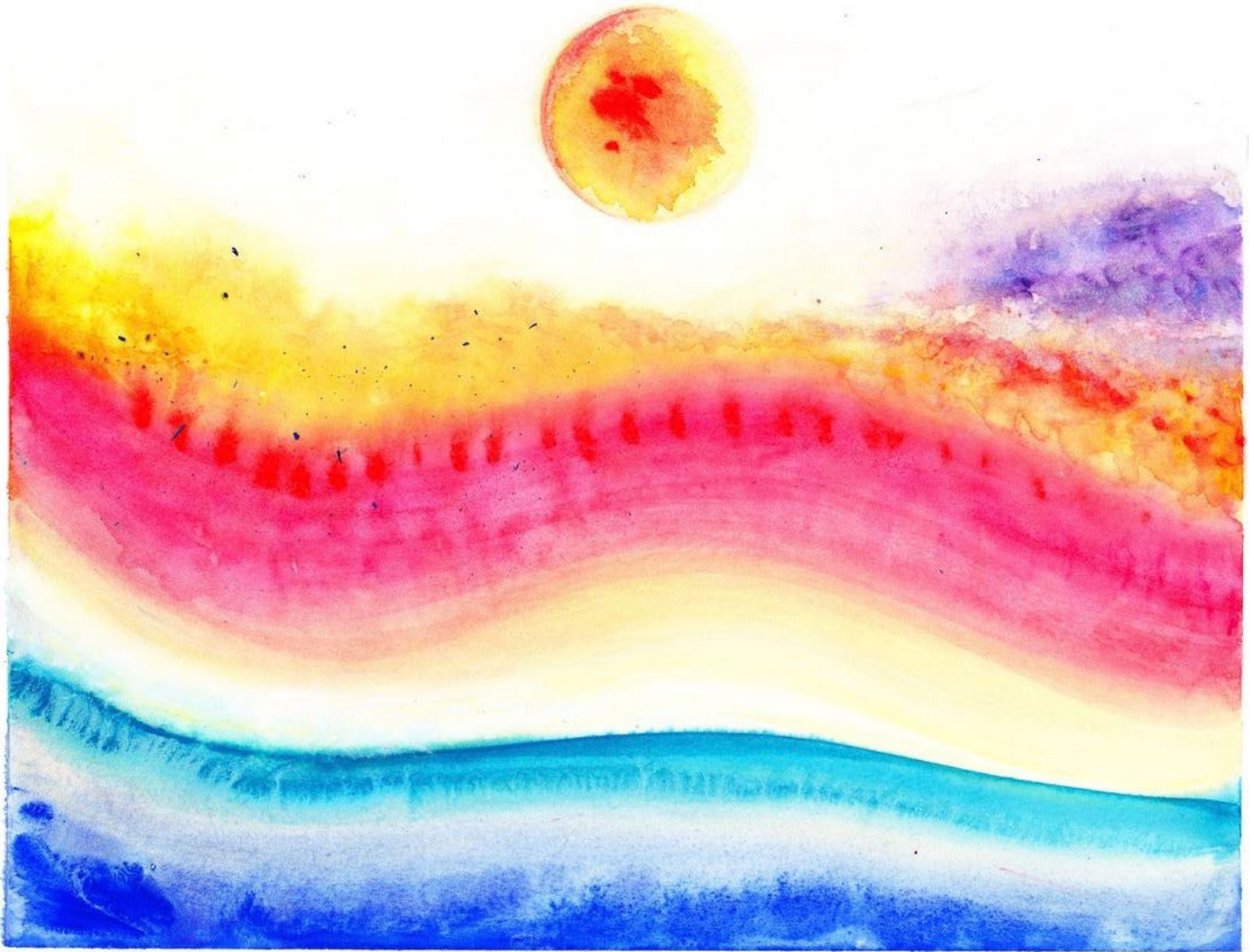


ENVISAGE

The Canadian Art Therapy Association Online Magazine Volume 2, Issue 1



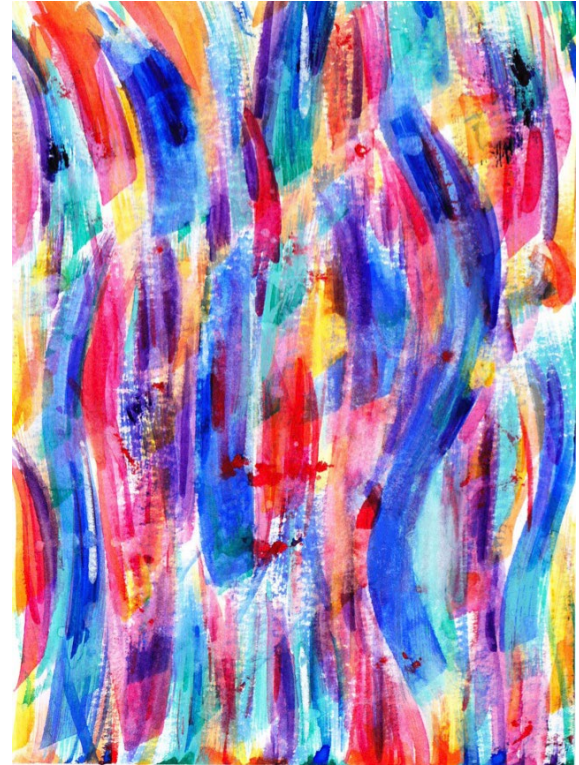
TOWARD JUSTICE & HEALING

>> **Creative engagement for social change:** Reflections, response art, activism. >> **For others and ourselves:** Healing through spirituality, mindfulness, photography, collective practices.

ENVISAGE WINTER 2019

*Showcasing the
visions, insights, and
innovations of art
therapists in Canada
and beyond.*





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edited by Tuula Heinonen, Deana Halonen, and Elizabeth Krahn

COVER ART: *LIGHT OF UNITY*



Fiona Elizabeth Armstrong
Ottawa, ON

Above, left to right:

Ocean of Lights

Bark of Trees

See more of Fiona's artwork on p. 11

President's Message



Amanda Gee
Interim President
BFA, DTATI, RCAT, RP
Toronto, ON

I am excited to be writing my first message in this beautiful magazine, *Envisage* Vol. 2, Issue 1, as your interim president. As you may know, Haley Toll has taken a leave from her role as CATA's president to take on the role of editor for our journal while we continue to search for a new editor. As the vice president I have stepped into the position of interim president, and I am excited for this new experience.

I thought I should take a moment to introduce myself. Originally from the Maritimes, I am now living in Toronto, Ontario, with my husband, my two kids and my dog. I studied at the Toronto Art Therapy Institute, graduated in 2006, and now practice full-time at a community living organization.

I wanted to take a moment to thank Pamela Whittaker and Sherry Beaumont for the new special issue of the journal. I received my print copy this week. It's always such a joy to find the journal waiting in my mailbox. Special thanks also goes out to Stephanie Godel for her amazing work as social media chair, as well as to Patricia Ki for putting this beautiful magazine together. It is so inspiring to see and read about all of the great work people are doing out there. A big thank you to all of our volunteers who keep CATA moving forward.

I will leave you with some of my art. Crows bring me joy. They remind me of my home and of my family. I hope that people are able to find some warmth and light this winter, as well as time to create. I look forward to spring and further to the 2019 conference in Calgary. Hope to see you all there. ●



Crows, 2018, mixed media on wood

Editor's Note



Patricia Ki
Editor/Designer
RCAT, RSW, PhD Cand.
Toronto, ON

The heavy precipitation of ice and snow that we have been experiencing across the country over the past couple of months has not dampened the creativity of our community. We are excited to introduce the largest issue of *Envisage* thus far, rich with images and stories involving a diversity of art forms and topics. Particularly, our passionate contributors in this issue brought our attention to the importance of engaging in social justice work as art therapists. Theresa Zip, Marcela Boechat, Dr. Chioma Anah, as well as the excerpt we have the privilege to reprint from the book *Expressive Arts for Social Work and Social Change* (2019), share thought-provoking images and discussions in bearing witness to injustices and declaring a commitment to social activism. Justice and change are also inextricably connected with practices and processes of healing. Valerie Maty, Susan Spyker, and Ming Lai document and reflect on the journeys of individuals who courageously attend to difficult experiences in order to find ways to heal, while Lori L. Deeley, Elise Laviolette, and Petrea Hansen-Adamidis delve into mindful practices of support and care for the self. The work of our cover artist, Fiona Elizabeth Armstrong, offers us an opportunity to reflect on the connectedness between our own restorations and that of the natural world around us.

Engagement with the work of justice and healing is particularly relevant and urgent in our time. A book I was introduced to recently, *Against Purity: Living Ethically in Compromised Times* by Alexis Shotwell (2016), suggests attending to histories of oppression in order to craft collective practices of responsibility in the present that point to “widespread future flourishing”

(p. 18). Reflecting on this framework, I have begun an altered book project (image below) that explores the persistent efforts of resistance and regeneration within landscapes that have been devastated by injustices and overshadowed by pain. It continues to be a work in progress.

May *Envisage* continue to grow as a collective space where we can inspire and encourage each other. ●



CALL FOR CONTRIBUTORS: *ENVISAGE* SPRING 2019

Envisage is published online three times a year, coordinated by a team of dedicated CATA volunteers, with rich and engaging contributions from the Canadian and international art therapy community. The magazine is not only a vibrant platform for art therapists to be recognized for their work and learn from each others' diverse practices, it is also a valuable tool to promote the innovative work of art therapists in other professional fields and communities. Please feel free to send us your work anytime, or if you have an idea for contribution but have questions, please don't hesitate to email us, we would be happy to collaborate.

We are seeking articles and artwork for the Spring 2019 issue, scheduled to be published in June. Please follow the guidelines below.

We welcome contributions on (but not limited to) the following topics:

- Articles on art therapy programs or projects
- Reflections on art therapy theories, approaches, practice experience, therapists' own art-making process
- Book reviews
- Artwork and poetry
- News from CATA committees, art therapy schools, and affiliated organizations
- **Have a great project to share but no time to write?** We'd love to learn more about your work and interview you!

For Articles / Written Work:

- Maximum 1500 words
- Submissions in French are welcome!
- Please send files in Word format (avoid sending PDFs)

For Artwork:

- Please send images in JPEG format
- Please include a short statement with the artwork
- Please ensure that the files are clearly labelled with the titles of the artwork

Photography:

We're always looking for images to accompany articles (e.g. abstract, texture, landscapes, weather, bokeh, etc. See the following pages for examples!). Send us your photos in JPEG format, when they're used you'll be fully credited as contributor.

For All Submissions:

Please send a photo of you, along with your credentials (as you'd like to be recognized), and where you're located.

SUBMISSION DEADLINE: May 10, 2019

Please email magazine@canadianarttherapy.org

Join Our Editorial Team!

Join us as the publication expands and grow! We're looking for help with the following:

- French-English translation

Send us an email at the address above if you're interested!

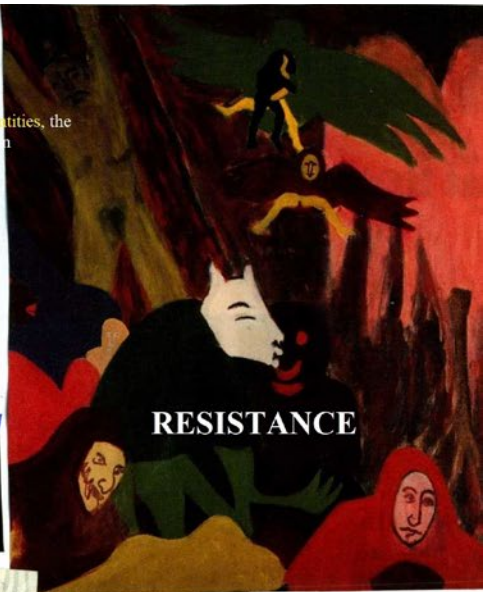
We have to confront the realities of race and the role it plays in America. America has NEVER confronted how deeply embedded race is in our country

THE SPLIT OF LIFE

POWER: Economical, Political, Cultural.

Understanding intersectional identities, the meaning of privilege & oppression

TRUTH Telling



RESISTANCE

WHO AM I?
WHO ARE YOU??
WHO ARE WE???

Dangerous Rhetoric

WE ARE ALL RESPONSIBLE FOR EACH OTHER

TALK

The antidote to government by a powerful few is government by organized, energized many.

The Black Family In the Age of Mass Incarceration

Policies that threaten the rights of women, older adults, LGBTQ members of society, people of color, immigrants, refugees, Muslims, and many less powerful members of society

ART & SOCIAL ACTIVISM

BY CHIOMA ANAH

To all the social justice warriors out there, who continue to push towards justice, although these are challenging times, keep speaking out against injustices because every human being matters.



Previous page: *TRUTH Telling & Dangerous Rhetoric*, 2018
Mixed media on paper (collage/digital art), 11"x14"

Left: *Due Process*, 2018
Mixed media on paper (collage/digital art), 11"x14"

FOR DECADES, artists have reflected on the social ills of their times through their art and poetry. Artists are observers, social critics of the world around us; they are also natural agents of change, particularly in times of great unrest and turmoil. We are currently living in a time of extraordinarily difficult sociopolitical circumstances in America. We have witnessed the unleashing of a series of unjust legislations and policies that threaten the rights of women, older adults, LGBTQ members of society, people of color, immigrants, refugees, Muslims, and many less powerful members of society. The realities we live in today's society make social activism even more relevant for us as members of a human family, as well as part of the art therapy profession. As a social justice advocate, artist, and a TRUTH Teller, there is no such thing as a single-issue struggle; everything is connected, and I am active in a myriad of social justice causes. The four pieces of artwork presented here are a reflection and social commentary on historical racism and its consequences: systemic oppression and racial micro-aggressions, sexism, as well as the daily injustices suffered by individuals, groups, and communities living on the margins of society.

To all the social justice warriors out there, who continue to push towards justice, although these are challenging times, keep speaking out against injustices because every human being matters.

"Be bold, be courageous. Never be afraid to speak up and speak out. Together we can build a more perfect union." — Civil Rights Leader and U. S. Representative John Lewis for the state of Georgia (2018)

>>>



BE BOLD.

Be courageous.
Never be afraid to
speak up and
speak out.



Dr. Chioma Anah EdD, ATR, LCPC-S, NCC, ACS is the founder & CEO of PerceptA Therapeutic & Training Center, LLC, located in Towson, Maryland, USA. Dr. Anah has over 15 years of counselling and art therapy experience, specifically using art with clients as part of a healing approach and intervention to treat cultural and racial oppression and daily racial microaggressions. Dr. Anah is an adjunct faculty member at Argosy University, Northern

Virginia. Her research interests are social justice advocacy, racial microaggressions, the psychology of racism, and art and creativity as tools for healing. Dr. Anah is a founding member and the first president (2018-2019) of Maryland Counselors for Social Justice (MCSJ), and a proud alumna of the Johns Hopkins University School of Education in Maryland, USA.

Some of this artwork was part of a presentation given at the 49th Annual American Art Therapy Association (AATA) Conference on November 3, 2018 titled "Still I Rise: Reflections of an Artist's Journey as Social Activist". ●

From top:

No Human Being Is Illegal, 2018

Mixed media on paper (collage/digital art), 11"x14"

Our Struggle Is the Struggle of A Lifetime, 2018

Mixed media on paper (collage/digital art), 11"x14"





JOURNEY

BY MARCELA BOECHAT



Marcela Boechat is an art therapist (Toronto Art therapy Institute), postgraduate in Creative Processes in Words and Images (Brazil, Puc Minas) and professional photographer. Marcela came from Brazil to Canada in 2015 to pursue the dream of using art as a primary mode of expression. She has co-facilitated groups at institutions focused on immigrant and women's

health issues such as YWCA, Women's Health in Women's Hands, Barbara Schlifer Clinic, among others. Marcela has lived and worked in Germany, United States, and India, and is now based in Toronto, ON. ●

Previous page: *Journey*, 2017. Collage.

This collage was made as an art response to the work of a group of women who have been abused or harmed by violence.

Above: *Sewing hearts*, 2016. Sewing on paper.

Artwork made in a transitional moment of my life reflecting the struggles of an immigrant's life. The initial track of dots is the flight route of my journey from Brazil to Canada.

Right: *From Within*, 2017. Oil pastel on paper.

Part of a series of drawings called *Drawing from within*, inspired by the utopic ideal of tropical paradise and how Brazil, my country of origin, is described. I've built a personal oasis with surreal colours and human figures.



art-based research

ON TRAUMATIC BRAIN INJURY BY SUSAN SPYKER



Susan Spyker
Wetaskinwin, AB

These are three masks created while researching traumatic brain injury. The masks represent the significant partners of individuals who have sustained and have been changed by traumatic brain injury. Each mask was developed in response to reading the memoirs, blog posts, and comments left on websites. The stories touched my heart and spirit and taught me so much about myself and the lives of humans that may or may not be seen from the face that is presented. ●





Fiona Elizabeth Armstrong
Ottawa, ON

Left: *Transformation of Grass*

Right: *Untitled*

Currently studying at the Kutenai Art Therapy Institute via distance education, Fiona's art is often inspired by the beauty and intricacy of nature, and she draws inspiration from various spiritual sources including the Bahá'í Faith. ●



Theresa Zip RCAT,
MA, BEd
Edmonton, AB

I See You, 2013. Mixed media on
masonite board, 24"x24"

I created this collage/painting in response to attending a day at the Truth and Reconciliation hearings at Maskwacis (formerly Hobbema) in July 2013. The people's stories hit hard, and materials applied directly to the board helped me to witness before the raw feelings could be obscured. ●



39TH ANNUAL CATA CONFERENCE

*mending what is broken
between us*

Montreal

OCTOBER 12-14, 2018

We thank everyone who shared images and reflections from the conference! Hope to see you next year in Calgary, AB.



<<< **Amanda Gee (ON)**

From left: Opening ceremony at St. Jax; self-care workshop with Katie Hanczaryk

Caroline Compeau (QC) >>>

From left: Workshop in the Concordia Art Hive; artwork in the garden of St Henry Art Hive

Previous page: Keynote art-making at St. Jax.



<<< **Haley Toll (NL)**

From left: Photobooth at the banquet; banquet at the Montreal Museum of Fine Arts; keynote art-making at St. Jax



<<< **Stephanie Godel (AB)**
 From left: Artwork from keynote; *The Art of Walking* workshop with Pamela Whitaker


Janis Timm-Bottos (QC)
 2 from right: *The Art of Walking* workshop with Pamela Whitaker



Susan Spyker (AB)
 Above: Layers of tangled, beautiful and textured colours and shapes each informing the other. Nesting, rubbing, line and solids — all glimpses into the significance and connections of people and place in one space and time of my life.



Rachel Chainey (QC) >>>
 From left: St. Henry Art Hive gathering ●



The Mindful Loop

BY LORI L. DEELEY

Employing Mindfulness-based Art therapy in Recovery



**Lori L. Deeley BFA/
BAE, MEd, DTATI
(thesis pending)
Kippens, NL**

SEVERAL MONTHS AGO, I was struck by a motor vehicle while riding my bicycle and suffered mild concussion, whiplash and soft tissue damage in my neck and shoulders. During recovery I experienced symptoms common to traumatic brain injuries including dizziness, physical exhaustion, physical and cognitive impairment, pain, and rumination. Mindfulness-based art therapy (MBAT) combines mindful practice and ideology with the theory and techniques of art therapy. By utilizing MBAT in my recovery I would be taking advantage of these two modalities to encourage “the activation of the body’s rest and repair system—which is associated with balancing improvements in psycho-physiological self-regulation, increased attention, memory, and decision-making skills, positive emotional states...” (Peterson, 2014). This article outlines the process I utilized in my recovery and the inherent benefits to my mental and physical well-being.

Over the first four weeks of my recovery from the bicycle/vehicle accident, I planned and completed a doodle rug project as a daily mindfulness-based art practice challenge. This process served as art therapy for pain management as well as assisting in my physical and mental health recovery from the accident. Attending to the task I had set out for myself, I could focus on the creative process as opposed to ruminating on my physical and emotional symptoms. Margaret Jones Callahan (2016) sees Mindfulness-based art as a “practice of holding one’s awake attention fully in the present moment, non-judgmentally, while in the act of creating and expressing.” >>>



Previous page: Completed rug.

Left: Dyed cotton drying on a clothes line.

Being in the present, I had to also be attuned to my body and not work too long at any of the steps of the process. My body and mind had to heal, so I had to be present and not get lost in the calming rhythm of this work to the detriment of my health.

The following is a step-by-step explanation of the process I used to create the doodle rug and how it can be used as mindfulness-based art therapy. Rug-hooking, like the recovery process itself, takes time and cannot be rushed. Sitting with these processes utilizes a mindful patience and acceptance of what is.

The Process

1. Dividing: 100% white wool was washed, hung to dry and then snipped at equal increments along the length of fabric. With deliberation, the fabric was then slowly and carefully torn to the breadth along the warp and weft of the weave into sixteen equal strips.

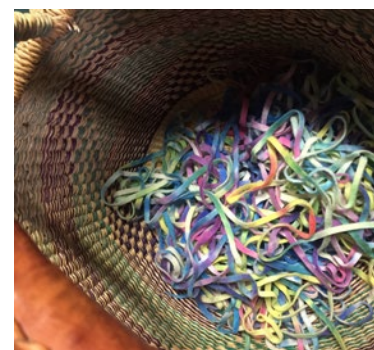
With each exhalation, the fabric was held in two hands on either side of the cut and ripped towards the body. When the breath ran out, the ripping stopped and resumed with a new breath. This served as a self-regulation exercise, slowing the breathing, and calming the body and mind.



2. Dyeing: Dye recipes were researched and three major colours are chosen: magenta, yellow and turquoise. Materials were assembled and brought to the kitchen. The fabric strips were crumpled into Mason jars and the dye randomly dripped along the inside of each jar. The jars of fabric were microwaved for 3 minutes at a time. The microwaving sets the dye, so that the added colour does not bleed into the prior colour. More dye was added and some colours were allowed to bleed. The

idea of allowing the colours to react and interact came from Carl Rogers' (1954) "view of creativity as inclusive of experiential openness, a relational value of feeling tone, and open-hearted playfulness." The dying process took about two hours. The strips were then hung out on a line to dry. This was cold work as spring had refused to come to Newfoundland that year.

3. Cutting: a Fraser wool cutter was used to cut the fabric into strips and let it fall into a basket and allowed to mix. The cutting is a repetitive and relaxing activity set up by the rhythm of the act. It was exciting to see how the strips of dyed fabric transformed as they were cut and landed in the jumble of other colours.



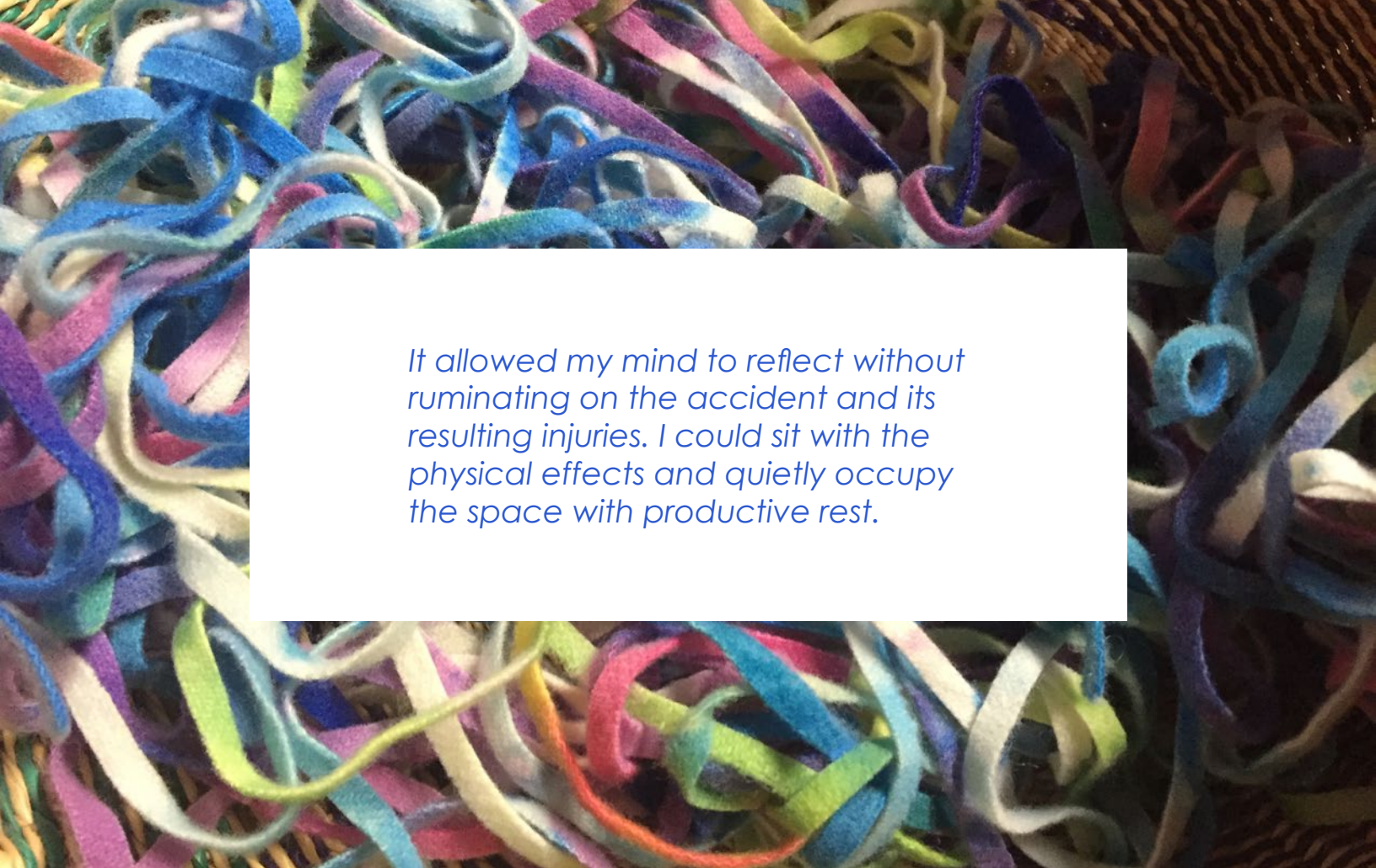
4. Design: A random "doodle" of squiggles was drawn on unbleached, linen burlap. I use burlap because it is much softer, less scratchy and does not contain any chemicals of traditional "brin" burlap. A "skirt" of scrap cloth was sewn around the edges of the burlap to extend the fabric, making it easier to fit in the hoop. A large wooden quilting hoop is used to hold and stretch the burlap design. A small pair of scissors and rug hook are the only other tools required for this simple craft.



5. Hooking: Creating a hooked rug is a simple, slow, repetitive process of pulling small loops of wool fabric up through the holes between the warp and weft of a piece of burlap. Often the hooker must pay careful attention to colour choices, shading and design. I intentionally chose a doodle rug for my mindful practice because there is an element of chance and a letting go of control. Although the dyed strips of wool were randomly mixed, the common colour scheme lent a cohesiveness to the design. >>>



Rug-hooking, like the recovery process itself, takes time and cannot be rushed. Sitting with these processes utilizes a mindful patience and acceptance of what is.



It allowed my mind to reflect without ruminating on the accident and its resulting injuries. I could sit with the physical effects and quietly occupy the space with productive rest.

As I blindly dipped my hand into the basket, I would pull a strip out at random and hook it into the burlap. There is still a decision-making process at work, but I tried to not to overthink the process and let it unfold naturally. This activity was approached with an open and curious mind of “non-judging, patience, beginner’s mind, trust, non-striving, acceptance, and letting go/letting be” (Kabat Zinn, 2009). Each day I spent 30 to 60 minutes hooking loops into the burlap, adding to the previous day’s work.

6. Finishing: The completed hooked rug was wrapped in a damp towel overnight. In the morning I unrolled it and steamed it with an iron. This process relaxes the fibers and softens the rug. I pressed the raw edges under and then laid it flat to dry. The next day, I hand stitched the raw edges under and sewed a label on it. The act of hand sewing is a slow, mindful

process as well, which cannot be rushed. Rather, it is a process which can be savored in the meditative state it can induce. When a finger is pricked by the needle, the body is brought out of this state but one can let this momentary pain come and go. It is all part of the process.

Summary

The month long, mindfulness-based art therapy practice was a slow, engaging process that allowed the space and time for the healing of my body and mind. It allowed my mind to reflect without ruminating on the accident and its resulting injuries. I could sit with the physical effects and quietly occupy the space with productive rest. Engaging my body and mind in this gentle activity afforded me a healthy way of coping with this challenging event in my life. ●

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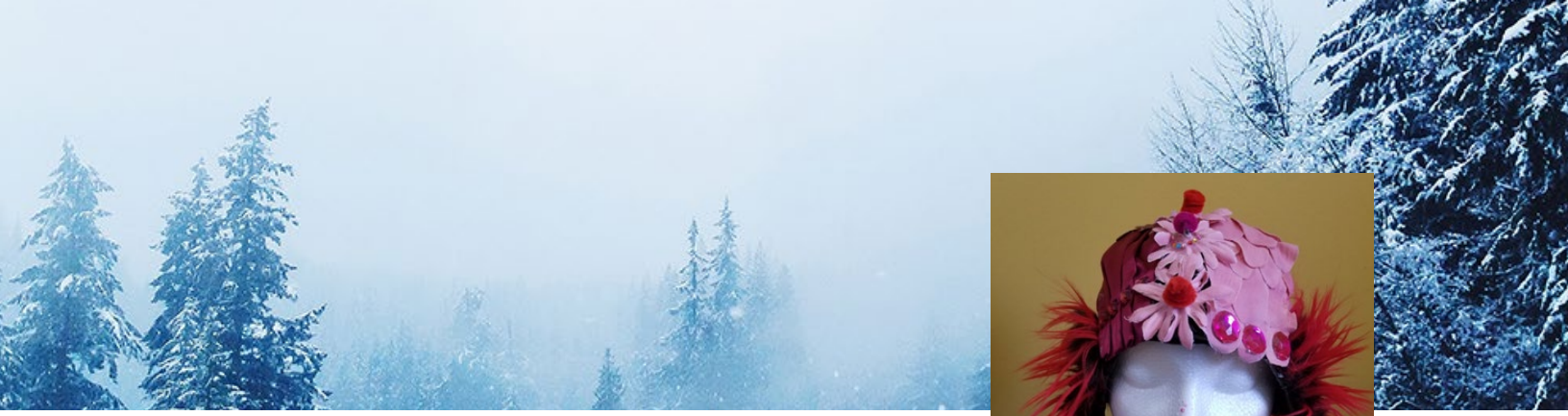
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Putting a Cap on Cancer

BY ELISE LAVIOLETTE





Elise Laviolette BA, MSc Psych, MC:AT is an art therapist and registered psychotherapist (qualifying). She is also a registered SoulCollage facilitator and visual artist. She lives, works, and creates in Ottawa, Ontario.

CANCER HAPPENED TO ME LAST YEAR. It seems like a good way to describe cancer, as something that happens to you. It encapsulates the sense of powerlessness and apprehension I experienced when confronted by a force that felt so much bigger than me despite all my healthy habits.

I initially sought refuge in my rational mind where I could soothe myself with the illusion of control. It didn't take long for the artist in me to turn to another force that I have often experienced as more profound and infinitely wiser than my racing rationality. I have known creative energy to be vast, healing, and even divine. Like many of my fellow art therapists, I have seen the way art can massage ideas, intentions and states of being into reality. I know that what happens on the canvas (in whatever form it takes) can happen in real life. I have experienced first-hand a state of imagination where anything is possible and a state of creation where everything is possible. For me, art is at the center where everything is alive.

I knew that art would act as a faithful and uplifting companion. I was inspired to make a hat for each week of treatment.

As I moved through chemoradiation treatments, I knew that art would serve as a compassionate and non-judgmental container for the myriad emotions I was experiencing. I also knew that art would act as a faithful and uplifting companion. I was inspired to make a hat for each week of treatment—five in total. I also made hats for the lovely people who accompanied me to my weekly chemotherapy treatments. I started each hat with a clear intention and I deliberately used the creative process to weave this vision into my reality. I used my vivid imagination to envisage healthy tissue and to visualize ways to soften the harshness of the chemoradiation. I then used the act of creation to breathe life into my vision by including a prayer in every fold, cut, stitch, and bead of glue. I used prayer because it comforted me but mantras, mottos, poems, or songs work equally well. All my hats incorporated healthy lymph nodes in some form and they all contained pink for softness and health. >>>



Week 1: Aviator Hat. Repurposed shirt, ribbon, silk flower petals, and pipe cleaners. This hat summoned my sense of adventure and brought forth the courage I needed to undergo treatment.



Week 2: "Gyne" Hat. Pencil crayon and rhinestone stickers on ripped up hospital instruction manuals. This hat allowed me to vent my frustration with a system that seemed to be failing me and to envisage a more positive outcome.



Week 3: Fascinator Hat. Repurposed wool coat, felt, and beads. This hat encouraged me to remain open and fascinated by a treatment protocol that felt so harmful and depleting.

The hats held space for my fear and courage, my frustrations and hopes, and my challenges and blessings. They bore witness to my moments of constriction and my experiences of expansion.

Although I approached each hat with a clear intention, they took on a life of their own as I allowed plenty of room in my creations for the innate wisdom of the art process to emerge.

Both the hat-making process and the hat-wearing process provided benefits beyond my initial expectations. The hat-making process connected me with my capacity for self-compassion, my sense of adventure, my quirkiness, and my inner calm. The hats held space for my fear and courage, my frustrations and hopes, and my challenges and blessings. They bore witness to my moments of constriction and my experiences of expansion. The creative process reminded me to honour my unique way of connecting with my deep reservoir of resilience. It is my creative and playful mind that leads me home to me. In this state of mind, I show up with the strongest aspects of myself lovingly embracing the parts of me that need my presence most. It was in this state of being that my essence was able to shine through the density of cancer. As I look back on my journey through cancer treatment, I am very grateful for these moments of connection with myself.

The hat-wearing process connected me with my fellow humans, cancer patients, and hospital staff. What I put out into the world via my hats came back to me tenfold. Most times, my hats served as an invitation for people to share with me their positive outlook despite a very challenging situation. My quirky headpieces brought joy to most people who crossed my path. These individuals then shared their joyful disposition with me, something that greatly bolstered my ability to handle my daily treatments. On a day I will never forget, my wearable art created the opportunity for a stranger to put her arm around me and offer me greatly needed words of encouragement. I benefited so much from the sprinkles of joy created by my art therapy hats that I wanted to end my final session of chemotherapy with sprinkled synchronicity. To help drag myself to my last chemotherapy appointment, I picked random words of encouragement and fashioned them into propellers for my aviator hat. I then brought three dozen roses (pink for health and softness) with a word of encouragement attached to each stem. The receptionist took care of distributing the roses to every patient on the ward. It was my way of acknowledging all the brave individuals facing their own journey with cancer. On my final day, I rang the bell to punctuate the end of my treatment and I brought the flowers to show solidarity with the other patients. When I recall my art-infused experiences at the hospital, I am very grateful for these moments of connection with others.

As I recovered after treatment, I created a self-portrait to express the profound growth and transformation that blossomed within me as a result of this experience. It hangs in my bedroom as a daily reminder to meet myself and each day with a renewed sense of openness, patience, resilience, fascination, and delight. In this beautiful, creative, and hat-loving woman, I see a healthy body, mind and spirit filled with hope for a long and interesting future. I also see a reflective woman who will continue to cultivate her craft of art therapy and enjoy her identity as an artist. As I go back to work, I am donning my thinking cap to design ways to use art-based approaches to empower clients and their families as they move through their experience with cancer treatments. I welcome feedback from my fellow art therapists and cancer survivors because the adventure of life, and treatment, are so much richer when we are in it together. ●



Week 4: Compassionate Hat. Silk flowers. I made this hat in week 1 for a friend who accompanied me to treatment. In week 4, I did not have the energy to create a new one. This hat invited me to embrace my limitations with kindness and compassion.



Week 5: Amped up Aviator Hat. Aviator hat with wire and paper. In my final week, I wanted to wear my aviator hat to close this chapter with a sense of adventure for my future. I added lymph node propellers to give me extra support for this particularly tough week of treatment.

Week 8: Delight-filled Hat Collage. (right) Repurposed pages from magazines on canvas. The hat in this collage encourages me to savour my renewed enthusiasm while tempering it with patience. It reminds me to continue to live with passionate aliveness as I embrace my ongoing recovery as a cancer survivor.





Visions of Warriors

Documenting the Power of
Photography Therapy

BY MING LAI



Previous page: Film still of Ari Sonnenberg, U. S. Army veteran.

Left: Film still of Priscilla “Peni” Bethel, U. S. Army veteran.

Below: Behind the scene photo of Rex Hubert, U. S. Air Force veteran and son George Hubert, with writer/producer/director Ming Lai and director of photography Trevor Crist.



As a result, Peni suffers from post-traumatic stress disorder (PTSD) or, more specifically, military sexual trauma (MST). She has undergone years of therapy through the U. S. Veterans Administration (VA). However, she has only been able to talk about the crime recently. She reveals that while she appreciates all of her counseling, she has learned the most about herself through art therapy—a compelling testimonial for the treatment. One unique type of art therapy that she participated in was photography therapy.

Peni is one of the extraordinary veterans we follow in our feature-length documentary, *Visions of Warriors*. When you think of a Vietnam War veteran, you wouldn’t necessarily think of her. She challenges stereotypes. She’s a mother, veteran, rape survivor, and now a powerful activist through this film.

In *Visions of Warriors*, four veterans from the Vietnam War to the Iraq War participated in the groundbreaking Veteran Photo Recovery Project at the VA Menlo Park, California. They used innovative photography therapy to address moral injury, PTSD, MST, and other mental health concerns.

Along with Peni, we featured Homerina “Marina” Bond, Mark Pinto, and Ari Sonnenberg. We also introduced other remarkable veterans who participated in the program. We chose a diverse group of veterans to represent the community—different genders, ages, socioeconomic backgrounds, faiths, branches of service, and war periods.

Susan Quaglietti, a compassionate nurse practitioner who has been caring for veterans for more than 25 years, founded the Veteran Photo Recovery Project. Originally she wanted to become an artist, but she chose to pursue nursing. Her passions converge in this program. While she was taking a photography class and creating a portfolio, she realized that the veterans could do the same, using this process as a form of therapy.

Susan created an interdisciplinary team of mental health professionals—art therapist Jeff Stadler, clinical social worker Ryan Gardner, and clinical psychologist Kristen McDonald. In addition to their close friendship, >>>

EDITOR’S NOTES: Please be mindful that the following article contains candid discussions about violence, particularly gender-based violence and trauma; we encourage readers to practice self-care accordingly as they read through the stories. Regarding methodology and terminology, we recognize that there are myriad ways to use photography for therapeutic and social action aims, including established modalities of Phototherapy and Photovoice, as well as the program described in this article, which uses the term “photography therapy”.

WITH HER SHORT SILVER HAIR and gold-rimmed glasses, Priscilla “Peni” Bethel looks like your typical grandmother. Her gentle demeanor and warm laugh reinforce this idea. However, any initial impression of a simple life are dispelled as she reveals the details of her past experiences. Because of her love of god and country, she joined the U. S. Army during the Vietnam War. She served in the historic Women’s Army Corps, but she along with other women weren’t allowed to go into combat. Later, she worked in the woods outside her fort by another soldier.



In the Veteran Photo Recovery Project, veterans create a portfolio that expresses their recovery journey and ultimately present their work to others. By creating this photographic narrative, the veterans begin to see themselves differently through a process of self-transformation.

it was the synergy of their different disciplines and unique backgrounds that helped build this dynamic program.

Jeff notes that compared to other forms of art like drawing, painting, or sculpture, which require some artistic skills, photography is much easier and therefore less intimidating. In the age of smartphones and social media, almost anyone can take out a phone, snap a photo, and share it with others. However, as Peni thoughtfully points out, art therapy is not about how beautiful your artwork is or mastering artistic skills but how it makes you feel.

Susan explains that in addition to teaching the veterans how to use a camera and take photos, she asks them to create a portfolio that expresses their recovery journey and ultimately present their work to others. By creating this photographic narrative, the veterans begin to see themselves differently through a process of self-transformation.

Mark Pinto, whose portrait is featured on our movie poster, is a U.S. Marine and served as a helicopter pilot during the Gulf War. Stationed in Okinawa, he learned Japanese and was introduced to Buddhism. Later, he became a Buddhist priest of the Shingon tradition. Now, he's an artist who works in mixed media and focuses on veterans' reintegration issues.

Mark suffers from moral injury, that is, his core values have been undermined, which manifests itself in PTSD-like symptoms. While he knows the importance of being in the moment from his Buddhist practice, he admits that most of the time he does not feel present. By engaging in photography, he is able to be more present and appreciate the beauty of life, which gives him hope.

Despair is a recurring theme in the film. In fact, two of the veterans in the film reveal that they attempted suicide. All of the veterans in the film embarked on an incredible journey from darkness to light. Ultimately, the film is about hope.

With tattoos all over his body, Ari Sonnenberg was in the U. S. Army and served three tours in Iraq as well as tours in Bosnia and Kosovo. Seeing so much human suffering in these war-ravaged countries, he explains that, as a coping mechanism, he became numb to it and simply did not care anymore. After coming home, his apathy, anger, and frustration tore his family apart. He separated from his wife and became estranged from his young son. He even attempted suicide a couple of times.

During his treatment for PTSD, Ari was introduced to art therapy. He had never drawn or painted before, but he has a natural talent for it. Now, he regularly creates art, inspired by his military experience and the Hare Krishna faith. >>>



Top of page: Film still of Homerina "Marina" Bond, U. S. Marine Corps veteran.

Above: Film still of Jeff Stadler, art therapist in the Veteran Photo Recovery Project.



He explains that photography is a way to look at life from a different perspective. For his portfolio project, he created powerful black-and-white self-portraits as a way to explore how others view him. He says that art has given him some joy in life.

Homerina “Marina” Bond, who has curly hair and a gentle face, immigrated from the Dominican Republic, which was at war. She wanted to repay her new country by joining the U. S. Marine Corps and served during the Gulf War. Like Peni, Marina suffers from MST after being sexually assaulted. She spent years in mental institutions and tried to commit suicide twice.

In the film, Marina creates the bust of a powerful woman warrior, decorating it with beads to convey her energy. She also showed a photo from her portfolio project—a close-up of flowers to represent the beauty of her service. She says that all of her treatments, including photography therapy, have helped her to recover. She has begun to talk more and let her feelings out.

To find treatment is a huge step for a veteran. To reach a point in recovery where one can share one’s story with others is an even bigger step. To be in front of a camera in a documentary is a giant leap. All of the veterans in the film are eloquent and impassioned, their voices strengthened by their selfless desire to help other veterans.

In many ways, our film honors not only veterans but also the people who care for them. After the veterans return home, these mental health professionals take it upon themselves to develop

To reach a point in recovery where one can share one’s story with others is a big step. To be in front of a camera in a documentary is a giant leap. All of the veterans in the film are eloquent and impassioned, their voices strengthened by their selfless desire to help other veterans.

innovative therapies and support the veterans in addressing their mental health. It has been a huge honor to document and share the epic life stories of these veterans and mental health professionals. Our film strives to offer hope to other veterans who are suffering from mental health concerns and inspire mental health professionals in their continuing efforts to assist them.

Visions of Warriors received a generous grant from the Stanford Medicine and the Muse Program in Medical Humanities. It premiered at the prestigious Vail Film Festival, and received an honorable mention at the Substance Abuse and Mental Health Services (SAMHSA) 2017 Voice Awards. Currently, the film has been screening at universities, conferences, film festivals, libraries, and special events across the U. S. It is available on Amazon Video Direct, Apple iTunes, Google Play, and Vimeo on Demand as well as <http://www.visionsofwarriors.com/store>

To set up a screening for your organization, please contact shoot@humanistfilms.com

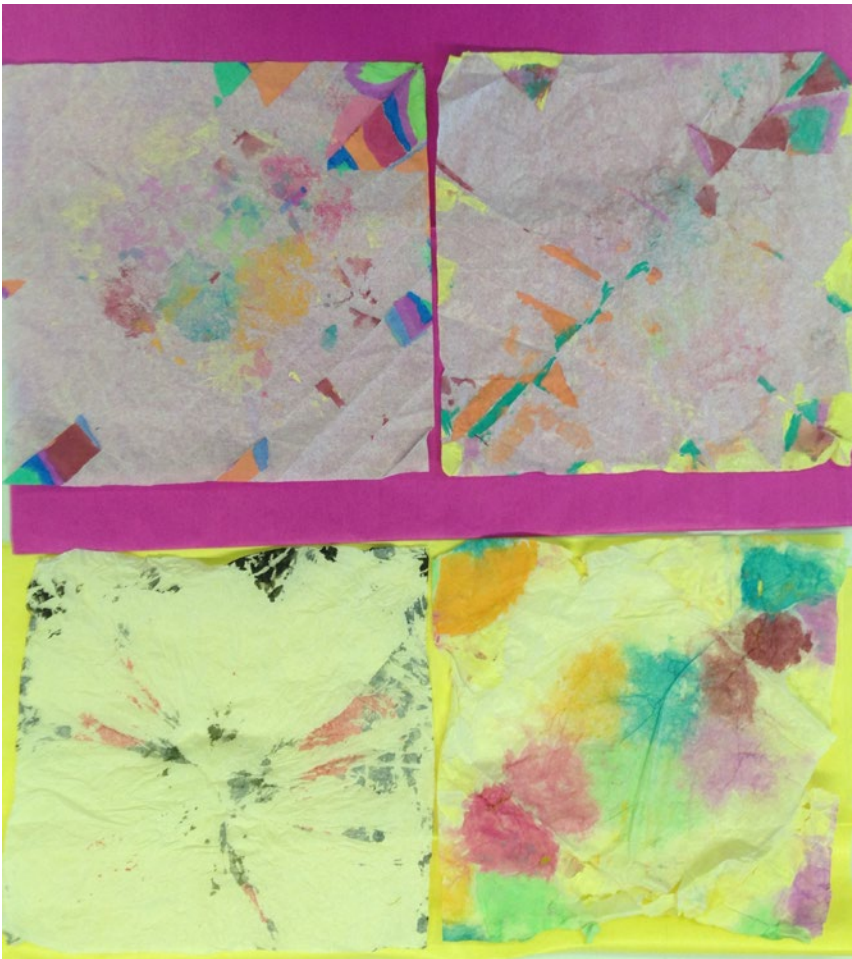
To watch the trailer and learn more, please visit <http://www.visionsofwarriors.com/> ●



Top of page: Film still of Mark Pinto, U. S. Marine Corps veteran.

Above: Film still of Susan Quaglietti, Nurse Practitioner and Founder of Veteran Photo Recovery Project.

Photographs courtesy of Ming Lai and Humanist Films: <http://www.visionsofwarriors.com/press-kit>



Art Therapy as Spiritual Care: Walking as Witness With Adults in Practice



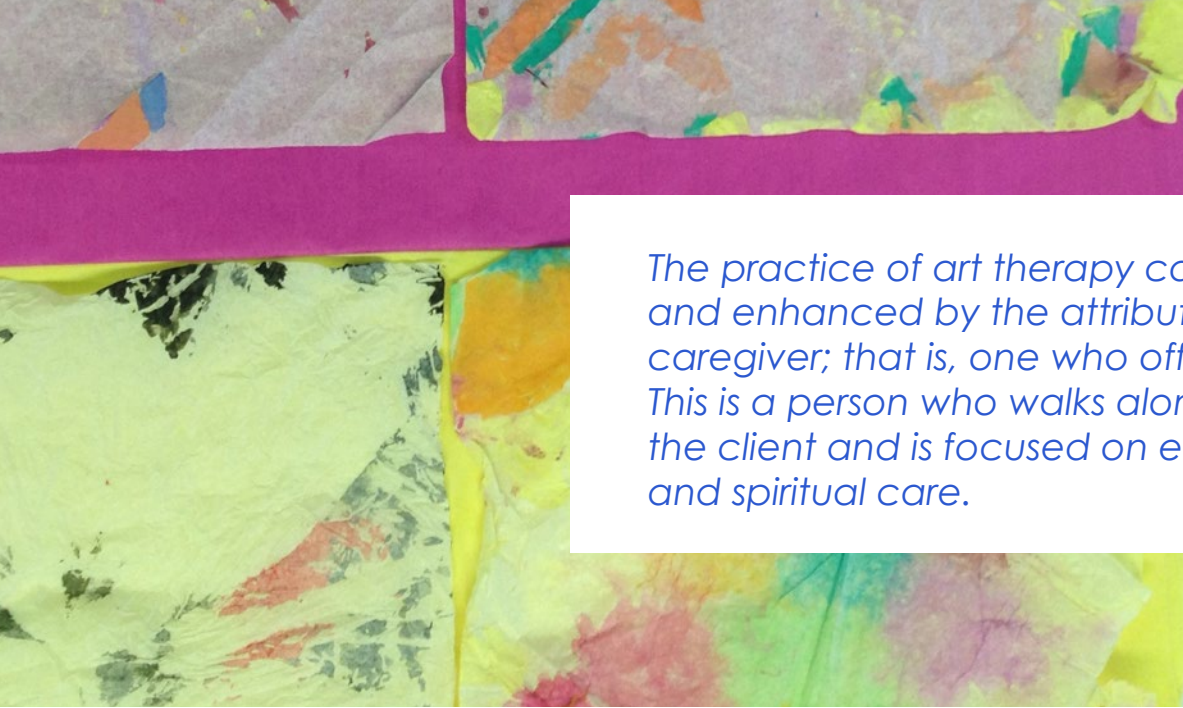
Art Therapy Research Piloted in a
Retreat Format



Valerie Maty DAT,
ATR-BC, LCPC is
an art therapist and
psychotherapist in
private practice at
Labyrinth Counseling
Center in Naperville,
IL, USA.

OVER THE YEARS in my clinical counseling practice I have welcomed, witnessed, and walked with many individuals and groups. As I have traveled with them, I have discovered the importance of “uncovering the common thread of spirituality that is buried deep within their dialogical exchange” (Singh, 2007, p. 29). This thread can appear in many shapes, sizes, and forms, rising to the surface in therapy sessions and in groups, as clients share their unique lived experiences. As individual narratives are welcomed and unfolded to be witnessed through art, there is a verbalized connection that individuals make to their embodied spirits. Individuals often communicate that this embodied connection can promote a multitude of experiences for them, including an awakening of joy, aliveness, and well-being as they experience hope, meaning, purpose and connectedness through art. When this occurs, individuals appear to communicate an increase in energy, motivation, and momentum, which I believe assists them in moving in a forward direction in their lives.

As an art therapist, I have worked in a variety of settings with individuals from diverse backgrounds, faiths, and cultures. I have been moved by the intangible, divine experiences I have been privileged to witness, as well as the changes that occur when the spiritual needs of clients are acknowledged in the therapeutic relationship. Consequently, I have come to believe that art therapy could be approached as a form of spiritual care in practice. >>>



The practice of art therapy can be informed and enhanced by the attributes of a spiritual caregiver; that is, one who offers a friendship. This is a person who walks along the path with the client and is focused on emotional support and spiritual care.

The inspiration for this research study was my desire to document the four common spiritual elements clients were sharing with me between art therapy and spiritual care: hope, meaning, purpose, and connectedness. I wanted to inform other art therapists and professionals that such spiritual components were vital to art therapy practice in terms of promoting healing and well-being in the lives of clients and connecting with the human spirit to move individuals' lives forward. I sought to confirm the presence of these four common elements as expressed by research participants through creative art making, in a pilot program that incorporated a retreat format.

I posited that the practice of art therapy could be informed and enhanced by the attributes of a spiritual caregiver (described in the pastoral care literature as a spiritual carer); that is, one who offers a friendship (Pastoral Care Council of the Australian Capital Territory, n.d.). This is a person who walks along the path with the client and is focused on emotional support and spiritual care. My assertion was that art therapists may be performing a similar function when they pay close attention to the client's spirituality in practice, as well as offering their compassionate presence as witness to the client's art and story. A spiritual care approach could thus be perceived as capable of promoting a spiritual dimension that expands client creativity by nurturing hope, meaning, purpose and connectedness as spiritual strengths.

Many art therapists believe that art provides access to a spiritual belief system whereby individuals are able to attune to a sense of the divine, of nature, and/or of the self in a way that enhances well-being (Allen, 2001; Moon, 2004, 2009; McNiff, 1992). While acknowledging these writers, the spiritual care approach in art therapy practice piloted in my study

was distinctly focused on documenting four common elements between art therapy and spiritual care. Specifically, I was interested in documenting the positive effects on well-being related to this spiritual care approach.

Spiritual Care

Spiritual care has been consistently recognized in the literature as integral to a holistic approach in nursing, hospice, and palliative care (Bush & Bruni, 2008; Puchalski, 2002; Walter, 2002). Increasingly, health-care and pastoral care professionals have documented spiritual care as integral to holistic, compassionate, and patient-centered care. For the purposes of this study, spiritual care means helping individuals to find meaning, hope, and wholeness in their life and relationships (Byrne, 2007). Furthermore, I understand spiritual care to be the act of helping individuals to discover a sense of purpose and connectedness in relationship with one another.

Art Therapy and Spirituality

Vital relationships have been acknowledged in the art therapy literature between spirituality and hope, meaning, purpose, and connectedness. Spiritual beliefs have been found to engender hope (Chu, 2010), and when hope was experienced, meaning making was promoted in the process (Safrai, 2013). Art therapists have found that as individuals created art and shared meaningful experiences, connectedness was nurtured (Bennington et al., 2016), and that as hope, meaning, and connectedness were cultivated, a sense of purpose increased (Chu, 2010).

Research methodology

This study utilized a retreat format to collect data. Two art therapy and spirituality retreats

were offered that incorporated art-making and a spiritual care approach to discover the impact of the artistic process on participant's well-being. Each of the 14 adult participants attended one of the two retreats which took place at a spirituality center located in a suburb of Chicago, Illinois.

Three art experientials were utilized during each retreat. Initially, each participant was invited to create a serenity box depicting tranquility on the outside of the box and any worries on the inside. For the three images drawing, each participant was asked to draw how they feel in lines, shapes and color for the first image. In the second image, they were asked to look at the first image to see what lines, shapes, or forms contrasted with the others and then encouraged to amplify these contrasting elements into a second image. In the third image, they were asked to draw a response to the second image. The final experiential invited each participant to create a watercolor painting utilizing flat, layered or folded tissue paper.

To assess the effects of the weekend retreats on participant well-being, I incorporated individual interviews and administered a pre- and post-retreat questionnaire adapted from the Spiritual Wellness Inventory (Ingersoll, 1995) that consisted of 10 questions related to spirituality, meaning, purpose, and sense of connectedness in community.

A Sample of Research Findings

It had been almost 2 years since Tanya's (pseudonym) parents had passed. At first, she created a bright colored serenity box (figure 1) and shared that she felt connected to her parents and to God. Then she moved forward to honor the loss of her cat (figure 2). As she reflected upon the meaning of the three images honoring her cat she asserted, "I think art therapy helps people express how they felt in the past, >>>



Previous page and p. 26: Figure 3, Tanya's watercolour painting. **Left:** Figure 1, Tanya's serenity box. **Right:** Figure 2, Tanya's three images honouring the loss of a cat (images shared with permission).

how they feel at the present time, and then what the outcome is, what they see it to be. So, what you want it to be, what you want your life to be like." It wasn't until her very last painting that Tanya saw what she described as "hope for more peace in my heart" (figure 3 on p. 26).

Tanya exclaimed that the painting reminded her of herself as she described an open and cheerful person and identified blue and yellow colors that expressed a happier time. After all that she had been through, she rejoiced upon seeing the watercolor image depicting a multicolored heart that confirmed her positive feelings of hope. What Tanya described was hope not only for herself but for others too. Art therapy provided Tanya with spiritual support and a chance to give and receive love and connect to others in a new way. As connectedness was illuminated for Tanya, she was able to better see it and experience it.

Tanya stated that by attending the retreat and creating art, she was able to expand her understanding of spirituality in terms of consideration for other people and what they were going through. When reflecting on her serenity box (see Figure 2), she said: "I try to share the love that I have with others." Her consideration of others allowed her to open up and receive love at the same time that she extended love out to others.

Discussion

When we attend to the spiritual dimensions of our client's lives, we are able to witness what happens when we join them in a larger conversation about the divine in their lives and the nature of important catalysts such as hope, meaning, purpose, and connectedness. This is vital because if art therapists embrace a spiritual care approach in practice, they could find that

their clients are further able to transcend life's difficulties and struggles by embracing these motivations that lead to increased well-being.

The results of this study provided evidence that an 'art therapy as spiritual care' approach was useful to participants when offered in a retreat format in the community. Qualitative methodology revealed that participants experienced hope, meaning making, connectedness in community, and a sense of purpose, thereby supporting the premise that using a spiritual care approach in art therapy practice promotes increased well-being. This study affirmed the importance of attending to spirituality in art therapy in order to recognize considerations for enhanced spiritual care within art therapy practice. ●

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Honouring Our Strengths through Art

Creative Self-Care with
Practitioners in Children's
Mental Health Service

BY PETREA HANSEN-
ADAMIDIS



THE OTHER WEEK I had the honor of facilitating a creative self-care workshop as part of a day-away retreat for the prevention staff at Sick Kids Centre for Community Mental Health (CCMH). In the morning the participants focused on their individual strengths, similarities and differences, and a facilitator led them through a system of categorizing their strengths within their smaller and larger teams. In the afternoon I joined them to continue the theme of strengths with a more non-linear, creative self-care focus.

It is often difficult to recognize and acknowledge our own strengths for some reason. I find that this is particularly the case with helping professionals. We get really adept at tuning into other's strengths. We are able to guide others to uncover their unique gifts and personal power, reframing negatives into more positive attributes. However, when it comes to doing the same for ourselves, we either get stuck, downplay our strengths, or avoid acknowledging them for the most part. There is something about being vocal about our own beautiful uniqueness and what we have to offer the world, that many of us shy away from. Yet if we do not take the time to shine, to highlight our amazing creative selves, our gifts and what we do well, then how are we to nurture and grow these aspects of self? And as therapists, how are we to nurture this in others?

As art therapists and helping professionals, I see this as critical. We need to practice what we preach: acknowledge our struggles and strengths, and tap into our creative expression, so that we may go deeper into the process and in turn be able to guide our clients in the same way.

These are the thoughts I held in mind as I approached this workshop and my other Creative Self-Care workshops. Last spring when I presented at the Ontario Art Therapy Association (OATA) 40th anniversary AGM and retreat, the focus was similar, and the message even stronger, with a room full of helping professionals, including art therapy students, neophytes and more seasoned art therapists. As anticipated, the OATA AGM participants were eager to explore through art-making their strengths through making personal shrines.

I feel that it is important that we set aside time for our own creative expression on a regular basis. By engaging with our creative sides we begin to see our strengths in action and are reminded of their power. Still I know this remains a big challenge for many: naming, owning and celebrating our unique gifts that we offer the world. Sometimes modesty interferes, as if anyone can do what we do in the same way, or as if "it's nothing". Other times it is our own disconnect from or lack of recognition of our abilities. The solution is simple: we need to embrace our strengths more fully, not just with fleeting words but with a visual reminder of these inner super powers.

This was, of course, the focus of my workshop with the CCMH prevention team staff. After having participants break off into their smaller teams with co-workers they were most familiar with, I asked them to share stories that they appreciated about each of their team members. The room became hushed as many realized that they would be in the spotlight for a few moments during this exercise. What I noticed as well was the excitement and engagement with which each team approached giving positive feedback to their team members about their strengths.

From there they were introduced to the idea of a personal shrine, a symbol of their personal and professional strengths that they bring into this world. Having put their thinking mind at ease by exploring the topic in a more cognitive way (though I could see the emotion brimming with each sharing of stories), they were all set to engage in the non-linear process of art-making. With options to make windows, doors or simply the drawer of the matchbox each participant set out to make their own personal shrine to honor their strengths. Some joked that their intended door became a window for all to see into. They played with metaphors of being an open book or having an open heart, embracing vulnerability as a strength. They honored their unique strengths to the fullest using flashy and ornate 'gemstones', gold tones and shimmering paper. They cradled their acknowledged strengths (written out on paper cut to fit in their shrine) in the centre of their shrines. >>>

If we do not take the time to shine, to highlight our amazing creative selves, our gifts and what we do well, then how are we to nurture and grow these aspects of self? And as therapists, how are we to nurture this in others?



Petrea Hansen-Adamidis DTATI, RCAT, RP is a registered art psychotherapist who has worked in the field of art therapy for over 23 years. For the

past 16 years she has worked as an expressive arts therapist at The Sick Kids Centre for Community Mental Health (formerly The Hincks-Dellcrest Centre), a children's mental health, treatment, teaching and research centre in Toronto, ON. Petrea serves individual and parent child dyads, specializing in trauma assessments and treatment. Petrea is also an art therapy supervisor and faculty member at the Toronto Art Therapy Institute.

Previous page and this page: Individual Strengths Shrines made by the CCMH prevention staff, as a visual reminder of their personal and professional strengths (shared with permission).

Creative Self-Care for Helping Professionals

Monthly Art Workshop in Toronto

Join me for a monthly 2-hour self-care workshop series for therapists and helping professionals. In each session we will explore a different self-care themed art project. The format of this monthly workshop is one of prevention, self-discovery and exploration.

Make self-care and professional growth a priority by connecting with other helping professionals and making art in a supportive environment.

College of Registered Psychotherapists of Ontario competencies addressed:

- 1.4 Integrate awareness of self in relation to professional role.
- 3.3 Maintain self-care and level of health necessary for responsible therapy.

Where? Toronto, Near Donlands and Danforth OR online via Zoom

When? Choose from any of these Toronto or online monthly workshop dates:

March 23, 2019, 1pm-3pm EST, Puppet Hero Journey

April 27, 2019, 1pm-3pm EST, Personal Narrative through Altered Books

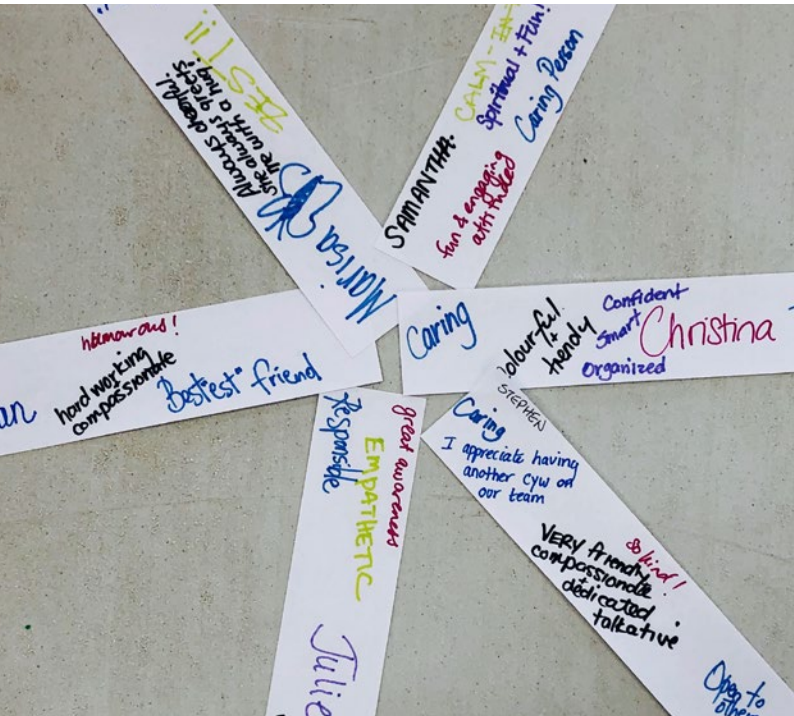
May 25, 2019, 10am-12pm EST, Make Your Own Set of Wisdom Cards

June 15, 2019, 1pm-3pm EST, Mindful Junk Sculpture

For more information and to register:

In person workshop: <http://www.arttherapist.ca/drawing-the-self-out-with-art-workshops/creative-self-care-for-helping-professionals/>

Online workshop: <http://www.arttherapist.ca/creative-self-care-for-helping-professionals-online/>



Above: Part one of activity: sharing strengths you appreciate about your co-workers (shared with permission).

Inside each matchbox I left a single match to represent the light within, that creative fire that drives one's passion to share their special gifts with the world. In the end everyone was invited to silently witness the offerings of others as they placed their strength shrines on a communal table. Some shrines were left open with the accordion style booklets scribed with the praises of their peers for others to see: a testament to their own acknowledgement of their strengths.

When asked about how they would use their personal shrines as reminders of what they have to offer the world many ideas were shared such as:

- Put on my desk at work to remind me and others of my strengths
- Make some with family members
- Put on the Christmas tree to celebrate
- Put on a personal altar at home
- Put by my bedside where I have a table of all my children's artworks
- Carry it in my purse to pull out and reflect on daily, or when it's been a rough day

And of course in the typical helping professional style, many became excited that this activity would be great to do with some of our parents (clients) (to which I reminded them gently that today the focus is on their needs).

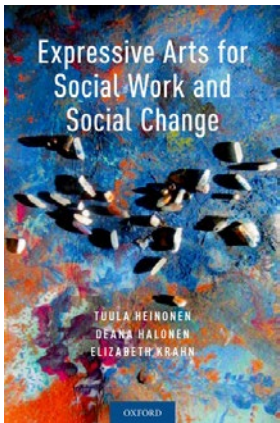
My question to you is, when did you last take time to recognize, acknowledge and celebrate your strengths? Join me online or in Toronto for a Creative Self-Care workshop geared towards helping professionals, where we focus on your strengths through a creative project each month. ●





Book Excerpt:

EXPRESSIVE ARTS FOR SOCIAL WORK AND SOCIAL CHANGE



Expressive Arts for Social Work and Social Change

Edited by Tuula Heinonen, Deana Halonen, & Elizabeth Krahn. Published 2019 by Oxford University Press, 173 pages. Excerpts from p. vii, 1-3.

Above and next page:

Art and photography by Marcela Boechat. See more of Marcela's artwork on p. 8-9.

EDITOR'S NOTES: We are grateful to Oxford University Press for providing us permission to publish an excerpt from a recent publication, Expressive Arts for Social Work and Social Change, edited by Canadian scholars and social work practitioners Tuula Heinonen, Deana Halonen, and Elizabeth Krahn. This text acknowledges that there are specialized therapeutic modalities, such as art therapy, expressive arts therapy, drama therapy, and music therapy, which utilize the arts in specific ways for therapeutic aims, and that the use of expressive arts in social work is not to replicate these modalities. As art therapists concerned with social justice and social change, we feel that justice work is most fruitful through collaboration, and as such it would be greatly enriching to learn from practitioners working in a wide range of disciplines about engaging with issues of social justice through the arts.

Preface

This book arose from our various arts-based teaching, inquiry, writing, and creative experiences over a decade or more. After many years of discussion about our ideas on social work and the arts and in our respective projects, we thought it was time to write a book about such methods. There were few books available on integration of the arts in social work at the time. We wanted primarily to write about the arts as complementary methods in social work practice but also include content on the arts in inquiry and in social work education.

This book draws not only from expressive arts methods that have been more often used in practice and inquiry but also from others that are newer or less developed in social work. At the time of writing we were unable to find other books that combine social work with creative, arts-based methods for practice, although some that describe expressive arts therapies as group or individual therapy

approaches (visual art, movement and dance, music, and others) are available. These are written from the perspective of professionals registered and/or licenced in these fields. In contrast, this book begins from a social work orientation and adds to it expressive arts-based methods as complementary resources for social workers who have been prepared through training, experience, and/or study while adhering to social work codes of ethics and principles for practice. Some social workers have chosen to complete programs of study in expressive arts-based fields such as art therapy, music therapy, movement and dance therapy, or others, to widen their scope of practice.

As practitioners, researchers, and scholars ourselves, we wrote this book because there is an increased interest in applying creative arts methods in social work. We think that there is need for a book that connects social work with a range of expressive arts-based methods and uses in different practice settings and client populations. Responding to people's needs often requires more than verbal communication, and creative arts offer rich possibilities for other formats. A holistic view of human beings that draws upon the expressive arts and the creative potential we all have within us is fundamental to this book as are methods that help people express their feelings and ideas. So, too, is a vision of creative arts as a powerful means to address social injustice and catalyze social change, paving the way for individuals and collective transformation for our clients and for ourselves.

Why Expressive Arts for Social Work and Social Change?

Tuula Heinonen, Deana Halonen, and Elizabeth Krahn

In social work, the arts can offer unique perspectives, approaches, and tools to meaningfully and effectively

engage people through creative expression. At the individual and group levels, expressive arts are not new and can be found in the repertoires of social work practitioners in many fields of practice. In 1968, Ruth Middleman, writing about nonverbal approaches in social work with groups, asks social workers to draw on creative arts to encourage imagination and meaning in their work. Middleman saw the pervasive power of the arts as a vehicle for change. She noted that expressive arts, when used in social work, can promote communication either directly or indirectly and resolve problems or issues. They have been integrated in social work as complementary or alternative forms of expression, therapy, and healing that are aimed at individual and group change (Huss, 2013). Social workers who work with children have used creative forms of play (Carroll, 2002), drawing, and music because this teaches them about children's experiences and ideas (Huss, Kaufman, & Sibony, 2014; Lefevre, 2004).

Transformation at community and societal levels has also been an area of interest in social work, whether it is part of macro-level practice, social research, or both. Individual and group engagement may be connected with or lead to a higher level of change, as in social action projects that integrate expressive arts (Levine and Levine, 2011; Sinding & Barnes, 2015). Expressive arts applications in social work are increasingly gaining ground in the human service professions, including social work (e.g., Conrad & Sinner, 2015; Sinding & Barnes, 2015; Wilson, 2008; Zingaro, 2009).

Expressive Arts for Social Work and Social Change

Creative arts approaches are used by many human service professions, such as nursing, education, psychology, medicine, and occupational therapy, as complementary methods. Those who view themselves more specifically as professional expressive arts practitioners may have their own distinct professional fields, such as art, music, dance, and movement therapies, in which each is separately organized with a unique professional education, identity, a practice code of ethics, principles, and professional association. However, social workers use expressive arts, including visual arts, music, photography, drama, storytelling, movement and dance, and more, as complementary approaches that they combine with social work practice methods. Doing so makes sense for social workers who have learned how to draw on the expressive arts in their practices. Social workers, and other professionals who make use of expressive arts, see the potential in creative arts for healing, growth, learning,

and expression. Some creative arts are newer to social work (e.g., movement and dance), and little has been written about them in relation to social work practice or inquiry. It is useful, however, to consider how such approaches could be utilized in combination with social work approaches and methods for specific populations.

This book begins with some key concepts and perspectives that reflect the orientation from which we write about the integration of social work and expressive arts-based approaches. These elements are listed next and are threaded through the chapters that follow. They offer a lens for the areas of expressive arts described in the individual chapters and the examples given in them.

Six individual chapters about expressive arts methods are included: 1) visual methods, including drawing, painting, and collage; 2) photography and video; 3) movement and dance; 4) storytelling, poetry, narrative, and writing; 5) songs and drumming; and 6) theater and drama.

These chapters represent a selected group of methods in expressive arts for social work, but others, such as fiber arts, sculpture, and more, could be added. Further, each form of expressive arts may be combined, for example: drawing or photography with stories; music with movement and dance; or singing and drumming with storytelling. Some combinations may be well suited for specific situations or groups of people.

Purpose and Aims of the Book

This book is useful for practitioners interested in learning about the potential for the creative arts in social work and ways in which they are and could be applied in practice. Researchers interested in how expressive arts can add innovative methods and activities, greater depth, and new viewpoints to their research process and topics of inquiry will also find uses for the book. Educators who seek creative ways to enhance learning experiences of their students may also find the book helpful. Examples and illustrations in each chapter describe how creative methods have been used. The examples include a wide range of settings and populations that will provide insights for readers. The topics in the book might be also of interest to human service professionals outside of social work. However, throughout the book, we refer primarily to practices, principles, and concepts from social work. ●

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CANADIAN ART THERAPY ASSOCIATION (CATA)

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We are the Canadian voice of art therapy. We bring together art therapists to raise standards and advance the profession.

MISSION

Bringing together art therapists

1. Network and connect members
2. Host an annual national convention
3. Support the creation of provincial chapters
4. Sponsor regional events and workshops

Raising standards and advancing the profession

1. Uphold ethical standards for professional accreditation and designation for art therapists
2. Encourage educational standards for art therapists
3. Publish a tri-annual online magazine and a biannual journal
4. Support and encourage scientific and arts-based research
5. Provide public education about the field

ADMINISTRATION

Samuel Stevenson (BC)
admin@canadianarttherapy.org

MAILING ADDRESS

PO Box 658, Stn Main
Parksville, BC V9P 2G7

WEBSITE

www.canadianarttherapy.org

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ethics@canadianarttherapy.org

ASSOCIATION LIAISON

Lucille Proulx (BC)
partnershipdevelopment@
canadianarttherapy.org

ONLINE MAGAZINE Patricia Ki (ON)
magazine@canadianarttherapy.org

MARKETING & PROMOTION

Vacant
marketing@canadianarttherapy.org

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EDITOR/DESIGNER

Patricia Ki (ON)

WRITERS/REVIEWERS

Ninat Friedland (ON)
Megan Jonkman (ON)
Dianne Shannon (BC)
Susan Spyker (AB)