

ENVISAGE

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



TEACHERS, LEARNERS, TRAILBLAZERS

Forging new ground on support & recognition for students and practitioners. // **Learning** on imagery, Alzheimer's disease, & art therapy outdoors.

ENVISAGE SPRING 2018

Showcasing the visions, insights, and innovative work of art therapists in Canada and beyond.





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COVER ART: Ara Parker

These works were both created as a/r/tographic/ arts-based research for my doctoral dissertation: *Spiritually-informed Art Therapy: A story of formation.*

Above: *Home*, 2017, mixed media on canvas
This piece reflects on the diverse influences and common spaces of inner and outer landscape during my journey over the past six years.

Cover: *Acknowledgements*, 2017, mixed media on paper
A visual clustering of personal, professional and academic influences affecting my doctoral work.



Ara Parker DMin, MA, BCATR, RCAT, CCC is Chair of the Department of Psychotherapy & Spirituality and faculty lecturer of art therapy, at St. Stephen's College in Edmonton, AB.

President's Message



Haley Toll MA, RCAT, CCC, RP (Inactive) is the Executive President of CATA-ACAT, and doctoral student in St. John's, NF.

Dear CATA-ACAT members and friends,

Wishing you a wonderful spring and summer. I hope that it is a warm, beautiful, calm and exciting summer for you. I hope that this season offers time for reflection and exciting adventures with loved ones.

As the summer continues, proposals have been submitted and are being reviewed for our upcoming annual conference in beloved Montreal, from October 12th to 14th at Concordia University. I am looking forward to returning to a city where I lived for six years and to a university where I completed two degrees. The theme, *Art Therapy: Mending What is Broken Between Us*, allows for a lot to be contemplated and discussed at this conference. I am amazed at the phenomenal coordination skills and serenity Rachel Chainey continues to show as our conference chair.

As I write this message, I look forward to the new and beautiful ways the first issue of our magazine, *Envisage* will look with Patricia Ki's new, aesthetic, and dynamic designs. The newsletter has grown, evolved, and become a much more beautiful magazine than I could ever have imagined. The word *envisage* is bilingual and it means to: "contemplate or conceive of a possibility or a desirable future event; form a mental picture (of something not yet existing or known)/ Examiner, considerer comme une possibilité; avoir en vue de, penser à (faire quelque chose)." I thank the talented newsletter team, editorial leadership, and communications team for their foresight, dedication, and attention to the beautiful details of this magazine. Thank you to those who submit to share their stories and artwork with us.

New changes are happening as CATA-ACAT evolves and tries to meet the emerging needs of our profession and the clients we support. This requires a lot of hard and strategic work from CATA administrators, volunteers, and board members. We are meeting for a board retreat in Edmonton in June to discuss many leadership topics, including CATA's new value statements. Thank you to those who responded to our emails and calls for your feedback on the developing the Value Statements. This will ultimately help CATA-ACAT clarify our goals and become more strategic.

CATA-ACAT's membership levels have also changed to meet the professionalization of our organization.

Membership categories were clarified. The Associate Student membership was deemed less relevant, as many students from all backgrounds are interested in art therapy. The category of Inactive Member was added to meet the needs of professional art therapists who are no longer practicing, but still require insurance. Thank you to our members who have also responded to this notification with your comments and suggestions.

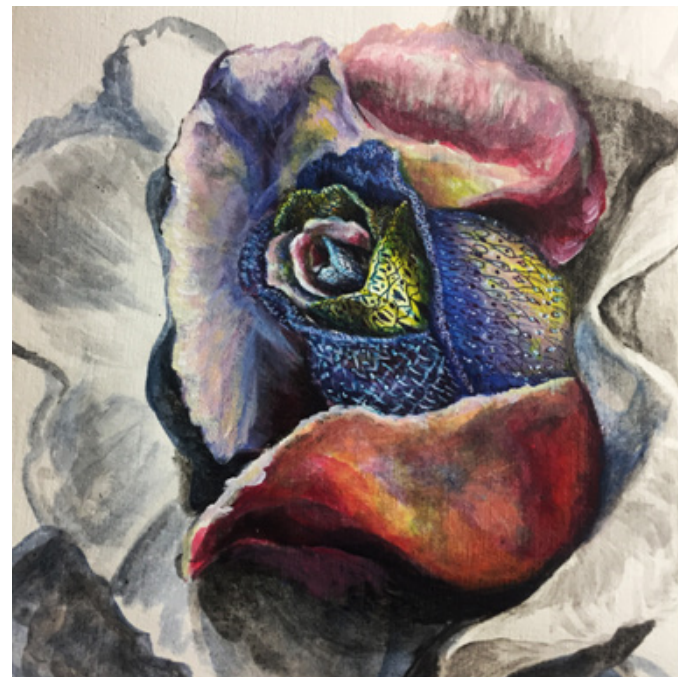
As always, many processes are being examined and reviewed to ensure that they are updated, such as our registration process, while we are still looking for a new Registrar. There are plans to follow up on a previous survey about professional art therapists that was published in 2009-2010 to understand our current professional art therapist landscape. In sum, we are working hard as a strong team and I am grateful to be partnered with such inspiring people.

The Art of Words: Expressive Writing in Art Therapy is the theme of the new issue of the *CATA Journal*, and is guest-edited by Research and Publications Chair Sherry Beaumont. I look forward to reading your engaging research and theoretical pieces around this topic.

I will finish this message with a reflective artwork below. Wishing you all the best and looking forward to seeing you at the CATA-ACAT Conference in Montreal.

Haley Toll

Reflective artwork of my first year of PhD studies, 2018, acrylic and ink on paper.



Editor's Note



Patricia Ki DTATI, MSW, RSW is the Editor and designer of *Envisage*, and an art therapist and social worker in Toronto, ON.

Welcome to the inaugural issue of *Envisage* — CATA-ACAT's online magazine. We're grateful for the contributors of the previous *CATA Newsletter*, who inspired us to take this step in expanding and moving the publication forward. The passion and vision for art therapy within the stories and artwork shared with us compelled us to re-imagine a publication platform where the work of art therapists can be properly recognized. We also thank Pamela Whitaker, editor of the *CATA Journal* and enthusiastic champion of art therapy literature, who sparked the idea of creating an online magazine. Much appreciation to members who sent suggestions that inspired our new name, which, in both French and English, speaks to the core of what we do — to imagine the possibility that things can be better, to create images of things that don't yet exist, and to step boldly into the unfolding of the creative process.

Along the journey of becoming art therapists, there are remarkable individuals who paved the way and encouraged us to forge our own. Each one of us is both a life-long learner and trailblazer in our own ways. In this very first issue of *Envisage*, we're honoured to present articles by Johanne Hamel (p. 20) and Petrea Hansen-Adamidis (p. 21), who have been teachers and mentors to many art therapists, on new learning from the study of imagery and the importance of creative self-care respectively. We're also excited about the

articles by Andrea Cook (p. 13), Theresa Zip (p. 16), Elisabeth Ioannides (p. 18) and Pamela Whitaker (p. 24). From calling attention to and advocating for the specific needs of art therapy students, practitioners and clients, to sharing practice wisdom that inspires us to reconceptualize healing through art-making, these authors tread new paths in advancing the profession and strengthening the support for art therapists and those they serve. As always, an art therapy magazine is not complete without images of art-making filling our pages; we wish to extend much gratitude to Susan Spyker (p. 5) and Mia Tremblay (p. 8) for sharing their incredible work.

Finally, this new magazine would not be possible without the support of our reviewers Dianne Shannon and Ninat Friedland, as well as CATA-ACAT communications committee Rajni Sharma and Stephanie Godel, administrator Samuel Stevenson, conference chair Rachel Chainey, and president Haley Toll. It is truly a labour of love and cross-country collaboration, and we hope that you will enjoy the pages that follow. I will end with one of my favourite quotes:

"The function of art is to do more than tell it like it is — it's to imagine what is possible." — bell hooks

Wishing you a wonderful spring and summer,
Patricia

CALL FOR CONTRIBUTORS: ENVISAGE FALL 2018

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. It 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 submissions anytime, or if you have an idea for contribution but have some questions, please don't hesitate to email us, we would be happy to collaborate.

We are seeking articles and artwork for the Fall 2018 issue, scheduled to be published in October. 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
- News from CATA committees and art therapy schools

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

NEW! Photography:

Do you like taking photos? We're always looking for images to accompany articles (i.e. 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 the author/artist, along with your credentials (as you'd like to be recognized), and the city/town/province/country you're based.

SUBMISSION DEADLINE: September 15, 2018

Please email newsletter@canadianarttherapy.org

Join Our Team!

Join us as the publication expands and grow! We're looking for help with the following (2-3 hours of work every 4 months):

- Reviewing articles and proofreading
- French-English translation

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



FIRE & SPIRIT

Wax, plaster and bronze come alive through stories and imagination in the studio.

BY SUSAN SPYKER

Above: Tree Spirit Emerging (process)



FROM WAX TO BRONZE

Left, from top to bottom:

Wax sculptures.

Sprue system with which bronze is poured into the wax mould.

This is the investment that needs to come off now that the bronze has been poured into the cavities and the whole system has cooled to handling temperature. A few of the sculptures that were once wax are now inside there in bronze waiting to be freed. It's a lot of work with hammer, chisel, and other tools.

Sculptures free from the sprue system, partially prepared for the patina step.

Above: *The Four Temperaments: Phlegmatic, Sanguine, Melancholic, and Choleric*

Here are the four bronze sculptures with their personalized patina.



Left: Me (waving) and others in our suits for the pour experience. The ovens are at a temperature of 1730 °F.

Below: *Baba Crone*. It is a wax sculpture that could be made into other long term materials in the future such as bronze or plaster. It was made from a plaster cast of my face. >>>





Left: *Crone Goddess* wears flowers in her hair.

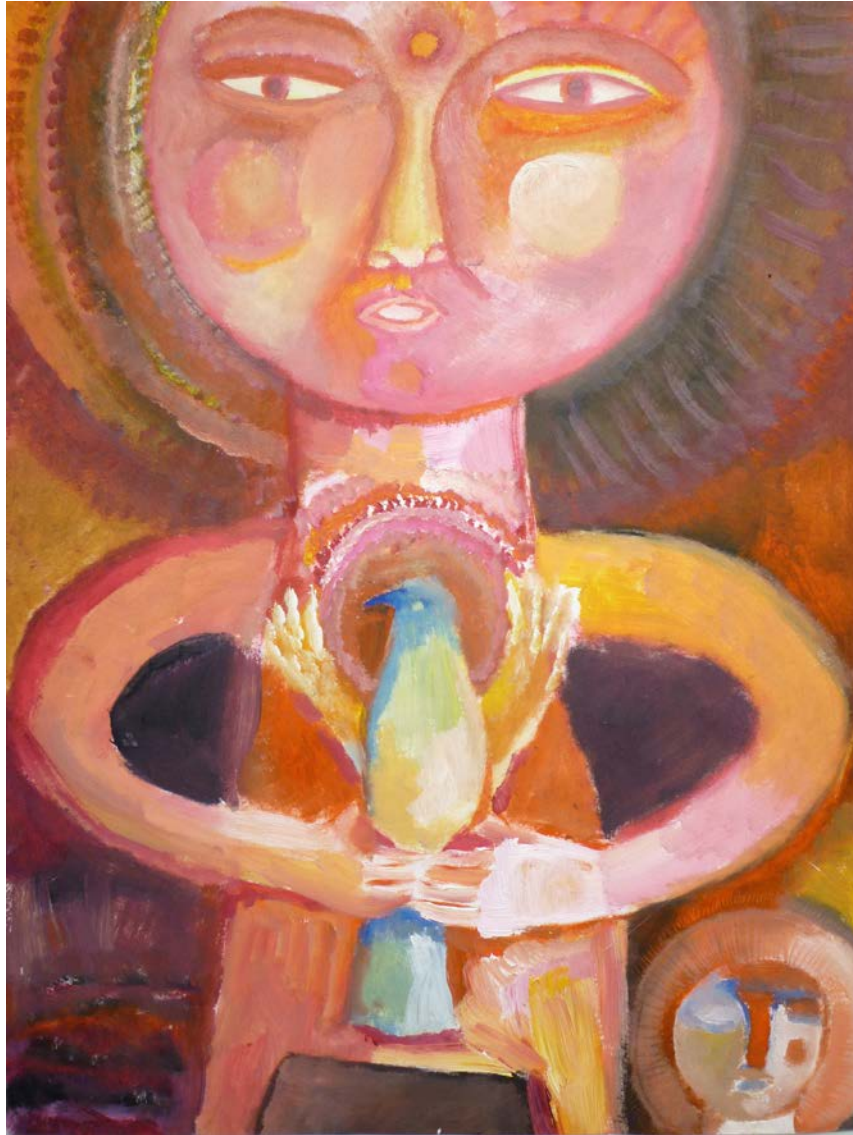
Above: *Weight of the World*. Clay sculpture cast into wax and later cast into plaster. What is the weight of the world that you carry. How heavy is it?

Right: *Tree Spirit Emerging*. Plaster sculpture. It is the tree's spirit unclinking for a forest flight.



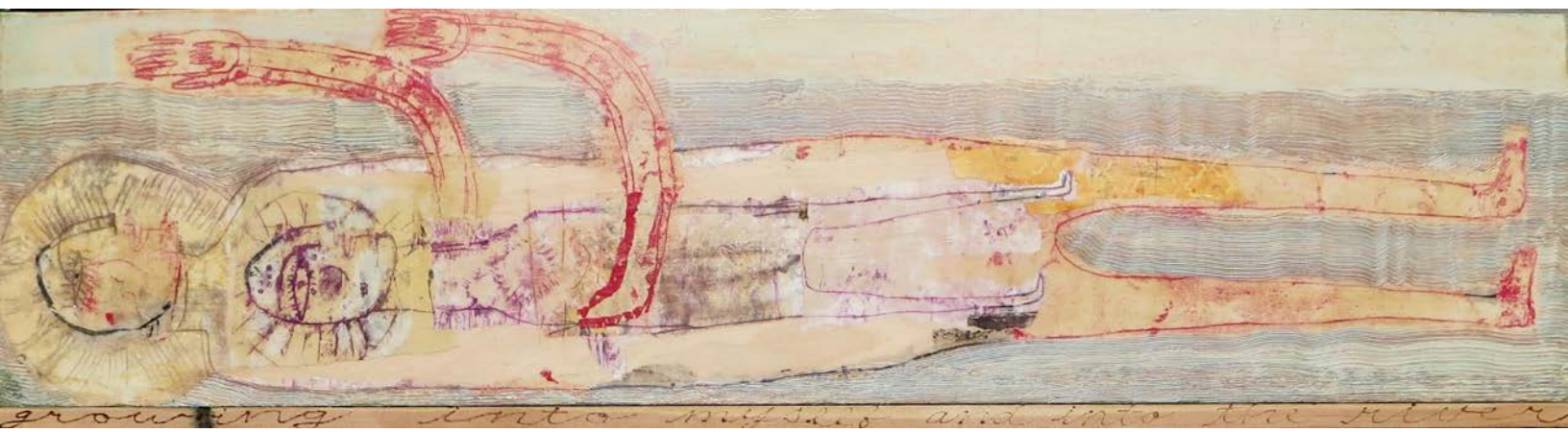
Susan Spyker is an artist, happy wanderer, finding her star. She is also a student at the Master of Psychotherapy and Spirituality program, Art Therapy Specialization, at St. Stephen's College in Edmonton, Alberta. Susan lives rurally in Wetaskiwin, AB, and enjoys as continual learning through online and studio courses. ●





GRACE

BY MIA TREMBLAY



Previous page: Grace

Above: growing into myself and into the river

Below: transmission

Right: queen of all birds

Far right: n-lighten-n up (detail)



Mia Tremblay BFA, RCAT is an artist, art therapist and meditation instructor, with a private mindfulness-based art therapy practice in Nanaimo, BC. ●



THE NEW CATA JOURNAL

CREATIVE AGENCY AND POLITICAL RESPONSES THROUGH ARTS THERAPY

BY PAMELA WHITAKER

photo: CC0 1.0 samuel zeller on unsplash



Pamela Whitaker
PhD is the Editor of
the *CATA Journal*.
She lives and works
in Ireland.

The current issue of the *CATA Journal* (Volume 31, Issue 1) highlights the theme of the 2017 CATA-BCATA conference in Vancouver, BC — *Creative Agency and Political Responses through Arts Therapy*. There is an invigorating selection of ideas, proposals and calls to action included in this issue related to reconciliation, decolonization, cultural humility, cultural competence, culturally appropriate art materials, self-compassion and Indigenous centered art therapy.

In this issue the *CATA Journal* partnered with the Canadian International Institute of Art Therapy (CiiAT) to offer a unique opportunity for students and two faculty members to become involved in the journal's production. CiiAT students peer-reviewed an article for this issue with faculty member Michelle Winkel, Clinical Director of CiiAT. Michelle also contributed an intriguing editorial describing the internationally attuned pedagogy of CiiAT. Michelle's editorial highlights engaging artworks and commentaries from her students. Patricia Rose Williams, also a faculty member of CiiAT, has written a thought provoking account of self-compassion within art therapy practice. Patricia's article has been designated open access, which means it can be viewed in its entirety by anyone online. Santoshi (Tammy) Robertson-Davis has written a book review of *Attachment Informed Art Therapy: Strengthening Emotional Ties Throughout the Lifetime* by Lucille Proulx, the founding director of CiiAT.

CATA-ACAT members can access the journal here:
<https://www.canadianarttherapy.org/cata-journal-subscriptions/>

IN THIS ISSUE

GUEST EDITORIAL

Musing on Cultural Humility by Michelle Winkel.

ARTICLES

Cultural Humility in Art Therapy and Child and Youth Care: Reflections on Practice by Sikh Women by Jaspreet Bal and Rapinder Kaur.

Gaining Cultural Competence through Alliances in Art Therapy with Indigenous Clients by Tzafi Weinberg

ONEBird: Integrating Mindfulness, Self-Compassion and Art Therapy by Patricia Rose Williams

A Proposal for Culturally Informed Art Therapy with Syrian Refugee Women: The Potential for Trauma Expression through Embroidery by Alexandra Hanania

Reconciliation: A Contemplation of the Role of Art Therapy by Jennifer Vivian

BOOK REVIEWS

Attachment Informed Art Therapy: Strengthening Emotional Ties Throughout the Lifetime by Lucille Proulx, review by Santoshi (Tammy) Robertson Davis

New Developments in Expressive Arts Therapy: The Play of Poiesis edited by Ellen G. Levine and Stephen K. Levine, review by Heather Sanrud

DBT-Informed Art Therapy: Mindfulness, Cognitive Behavior Therapy, and the Creative Process by Susan M. Clark, review by Darlynn Hildebrandt ●



SAVE THE DATE

La 39^e conférence de CATA-ACAT The 39th CATA-ACAT Conference

Université Concordia, Montréal, QC
Concordia University, October 12-14, 2018

Rejoignez nous et participez aux ateliers enrichissants et des discours captivantes sur le thème : **Art thérapie : réparer ce qui est brisé entre nous**. Les sessions seront dirigées par des praticiens en l'art-thérapie canadiens aussi bien que des praticiens internationaux. Notre conférencière principale, Pamela Whitaker, parlera sur le sujet: *Making a scene in public*. Son discours s'agit de : comment l'atelier en plein air peut devenir un lieu où l'art-thérapie est pertinente pour la vie, comme un rayon de lumière et d'espoir, et un antidote pour le désenchantement.

Join us for enriching workshops and engaging conversations on the theme, **Art Therapy: Mending What is Broken Between Us**, with Canadian and international art therapists and practitioners. Our keynote speaker, Pamela Whitaker, will discuss *Making a Scene in Public*: how the outdoor studio can be a place where art therapy is relevant to life where it happens, as a beacon of possibility and an antidote to disillusionment.

Renseignement pour l'inscription et plus de détails à venir bientôt
Registration and more information coming soon at
<https://www.canadianarttherapy.org/conference/>

FREE ACCESS CATA JOURNAL ARTICLES

with CATA-ACAT Conference at Concordia University

In conjunction with the conference, the following articles will be free access until November 1st.

Enabling Spaces Across North America by Janis Timm-Bottos

<https://www.tandfonline.com/doi/full/10.1080/08322473.2017.1385215>

Janis Timm-Bottos is an Associate Professor, Department of Creative Arts Therapies, Faculty of Fine Arts at Concordia University. Janis is also the Director of the Art Hives Initiative and Network and Provost Fellow for Community Engagement and Fine Arts. The above article is a fascinating account of public practice art therapy and was published in our *Art Therapy and Visual Culture* issue in 2017.

Reconciliation: A Contemplation of the Role of Art Therapy by Jennifer Vivian

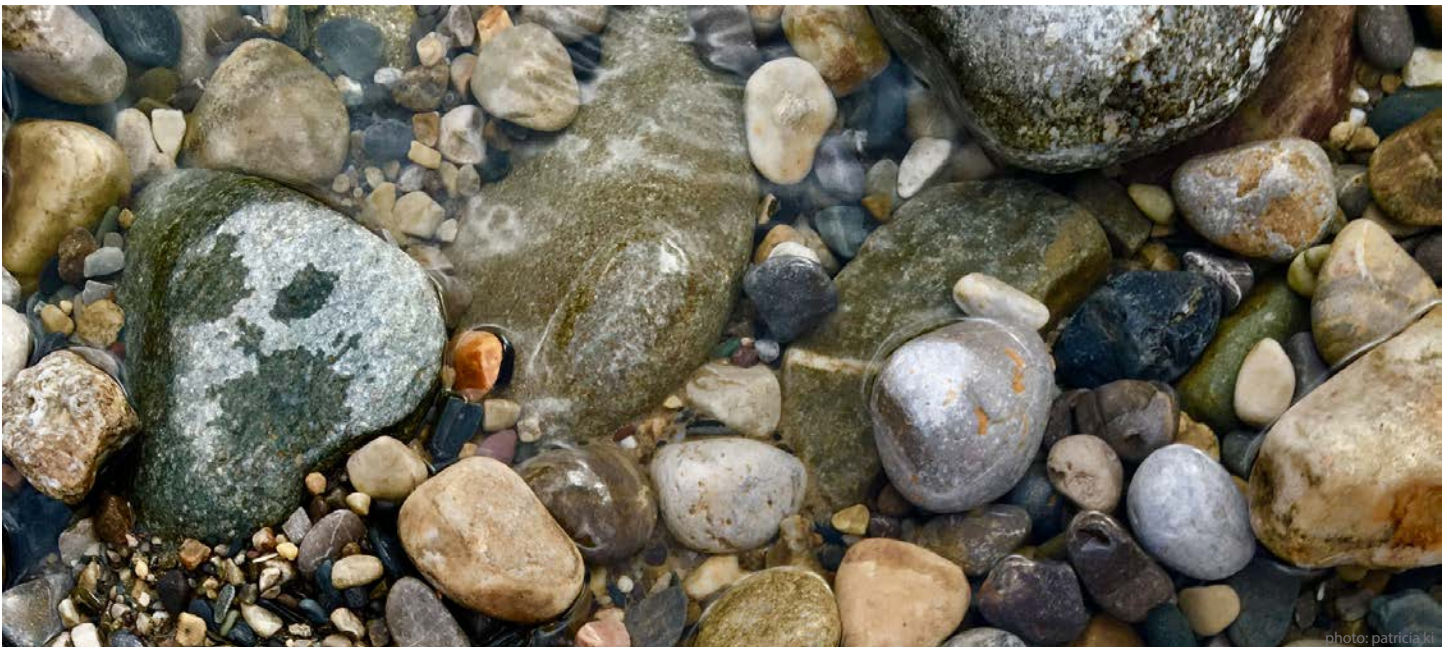
<https://www.tandfonline.com/doi/full/10.1080/08322473.2018.1453223>

Jennifer Vivian graduated from the Creative Arts Therapies program at Concordia University in 2013. Her thesis, *Full Circle: Toward an Aboriginal Model of Art Therapy*, can be accessed online: <https://spectrum.library.concordia.ca/977982/>

Review of Attachment Informed Art Therapy: Strengthening Emotional Ties Throughout the Lifetime by Santoshi (Tammy) Robertson-Davis

<https://www.tandfonline.com/doi/full/10.1080/08322473.2018.1453749>

Lucille Proulx is an esteemed graduate of Concordia University, Department of Creative Arts Therapies. She is an honorary life member of l'Association des art-thérapeutes du Québec and the Canadian Art Therapy Association. She pioneered her innovative art therapy practice with children and parents at Montreal Children's Hospital, which led to the writing of her first book, *Strengthening Emotional Ties through Parent-Child-Dyad Art Therapy: Interventions with Infants and Preschoolers*. ●



Kutenai Art Therapy Institute GROUNDWATER IMMERSION 2018

Groundwater is an initiative of the Kutenai Art Therapy Institute (KATI) to advocate for Indigenous-centered art therapy education while committing to ongoing processes of decolonization and reconciliation. It recognizes the role of creativity and art in Indigenous approaches to healing, the ongoing traumatic and intergenerational impacts of colonialism, and the therapeutic value of our connections with the natural world.

Immersion 2018 will explore cultural identity and diversity and introduce a phenomenological approach to art therapy. There will be a focus on establishing cultural safety with cultural humility utilizing the concept of two-eyed seeing.

Art therapists and elders will introduce:

- Indigenous approaches to healing
- Medicine wheel approaches
- The 'kid gloves' approach
- Seven sacred teachings
- Human development and attachment informed art therapy
- Parent-child dyad work
- Relational art therapy
- Phenomenological approach to art therapy
- Therapeutic skills and group dynamics
- Grief and loss
- Land-based healing
- Art therapy training

STAND-ALONE PROGRAM JULY 3-13, 2018

The first two weeks of the Groundwater Immersion are available as a stand-alone introduction to Indigenous-centered art therapy education. Program fee: \$1,125

BLENDED PROGRAM JULY 3-20, 2018

Distance Cohort: Take advantage of the blended delivery method by combining online studies and local work placements throughout the year with three experiential immersions in Nelson each July.

During the first two weeks of the Groundwater immersion, students join participants in the stand-alone program. The third week will be for the distance cohort only and will introduce ethics, the development of placements, and technology requirements for the online course work and the art therapy training group. Benefits of this delivery method include:

- Integrated online learning platform
- Online individual and small group art therapy supervision and clinical placement courses
- Weekly gathering circles via webinar

HOW TO APPLY

Call or write to us:
Kutenai Art Therapy Institute
191 Baker Street, Nelson BC V1L
Tel: 250-352-2264
admin@kutenaiarttherapy.com
www.kutenaiarttherapy.com

Learn from Art Therapists, Elders and Knowledge Keepers

Richard G. Campbell BFA, DKATI is a member of the Nlakap'mux Nation.

Monica Carpendale BFA, DVATI, BCATR, RCAT, HLM is the Founder and Academic Dean of KATI.

Joan Hall is a Métis Elder, with extensive experience working with grief and loss.

Lucille Proulx M.A., ATR, RCAT is a card-carrying Métis, a registered Canadian art therapist, and teaches internationally through CiiAT.

Michelle Reid MSW, DKATI is a member of the Heiltsuk Nation, with over 10 years of integrating art therapy in teaching Indigenous and non-Indigenous social work students.

Taylor Schenkeveld BFA, DKATI is a Métis woman originally from Winnipeg, MB, and currently living and working in Calgary, AB.

Donna Wright is a Métis Elder, ceremony leader and works in family support and traditional parenting programs. ●

BALANCING BECOMING A MOTHER
AND STUDYING ART THERAPY:

THE COMPLETE CIRCUS

BY ANDREA COOK

photo: CC0 1.0 aral tasher on unsplash

The circus is the perfect metaphor for my experience as a new parent and art therapy student. Balancing, juggling, aerobatic feats, and chaos symbolize daily living, complete with the openness, wonder, amazement, and inspiration that only a child can express.



Andrea Cook MA
is an MA candidate in
Art Therapy at
Concordia University,
Montreal, QC.

BECOMING A MOTHER while studying art therapy has been transformative and inspiring. The lens through which I see the world will never be the same and it is not a secret that being a parent for the first time is hard. Despite the challenges of learning to be a parent and studying, the positives transcended the negatives and led to new opportunities. The circus is the perfect metaphor for my experience as a new parent and art therapy student. Balancing, juggling, aerobatic feats, and chaos symbolize daily living, complete with the openness, wonder, amazement, and inspiration that only a child can express.

One semester into the art therapy master's program I gave birth to a healthy baby girl. Being pregnant while beginning the program, my hormones, brain and body underwent a lot of change. What was shocking and exceptional though was how my creativity and imagination skyrocketed. The connection between art, emotion, psychology, and body that I was learning about in conjunction with the hormones created a reciprocal, creative explosion that would not have been possible if I were studying any other discipline. I had intensely vivid dreams, and meditations induced wildly colorful imagery in movement. It was like living in a colour and symbolism enhanced universe.

After the birth of my daughter I took six months off my education to figure out how to be responsible for such a vulnerable, tiny person. It wasn't easy. With all the sleepless nights I felt disconnected from my former self. Eventually the draw of art and its power to touch people resurfaced. When my daughter was four months old I volunteered at the open-studio Art Hive in Montreal, and she often accompanied me. A young baby brings joy and discovery that are contagious to a group of people. My daughter's smiles and coos brought people who would not normally be able to connect with young children a sense of

play to their day. My time there was remarkable and I developed an important shared family value of art and connection.

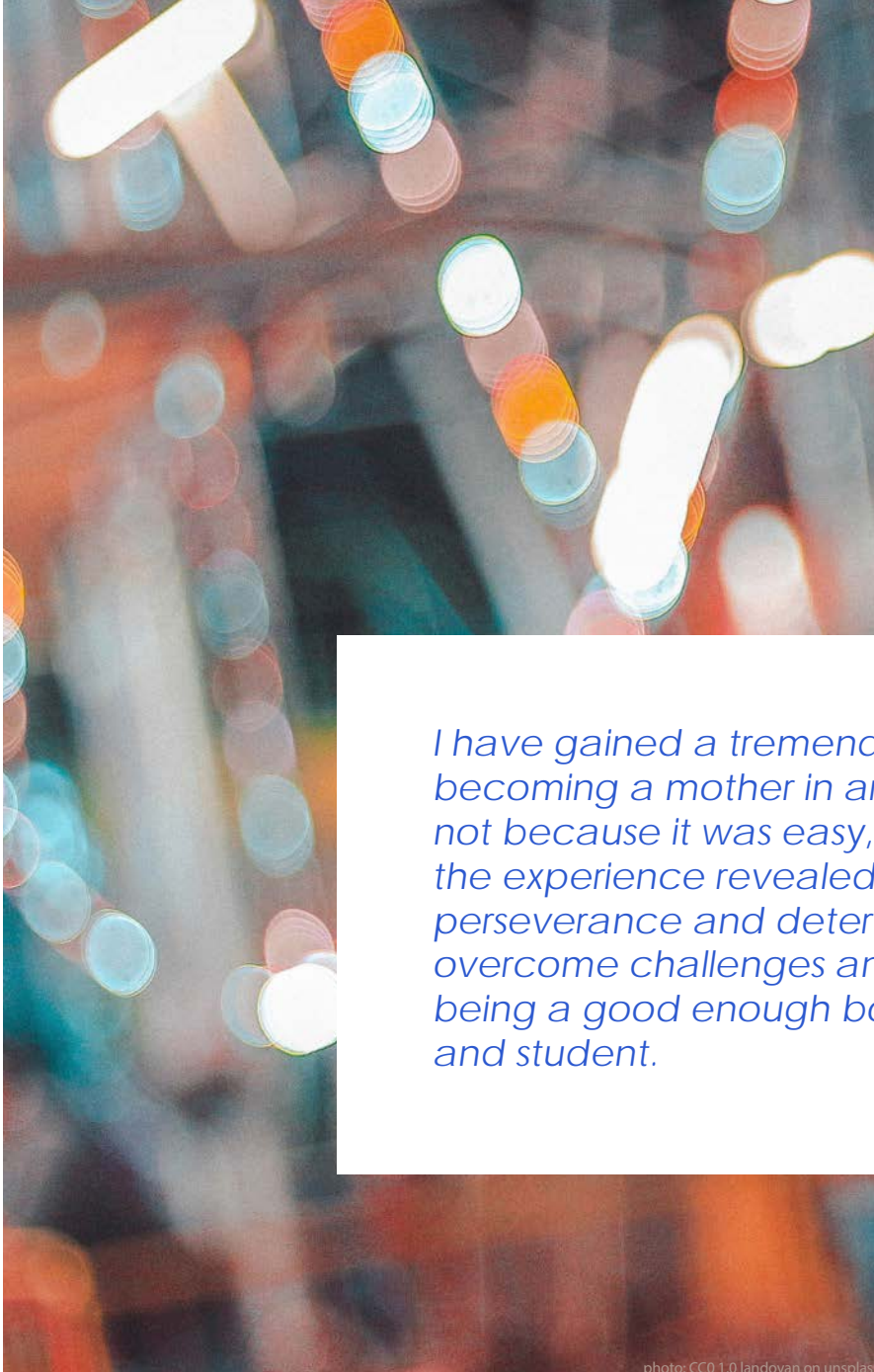
When I went back to school, Keavey was six months old. This is where the juggling and tight rope balance in my circus metaphor really began. Finding childcare, illness and keeping up with breastfeeding were intense. In a university setting being a parent is not the norm and figuring out ways to make it work is not obvious. Luckily the art therapy department was incredibly supportive, and the university has a resource group

for parents — they were lifesavers. Once I even brought my daughter to class because I had no other options. Although classmates loved having the energy of a baby around, I found learning and concentrating nearly impossible with a hungry baby in my lap. Another constant challenge was being able to pump milk comfortably and privately. The

people working in creative arts were wonderfully accommodating, but this was not reflected throughout the university.

According to Concordia University Student Parents Coordinator S. Gangat, the number of Concordia student parents is growing, and providing student parents access to resources has become a plight that has influenced the trajectory of my research. I am doing research with minority communities developing an art therapy tool to voice their needs as immigrant parents. The project explores the effectiveness of PhotoVoice (Wang & Burris, 1997), a social action research technique that uses photographs and discussion as a way for immigrant Concordia University student parents to explore their cultural identity and that of their children, who will grow up in Canada. Parents may benefit from the opportunity to use images and technology to navigate adapting to new cultural norms and enact social change. >>>

In a university setting being a parent is not the norm and figuring out ways to make it work is not obvious.



I have gained a tremendous gift by becoming a mother in art therapy, not because it was easy, but because the experience revealed that with perseverance and determination I can overcome challenges and accept being a good enough both mother and student.

Being a student parent also inspired research into a technique that I used out of necessity to cope with overwhelming feelings, especially when verging on crisis: taking photographs as a mindfulness tool. I champion conversations and collaborative research across all creative arts modalities, and this surge in research interest is in no small part related to witnessing my daughter explore the world for the first time. She embodies the awe and amazement that children get at circus performances as she constantly experiments with things that adults take for granted.

I have gained a tremendous gift by becoming a mother in art therapy, not because it was easy, but because

the experience revealed that with perseverance and determination I can overcome challenges and accept being a good enough both mother and student. I hope this reflection is relatable to creative arts professionals, students and researchers who are parents in their own circus, and for those without children as a reminder to remain open to wonder and experimentation.

Reference

Wang, C., & Burris, M. A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health education & behavior, 24*(3), 369-387. ●

ADVOCACY FOR RECOGNITION & REGULATION

Meeting with Alberta Minister of Health

BY THERESA ZIP



Left to right: FACT-AB Chair Nicole Imgrund, Alberta Minister of Health Sarah Hoffman, art therapist Theresa Zip.

This on-site meeting provided an opportunity to discuss background stories in an environment that made these issues come alive for policy-makers. Our work is visual, and our spaces are intriguing and dynamic, which can speak to policy-makers on a visceral level.



Theresa Zip MA, BEd, RCAT is a registered art therapist at The BIG Picture Art Studio in Edmonton, AB.

THE INITIATIVE TO RECOGNIZE and regulate counselling therapists continues to gain momentum, as this profession has been regulated in four provinces across Canada and all 50 states in the United States. The Federation of Associations of Counselling Therapists in Alberta, Canada (FACT-AB), which advocates for the regulation of counselling therapy, represents 14 professional counselling associations in the province, including the Canadian Art Therapy Association. In Alberta, we are moving forward with a call for all art therapists to engage with the public — our family and friends, other professionals, and our elected government representatives — and invite support for this movement.

In a nascent field like art therapy, we wear many ‘hats’ as art therapists. You may find us involved in many areas of work: community engagement, business and accounting, fundraising, scheduling, organizing ethically responsible art shows, presenting to special interest groups, conducting interviews and being interviewed, teaching, supervising, participating in panel discussions, public relations, writing, and recording podcasts/webinars. All of these and more are ‘hats’ we might wear (often challenging us well beyond our zones of comfort!) to expand understanding and advance our field.

A ‘hat’ that I had not considered was political activism — but why did I wait so long? Our elected representatives are happy to (indeed, obliged to!) meet with us as constituents, to discuss issues, concerns and ideas. Realizing that my MLA (Member of the Legislative Assembly), Sarah Hoffman, was the provincial Minister of Health, I emailed her office to request a meeting and discuss regulation with an ‘in the trenches’ constituent and the chair of FACT-AB, Nicole Imgrund. Ms. Hoffman’s staff promptly set up a short meeting. When later they called to request a change to the meeting time, I suggested meeting at my studio, where I work with children and youth in the provincial foster care system. This intrigued them, and the benefits of meeting *in situ* were profound. It invited immersion into what art therapy is, and a human way to relate personal stories to the minister and her staff about why regulation is important.

Nicole and I focused on a few major points that others may be interested in:

The public want choice

Many employee assistance programs and First Nations/Metis/Inuit (FNMI) plans limit funding to registered psychologists and registered clinical social workers, despite equivalent training held by counselling therapists. Insurance coverage is also often limited to regulated professions.

The public want continuity of care

For example, my funding from Children’s Services

You can help!

If you are a resident of Alberta, you can support regulation by going to the FACT-AB website and simply clicking a button to send a message to your MLA and the Minister of Health.

<https://www.fact-alberta.org/>

To contact your local elected representative check out your provincial government directory.

does not generally extend past reunification, where the family must transfer to their FNMI Plan, or adoption, where the family must transfer to the adoptive parents’ benefits plans. Understandably, the child and their parent/guardian would like to continue the already-developed therapeutic relationship, but art therapy is not covered under their benefit plans.

The public want protection

With the increasing public awareness of mental health, sexual assault, sexuality and gender issues there has been a dramatic increase in demand for therapy, but currently anyone can call themselves a therapist/counsellor. This is potentially harmful due to the immense level of responsibility we carry, and the level of trust in us by people in vulnerable states.

The public want access to safe, effective and affordable services in their communities

In rural areas, a person may have access to a counselling therapist, but not a psychologist or registered social worker. A regulated title will help people to identify practitioners in their own community who are safe and appropriately trained.

Minister Hoffman assured us that she supported our initiative, and FACT-AB has recently entered the consultation phase — the last step before legislation. FACT-AB is continuing to advocate for government to make regulation a priority for the legislature’s fall agenda.

I encourage all art therapists to reach out directly to their elected representatives, and find a way to invite them to experience the unique qualities of art therapy, whether for its own sake, or as part of an umbrella initiative toward regulation. This on-site meeting provided an opportunity to discuss background stories in an environment that made these issues come alive for policy-makers. Our work is visual, and our spaces are intriguing and dynamic, which can speak to policy-makers on a visceral level. ●



ALZHEIMER'S DISEASE & ART THERAPY

BY ELISABETH IOANNIDES

When words and thoughts fail, the symbolic language of art can tell a story, express a feeling or recount a memory that are otherwise untold.

MEMORY BEGINS TO SHOW SIGNS of fatigue with age. As time passes, some people, amongst them people we might know or relatives of ours, develop memory problems that worsen. Then we talk about dementia. Dementia “is a general term for a decline in mental ability severe enough to interfere with daily life”¹.

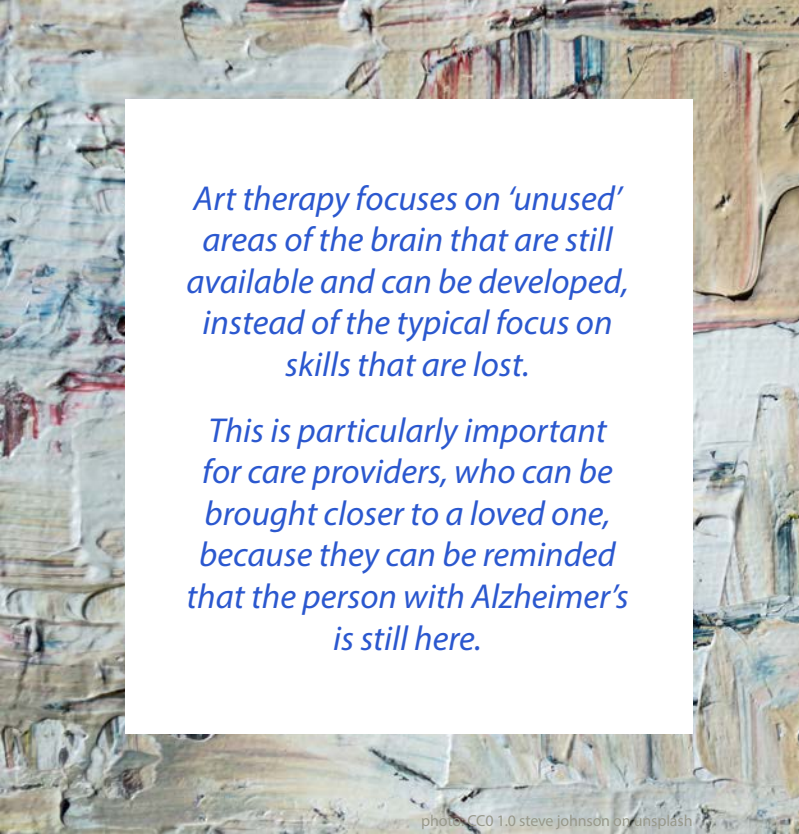
What is Alzheimer's Disease?

Alzheimer's disease was named after Alois Alzheimer (1864-1915) and is the most common type of dementia, accounting for 60% to 80% of cases. The disease rarely occurs in people under 60 years of age and affects women almost twice as much as men. It is a disease manifested by a gradual decline in the upper cognitive functions (memory, speech, critical ability, executive functions) accompanied by gradual and significant impairment of functionality and changes in personality. As the disease progresses it may lead to severe disorganization and even death.

Destruction of specific areas of the brain creates all the cognitive disorders associated with this disease. In extreme cases the disease could lead to an outflow of blood in the brain, resulting in a stroke.

Diagnosis

There are no laboratory data for diagnosing Alzheimer's disease. It is a degenerative disease in which genetic, environmental and metabolic factors play a role. To be diagnosed there is first deterioration of some sort of function (e.g. in personal care, social behavior, work). The diagnosis then relies on a person's health record, physical examinations, and laboratory tests² during the onset and the gradual, progressive deterioration. >>>



Art therapy focuses on 'unused' areas of the brain that are still available and can be developed, instead of the typical focus on skills that are lost.

This is particularly important for care providers, who can be brought closer to a loved one, because they can be reminded that the person with Alzheimer's is still here.



Elisabeth Ioannides is an Education Curator at the National Museum of Contemporary Art in Athens, Greece. She studied psychology and fine arts at Brandeis University in Waltham, MA and was an art psychotherapy trainee at The Arts & Psychotherapy Center in Athens. She is a member of the British, Greek and Canadian Art Therapy Associations.

Active participation and a safe environment are promoted through art therapy for individuals to tell their stories. The art that is made provides participants an opportunity to review their lives, which promotes awareness and acceptance of past experiences. Shared experiences in a group setting inspire other members to narrate their own stories, which contributes to a sense of universalism and emotional attachment. The opportunity to reminisce and have others participate in their recollections honors their stories and helps to make sense of their lives.

People are relieved of the isolation and depression they may feel by participating in a positive, enjoyable and successful social activity. The sharing of materials and the assistance that one participant gives to another during the creative process provides the experience of altruism. This can help people understand their strengths and remind them of what they can still offer.

The disease can affect a person's muscles and coordination of movements. Art therapy can help with the recovery of some functions because it engages both brain hemispheres. Therapists can assist individuals with movement difficulties by gently placing a hand on the client's to support their motions to create.

Artwork are carefully stored at the end of the creative process and constitute a 'map' of the journey made by the individual during therapy. The therapist and artwork improve understanding of an individual's feelings and difficulties, while providing an opportunity for them to make choices. Unlike speech, the image remains as a type of 'tangible memory' that the person can return to and explore again.

Observation and evaluation of the creation process can provide information for the assessment of cognitive and developmental deficits. Therefore, through the images and the way they are created, we may gain valuable information about the course of the disease, allowing for proper medical interventions and treatment.

Art therapy in the presence of an art therapist relies on artistic creation that gives form to the often-unconscious thoughts, emotions and feelings of an individual with Alzheimer's disease. The process allows people with this disease to have a real sense of accomplishment and achievement in a world of continuous memory loss, while offering care providers insight into the person's progress.

References

1. Alzheimer's Association, *What Is Dementia?* Available online at: <https://www.alz.org/what-is-dementia.asp>
2. Manos, N. (1997), *Vasika stichia klinikis psichiatrikis* (Basic elements of clinical psychiatry), Thessaloniki: University Studio Press. ●

An individual's ability varies depending on the degree of brain disorder. The course of the disease can be distinguished in three general stages: mild, moderate and severe.

Therapy

There are medicines that suppress the symptoms and delay the disease, but no drugs have been found to fight it completely or prevent it. Balanced nutrition and regular exercise may help. Constant practice of the mind also seems to have a very beneficial effect (e.g. reading, solving crosswords, playing music, drawing etc.)

Art Therapy & Alzheimer's Disease

Alzheimer's disease affects parts of the brain that have to do with memory and the design of complex tasks, while the sections involved with emotions and aesthetics remain intact for much longer. When words and thoughts fail, as in the case of Alzheimer's, the symbolic language of art can tell a story, express a feeling or recount a memory that are otherwise untold. The therapeutic approach through art-making recognizes processes, structures, content and associations that in turn mirrors a person's abilities, personality and interests in the art they've made.

The ways in which art therapy can help people suffering from Alzheimer's disease are various and important. Art therapy focuses on 'unused' areas of the brain that helps improve concentration and skills that are still available and can be developed, instead of the typical focus on the skills that are lost to the disease.

For example, people suffering from the disease gradually lose the ability to express themselves in words. Art therapy may allow them to communicate non-verbally by expressing thoughts, ideas, emotions or internal conflicts through the creative process. Even people in the advanced stages of the disease can continue creating artworks and thus communicate. This is particularly important for care providers, who can be brought closer to a loved one, because through art-making they can be reminded that the person with Alzheimer's is still here.

Projection and art creation can have a calming effect. Just like listening to music or playing with animals, art therapy can promote relaxation and improve a person's mood. Creativity encourages spontaneity, imagination and originality of expression, and empowers people who may have difficulties with focus and attention.

BOOK REVIEW

Transformative Imagery: Cultivating the Imagination for Healing, Change and Growth

Since these traditions have existed for centuries, I believe they have much to teach psychotherapists and art therapists of all approaches who wish to harvest the rich field of imagery for self-transformation.

BY JOHANNE HAMEL



Johanne Hamel is an art psychotherapist and psychologist in Sherbrooke, QC.

TRANSFORMATIVE IMAGERY is the first book to cover the breadth and depth of known imagery practices under a single title. The book is divided in five specialized sections, each one more interesting than the other. Art therapists, researchers and practitioners alike will find in this comprehensive book essential information about imagery in a therapeutic context. The areas of knowledge and practice relate to the following themes: an overview of imagery and its historical foundations;

the uses of imagery in medicine and healing; imagery's contribution to the practice of depth psychology; imagery used as a contemplative practice within spiritual and wisdom traditions; and examples of the applications of imagery in other areas, including social transformation.

The book is written by scholars and private practitioners who are very knowledgeable. Each chapter gives explanations to the subject at hand and contains exercises you can practice for yourself and your clients. Each chapter can be read independently. Most of the book refers to imagery with adults and one chapter introduces the reader to the use of guided imagery with teens and children.

The overview of imagery and of its historical foundations is essential in understanding the basic principles and history of this field of study. For instance, Gerald Epstein, Director of the American Institute for Mental Imagery, Mount Sinai Medical Center in New York City, distinguishes imagery from meditation, hypnosis and visualization, which are all different processes.

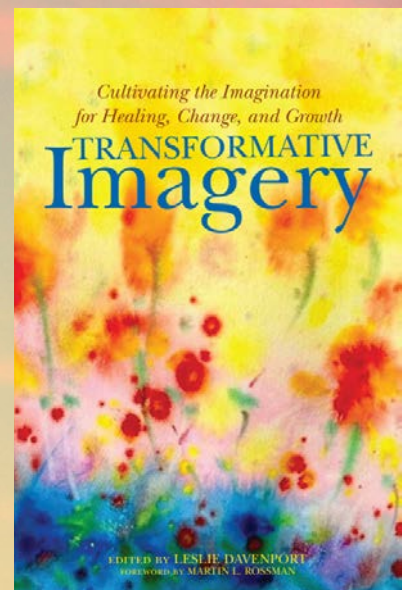
As an art psychotherapist, I find myself especially interested in the chapters, "Imagery in Medicine and Healing" and "Imagery and Depth Psychology". In "Imagery in Medicine and Healing", you will find a listing of medical research studies that support the efficacy of imagery for many different health problems, including a chapter addressing specifically pain relief and a chapter on the use of imagery for cancer treatment, based on the latest cellular research. In "Imagery and Depth Psychology", Linda Graham, a private practitioner and frequent lecturer and trainer, explains how imagery is considered as playing a key role in neuroscience's

new concept of neuroplasticity, and as an effective way to retrain the brain. Glenn Hartelius, private practitioner and professor at the California Institute of Integral Studies, proposes a somatic approach which will be most interesting for art therapists focusing on body work.

We learn in the chapter, "Imagery Used as a Contemplative Practice Within Spiritual and Wisdom Traditions", how imagery has been used for a long time in many religions and spiritual traditions, including shamanic imagery and ritual of the Chumash Native American people, Daoist imagery, Sufism, the Mussar teachings in Jewish tradition, as well as Christian imagery, an example being "surprising references to Goddess-worshipping cultures in the Bible" (p. 28).

The chapter, "Examples of the Applications of Imagery in Other Areas", includes imagery within many different contexts, such as expressive arts, music, writing, sports, and post traumatic stress disorder (PTSD) in veterans. Other subjects related to society at large such as education, environment, economic and social problems are also included.

I strongly recommend this book in teaching the use of imagery in art therapy. It contains valuable and up-to-date scientific information. While some therapists might react negatively to the esoteric knowledge contained in spiritual and religious traditions, I personally believe that, since these traditions have existed for centuries, they have much to teach psychotherapists and art therapists of all approaches who wish to harvest the rich field of imagery for self-transformation. ●



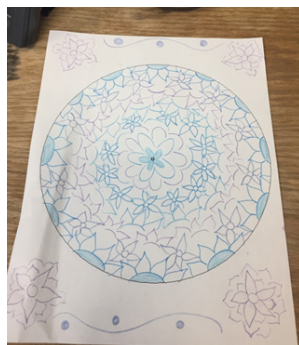
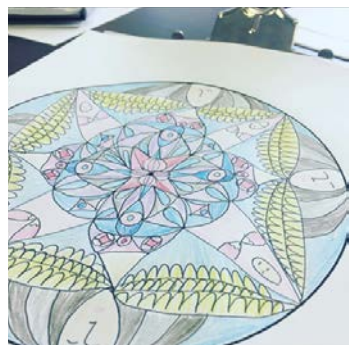
Transformative Imagery: Cultivating the Imagination for Healing, Change and Growth. Edited by Leslie Davenport. Published by Jessica Kingsley Publishers, 2016. ISBN: 9781849057424 351 pages.



Making Time for Creative Self-Care

BY PETREA HANSEN-ADAMIDIS

I catered my workshops to this special need as I saw it, for therapists and helping professionals to fill their own well(ness) before it went dry.



Previous page: Staff mural made during retreat.

Top row: Strength dolls made during creative self-care monthly workshop.

Second row, left: Appreciation cards made during Creative Arts Therapy Week (what do you appreciate about your coworkers?).

Second row, middle and right: Meeting mandalas made during staff meeting.

Though we are trained to see the strengths in our clients, and the hope at the end of their struggles, it is easy to have our views of the world shifted by the difficult experiences and outcomes many of our clients face.



PETREA HANSEN-ADAMIDIS
DTATI, RCAT, RP

has worked in the field of art therapy for over 23 years. For the past 16 years she has been working as an expressive arts therapist at The Sick Kids Centre for Community Mental Health in Toronto, ON. She is also a supervisor and faculty at the Toronto Art Therapy Institute, and runs expressive arts workshops for health and wellness with an emphasis on self-care.

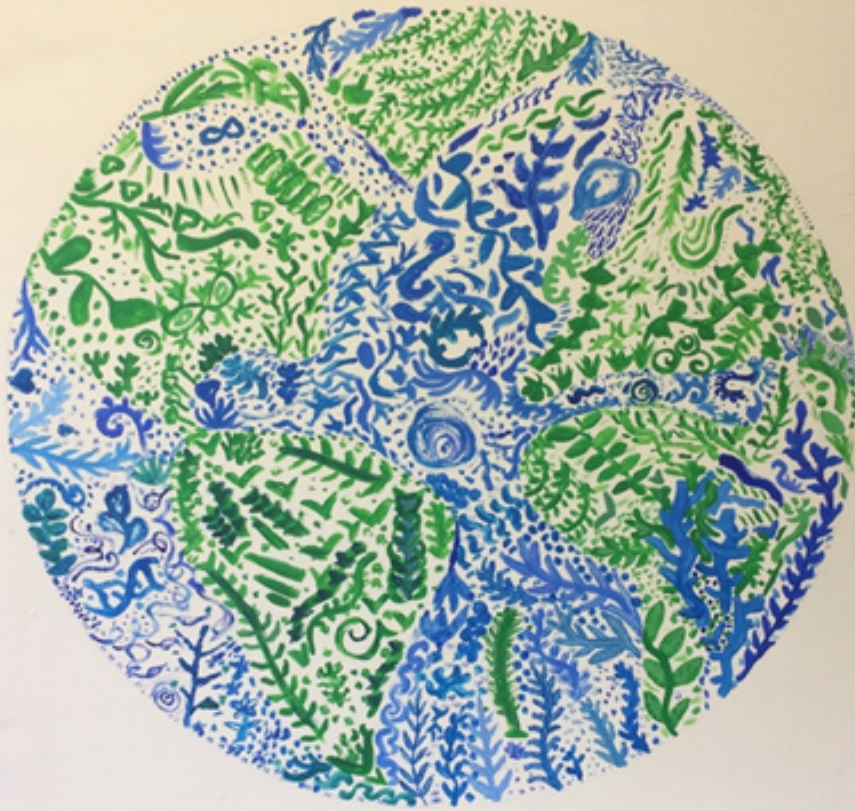
AS PSYCHOTHERAPISTS and art therapists we are exposed to the narratives of our clients. Many are inspiring, and many are heartbreaking. And though we are trained to see the strengths in our clients, and the hope at the end of their struggles, it is easy to have our views of the world shifted by the difficult experiences and outcomes many of our clients face. As psychotherapists we need to be advocates for our own self-care just as we are for our clients' well-being. As art therapists, exposed to the imaginal imagery (what we picture in our heads as clients share their experiences) as well as when literally faced with clients' visual imagery in their artwork, we have all the more reason to turn to art making for ourselves for healing, self reflection, release and processing.

Yet many of us find it difficult to take time for self-care let alone through our own art making. It was because of this reality — of having a heavy, clinically-based case load — plus my desire for a more balanced outlook, that my art workshops for health and wellness were born. While my colleagues were setting up private practices that consisted of more clinical work, with more client struggles and trauma-based narratives, I was drawn to hold art-making workshops that focused on prevention through creativity. A secondary gain

of holding these workshops was that in preparing for the workshops I was engaged in my own art-making.

Though in the beginning these workshops focused on the general public, I began to see a trend of helping professionals signing up for these workshops for their own self-care. They were interested in exploring their creativity. They were interested in connecting with themselves differently. Eventually, I catered my workshops to this special need as I saw it, for therapists and helping professionals in general to begin to fill their own "well"(ness) before it went dry. I offered one day workshops exploring the impact of this difficult work of holding space for others who have been traumatized. We shared stories, strategies and made art. It opened my awareness to just how great the need was. The need to have a regular creative self-care practice as psychotherapists and particularly as art therapists. I believe it is a special burden that is taken on to work with others who are suffering emotionally and sometimes physically. We give sometimes until the well is dry. But then we are burnt out, or worse, suffer from compassion fatigue.

At my workplace, I am fortunate to work with two other art therapists (one being my supervisor) at a children's mental health >>>



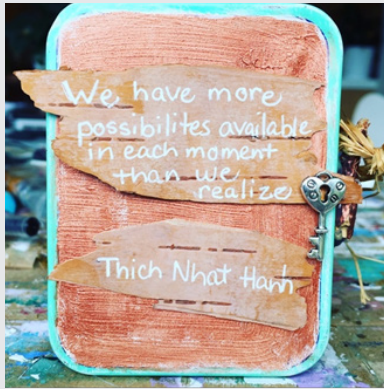
Left: Staff mural made for Children's Mental Health Week.

Below left and right: Junk sculpture and coping tiles made during creative self-care monthly workshop.



center in Toronto. As a result, we have had several arts-based practices incorporated into our team meetings and retreats. As a clinical team of social workers, art therapists, psychologists, we have created intention sticks together, art cards around themes of coping and team strengths as well as group art projects. In celebration of events such as children's mental health week or creative arts therapy week, co-workers and management openly accept blank circles or papers handed out to make mandalas or to doodle on during staff meetings. This has helped keep the balance at work as we come together as a team in creativity.

For the past year I have run monthly creative self-care workshops which are geared towards helping professionals, and continue to do so as the response in the last year has been so positive. Knowing that there are art therapists and other helping professionals at a distance who cannot join me in Toronto, I began offering live, online participation in April and look forward to connecting with more helping professionals who are ready to fill their creative well(ness). >>>



Developing a sustainable creative self-care practice

- 1. Set aside a regular time,** daily or weekly — make it a priority, schedule it in!
- 2. Be prepared:** have your materials ready and accessible.
- 3. Create mental and emotional space,** make it inviting and safe. Set parameters around sharing, give yourself permission to express in any way that you need to.
- 4. Repeat!** Creative self-care muscles are strengthened by being consistent. Make yourself accountable by inviting others to join you or be part of an ongoing group.



Monthly Art Workshop for Self-Care Creative Self-Care for Helping Professionals

Make self-care and professional growth a priority by connecting with other helping professionals and making art in a supportive environment in this monthly 2-hour self-care workshop series for therapists and helping professionals. The workshop addresses the following College of Registered Psychotherapists of Ontario (CRPO) competencies:

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

Each session will explore a different self-care themed art project. The format of this monthly workshop is one of prevention, self-discovery and exploration through the arts but is not art therapy. Participants are encouraged to take any personal issue that arises in workshop sessions to their therapists. Please note that this workshop is not a supervision group.

Where: Toronto, Near Donlands & Danforth / Online

When: September 18, October 20, November 17, 2018, 1pm-3pm

For more information about each workshop and to register for Toronto in-person workshops visit:

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

To register for live online workshops visit:

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

September 18, 2018, 1-3pm: Puppet Hero Journey: Connect with your strengths through puppet making and story telling.

October 20, 2018, 1-3pm: Changing Colours, Transforming Moods, Layers to Self: Print-making for release and self-exploration.

November 17, 2018, 1-3pm: Symbols of Hope: Make your own 3-D mini coping tiles set. ●

MUD BERRIES POLLEN
LEAVES LICHEN MOSS
PINE CONES FLOWERS
STONES SAND GRASS
BARK BRANCHES VINE
FEATHERS RAIN WATER
CLAY BEESWAX HERBS
STEMS SNOW ROOTS

THE NATURE OF ART THERAPY

Experience the natural
environment as an outdoor
studio with living art materials.

BY PAMELA WHITAKER

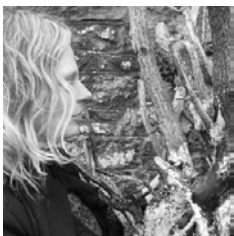


1. *Animal Architecture*, a family artwork inspired by animal habitats, Ireland.
 2. Throwing snow balls in a blizzard. 3. Shelter in Phoenix Park, Dublin. 4. Portable sculptures for carrying. 5. Patagonia nature journal.



The acts of walking and collecting can be understood as important artistic practices.

This is a language of wandering and finding significance in what is close at hand.



Pamela Whitaker PhD is an art therapist based in Ireland. She is the editor of the CATA Journal and keynote speaker at this year's CATA-ACAT conference.

Excerpts and photos republished with permission from The Nature of Art Therapy, a blog coordinated by Pamela Whitaker for the art exhibition at this year's CATA-ACAT conference (<https://thenatureofarttherapy.wordpress.com>). See next page to find out more about how to participate the conference art exhibition.

Why Art in Nature? The purpose of art making in nature is to experience the natural environment as an outdoor studio and to work with living art materials. It's an opportunity to explore working with found natural materials that make marks (e.g. mud, grass, berries, flowers, and charcoal) and to investigate working with larger sculptural forms that evoke the idea of shelter within forest habitats. Equally, the acts of walking and collecting can be understood as important artistic practices.

Land Art: Collected objects from nature can be assembled into displays where textures, colours and patterns are highlighted. Since natural materials gradually decompose, photography, sketching and writing can be used to document artworks made in the forest. The nature studio offers many experiences to perceive ecology, and to structure these perspectives into a variety of artworks

that will explore lines, shapes, dimensions, and patterns found in the natural world. Land art is an intriguing form of contemporary art which works within a variety of natural environments, transforming living materials into distinct compositions. Nature is unpredictable and constantly changing — these are also the features of environmental art made outdoors within different kinds of habitats.

Artist Books: The idea of a book being a collection of objects that are ideas, moments of time, a landscape, and movements held together, can be a vital medium of artistic practice within art therapy. A walk can be taken alone or accompanied by others, either can become documented as an art therapy journey that involves the surrounding habitat as living studio. The words of thought and feeling held within the significance of objects selected, illustrate and enact a psychological quest. This is a language of wandering and finding significance in what is close at hand. The book is an installation that can be handled and read in many ways. Time is contained within the dimensions of the book's architecture. The composition of the book reveals itself as a structural building, a home place for an ephemeral story. ●

CALL FOR ARTWORK

La nature de The Nature of l'art-thérapie Art Therapy

A collaborative art exhibition
at the 39th Canadian Art
Therapy Association Conference

**Une exposition d'art
collaborative** à la 39^e
conférence de l'association
canadienne d'art-thérapie

In conjunction with the conference:
**Art Therapy: Mending What is Broken
Between Us**, we invite you to cultivate
a conference environment that evokes
the landscape of art therapy, with
artworks composed of nature. Come
share your homeland.

Conjointement avec la conférence,
**Art thérapie: réparer ce qui est brisé
entre nous**, nous vous invitons de
composer des œuvres d'art composées
des matériaux qui vient de la nature
pour créer un environnement qui
symbolise le paysage de l'art-thérapie
à la conférence. Venez partager le
territoire d'ou vous venez .

Participate at the Conference Participer à la conférence

Bring along assemblages, sculptures,
fibre arts and installations to the conference on
**October 12-14, 2018 at Concordia University
in Montreal, QC**. The curators for the
conference exhibition will be Maria Riccardi
and Rachel Chainey.

Amenez des assemblages, des sculptures, des
arts textiles et des installations artistiques à
la conférence du **12 au 14 octobre 2018 à
l'Université Concordia à Montréal, QC**. Les
commissaires de l'exposition de la conférence
seront Maria Riccardi et Rachel Chainey.

Participate Online Participer en ligne

Make some art outdoors, take some photos
and send them along with a description to
Pamela Whitaker at info@groundswell.ie
for your art to be displayed on the conference
exhibition blog (link below).

Faites de l'art en plein air, prenez quelques
photos et envoyez-les accompagné d'une
description à Pamela Whitaker au courriel:
info@groundswell.i.e pour que votre œuvre
art soit affiché sur le blog de l'exposition de la
conférence (lien ci-dessous).

Visit the Conference Art Exhibition Blog // Visitez le blog de l'exposition d'art de conférence

 <https://thenatureofarttherapy.wordpress.com/>

CANADIAN ART THERAPY ASSOCIATION (CATA)

VISION

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

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Envisage — CATA Online Magazine

Envisage is the tri-annual online magazine of the Canadian Art Therapy Association, published in February, June and October and circulated by email to our 440+ membership. Content is provided by members and is subject to editing.

**Submission deadline for next issue is
September 15, 2018**

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