

# ENVISAGE

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

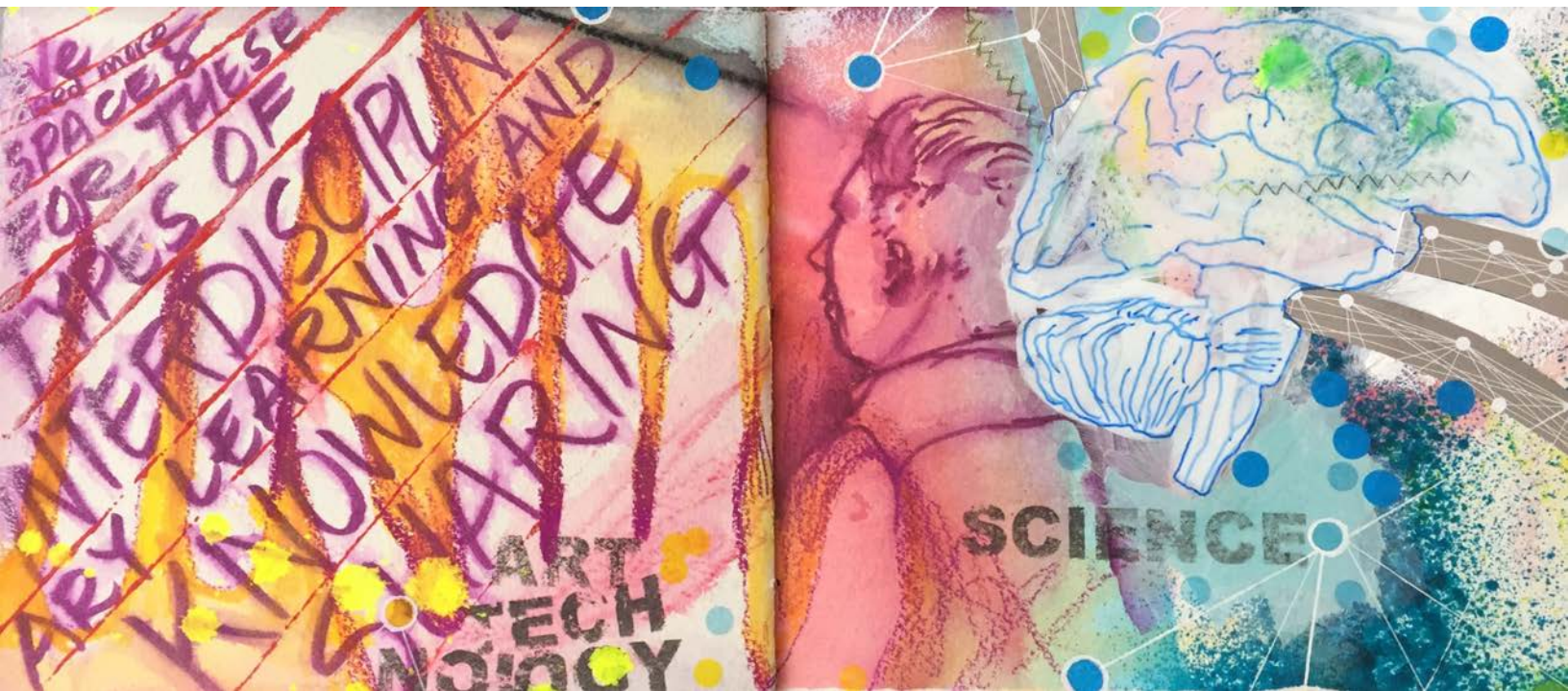


## CROSS-POLLINATION

Local stories, transformative connections:  
Art Hives in action. // **From psychotherapy to education to advocacy:** A career in review with Johanne Hamel. // PLUS giving voice to experience with **clay, threads, paint, words.**

ENVISAGE FALL 2018  
*Showcasing the visions,  
insights, and innovative  
work of art therapists in  
Canada and beyond.*





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#### *Hold in the Hand*, digital photograph

This photograph was taken on World Photo Day utilizing an app that simulates the experience of shooting with a medium-format camera.

#### **Above:** *Art Journal*, mixed media on paper

This is a page from my art journal in response to attending an interdisciplinary conference about older adults, research, and technology. I am inspired by these opportunities for cross-pollination — ways that we can be informed and inspired by other fields and vice-versa.



**Erin Partridge**  
PhD, ATR-BC  
Lafayette, CA, USA

# President's Message



**Haley Toll MA,**  
RCAT, CCC, RP  
(Inactive)  
St. John's, NF

I WISH YOU ALL of the best in your new projects, semesters and goals this fall.

I am honored to be writing in this beautiful magazine, *Envisage Vol 2*, that is now open-access. This initiative was implemented to expand art therapy outreach and inform more people about the great work art therapists are doing across Canada and internationally. More people can be touched by your published articles and artistic work. A big thank you to the editor, Patricia Ki, for your commitment to aesthetic design, interesting content, and beauty. The organization is so grateful for your talent and support.

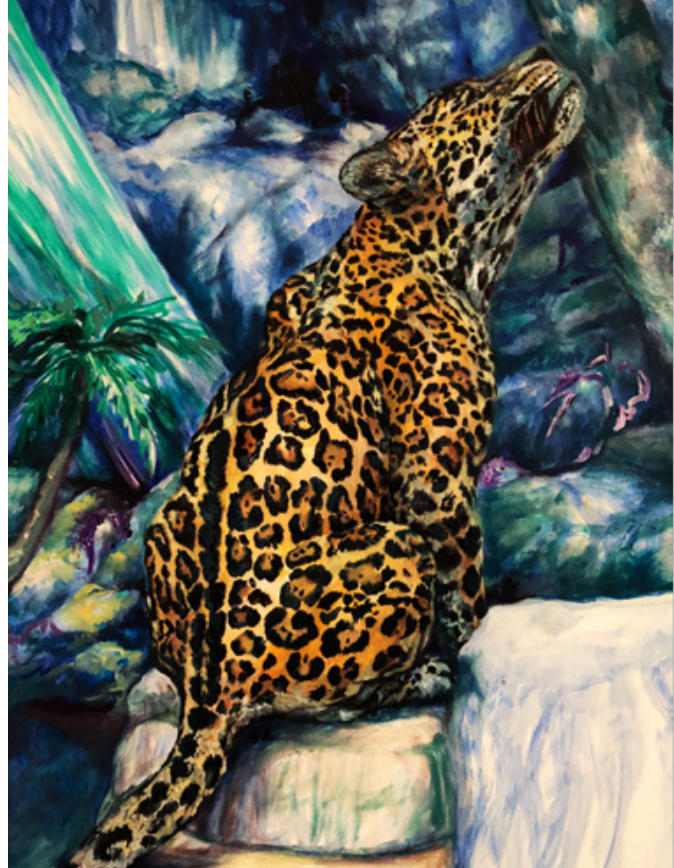
Thank you to all of those who attended and presented at the CATA Conference in Montreal this October. It was a delightful and moving experience to be a part of the talent and new ideas that come together each year when art therapists meet. The current CATA conference included a full schedule of 70 conferences and presentations by both established art therapists, art therapy students, and those in related disciplines. Furthermore, the pre-conference workshops on supervision and art therapy in museums expanded the learning content and reach of the conference. Finally, the Nature of Art Therapy collaborative art exhibition brought together natural and fibre artworks to remind us of our connectedness to nature and the artistic process.

Thank you to Rachel Chainey, the talented CATA conference chair, to have created such a brilliant event. CATA is grateful for the impressive 2018 conference team that includes: Karine Bouchard, Katelyn Brinkman, Sondra Goldman, Patricia Ki, Chloe Perju, Olga Riccardi, Maria Riccardi, Janis Tim-Bottos and Theresa Zip. Thank you to Pamela Whitaker and Maria Riccardi for your compelling keynote speech about environmental art therapy. Finally, thank you Concordia University for hosting the space for the annual conference and to the AATQ for your support throughout the process.

As CATA passes the torch to a new city and leadership team in 2019, the board is excited to announce that the next conference will be held in Calgary, Alberta. Since Dorothy Mackintosh, the 2019 Conference chair, has taken on this role, she presents a keen attentiveness to detail and amazing organizational skills. I believe that she will lead a phenomenal conference next year and I am looking forward to seeing you there. Thank you to Gilda Raimondi, who has provided guidance to each conference team and continuously helps to transfer the compounded knowledge from one conference team to the next.

The Canadian Art Therapy Association board of directors had a retreat on the weekend of June 16th. During this weekend, our board met at the Aboriginal Counselling Centre in Edmonton to discuss various topics, including succession planning, the CATA value statements, outreach to rural areas and indigenous nations, among other topics. We also discussed the proposal submitted for an "Art Therapy Road Show."

In this President's message, I wanted to highlight a phenomenal project in Atlantic Canada regarding art therapy. One of the topics that was discussed at the board meeting was a proposal for an Art Therapy Roadshow, where Sandra Hewitt-Parsons (the CATA Advocacy Chair and FACT-NL representative), Sylvia Calatayud, and Dawna Lee proposed to host art therapy open studios in diverse locations across Newfoundland and



*Jaguar, 2018, acrylic on canvas*

Labrador, and Nova Scotia. Our board was excited about this initiative to increase awareness of art therapy and "build stronger, healthier communities in select Atlantic Canada locations using art therapy as a clinical intervention as well as art-as-therapy for inclusive community building" (quoted from the proposal). This is an important and large undertaking. CATA is always interested in assisting art therapy learning initiatives and workshops across Canada.

Research and sharing innovative practices is important to move the profession forward. This ensures that the art therapy practice is informed by new ideas that either build upon older notions or completely subvert previous ways of thinking. Research enables art therapists to gather knowledge about our practice and philosophy in order to develop a deeper knowledge of our discipline. This can ultimately help us practice with integrity and renewed inspiration. The next CATA Journal, called "Art of Words: Expressive Writing in Art Therapy," will be published in December 2018. In this issue, authors submitted reflexive, poetic, expressive, and responsive writing to this themed journal. I am looking forward to reading the upcoming publication that was Guest Edited by Dr. Sherry Beaumont and supported by the CATA Journal Editor, Dr. Pamela Whitaker. Pamela Whitaker will be finishing her term as the Canadian Art Therapy Journal Editor in December and we would like to thank her for all of her wonderful work in moving art therapy research forward. The Editorial Review Committee will certainly miss her, along with all of the authors who she has supported along the way.

During the summer, I had visited an animal sanctuary in Costa Rica and had the privilege of seeing a majestic jaguar. I had painted an image of this jaguar, knowing that I will need to channel some of this gorgeous creature's strength as I move forward with my doctoral studies, work, and presidency. I am sharing this jaguar with you and wish you all the strength to persevere with grace in your creative and fulfilling endeavors. ●

# Editor's Note



**Patricia Ki DTATI, MSW,  
PhD Cand.  
Toronto, ON**

As warm, sunny days give way to crisp fall air and golden trees, I find myself on university campus again starting a new chapter in my meandering journey. Being in a completely new program and getting to know colleagues from a vast variety of disciplines and backgrounds, including philosophy, public health, social activism, creative arts, and social work, I'm continually amazed by how we build our ideas upon each other, how we cross-pollinate and support each other in stretching our minds, expanding our thoughts, and questioning our own closely-held ideals. And so in this issue of *Envisage*, I'm also overjoyed to see how the model and practices of the Art Hive, which originated from the work of Dr. Janis Timm-Bottos in Montreal, QC, are being quickly taken up, pollinated, and built upon not only across Canada but also internationally. For me, Art Hive practices connect together ideas of creativity, community-building, accessibility of art-making and of support networks, and radically generous sharing of resources. I had the privilege to visit the pop-up Art Hive in Dufferin Grove Park in Toronto, ON, and together with the *Envisage* editorial team, Dianne Shannon and Ninat Friedland, we bring you the local stories of vibrant Art Hives in different communities.

We are also honoured to feature a bilingual article by Johanne Hamel, who shares with us her inspiring career journey, cross-pollinating as well between different areas of the field and always propelling it forward, from psychotherapy practice, to art therapy education, to advocacy for the recognition of our profession. As well, this summer we celebrated the 50th anniversary of Toronto Art Therapy Institute. One of my many

fond memories of TATI was Dr. Helene Burt reminding our class, always, that what we do makes a difference, even though sometimes it doesn't look or feel that way. That is a seed that I've carried with me through the years as a source of motivation and encouragement.

As always, we celebrate different forms of art-making, and in this issue we are excited to feature the work of Shahin Jones, Pamela Whitaker with Dr. Sherry Beaumont, Oona McClure, and Irit Epstein, each giving voice to multifaceted experiences with different mediums and creative expressions. We conclude with an intimate review of *The Legacy of Judith Kramer* by Theresa Zip, reminding us the important herstories of some of the enduring ideas and visions in art therapy.

I'd like to share with you a photo of a small collage, taken right where I created it, in the Dufferin Grove Art Hive. How serendipitous is it I'm able to find a hive-shaped cardboard to capture the experience?

Wishing you much soul-nourishing, creative time over the fall and winter seasons. ●



## CALL FOR CONTRIBUTORS: *ENVISAGE* WINTER 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. 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 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 Winter 2019 issue,** scheduled to be published in February. 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 organization
- **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

### **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 where you're located.

### **SUBMISSION DEADLINE: January 15, 2019**

Please email [magazine@canadianarttherapy.org](mailto:magazine@canadianarttherapy.org)

### **Join Our Editorial 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, conducting interviews, creative writing, and proofreading
- French-English translation

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



# the journey

BY OONA MCCLURE



**Above:** *Marked Moments*, 2017-2018, thread sewn onto watercolour paper, 40 individual drawings 6x9" each, installation 65x40". **Previous page:** *Marked Moments*, detail.

*THE JOURNEY IS A COLLECTION* of works recording the unfolding experience of being pregnant with my first child and my evolving relationship to motherhood.

*Marked Moments* documents the physical, cognitive and emotional realizations that transpired over the duration of my pregnancy with my first child. A weekly drawing symbolizing the gestational age was created by inscribing paper with the equivalent number of circular marks. The work provided me the space to find a voice to express the vulnerability, trepidation and excitement associated with this familiar yet deeply personal female experience. The collection of 40 works on paper was completed when the pregnancy ended, marking the culmination of one experience and the commencement of another.

*Wails of Becoming* is a series of 'movement' drawings that have been embroidered onto antique linen. The original drawings were marked in a sketchbook with pencil each time a contraction occurred during early labour. These embodied drawings document a period of time from 7:04 to 8:57pm on March 11, 2018. Art-making was used as a way to manage the initial discomfort and pain by focusing energy into the creative process. Since the birth of my child, the drawings have been transferred onto fabric once

again ritualizing and deepening the relationship to the memory remembered. The process has also assisted me in celebrating the birth after a prolonged delivery. As Louise Bourgeois states, "the act of sewing is a form of emotional repair".

Oona's art practice can be described as 'textile mark-making.' The process of drawing in thread arose as a way to trace the cycles of grief and loss following the death of a significant family member. In an attempt to exteriorize the circuitous process of memory and mourning, Oona used a family sewing machine to trace the void left by losing a meaningful connection. Oona used each pass of needle and thread to meditate on a cherished memory, with each circumference tracing the recalled moment. Each circle is an attempt to (re)capture the essential core of what was once experienced. Yet this act of recollection marks a new, permanent memory, leaving an object to remember remembering. The series ritualizes the impossibility of returning to the origin of memory. The drawings are an ongoing process recognizing the transitional qualities of art-making and its capacity to be a guardian of memory.

Since June 2017, Oona's art practice has been informed by the journey of pregnancy and her evolving relationship to motherhood.

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**Left to right:** *Marked Moments Week 15; Marked Moments Week 28*

**From top:**

*Wails of Becoming, March 11, 2018 7:30pm*

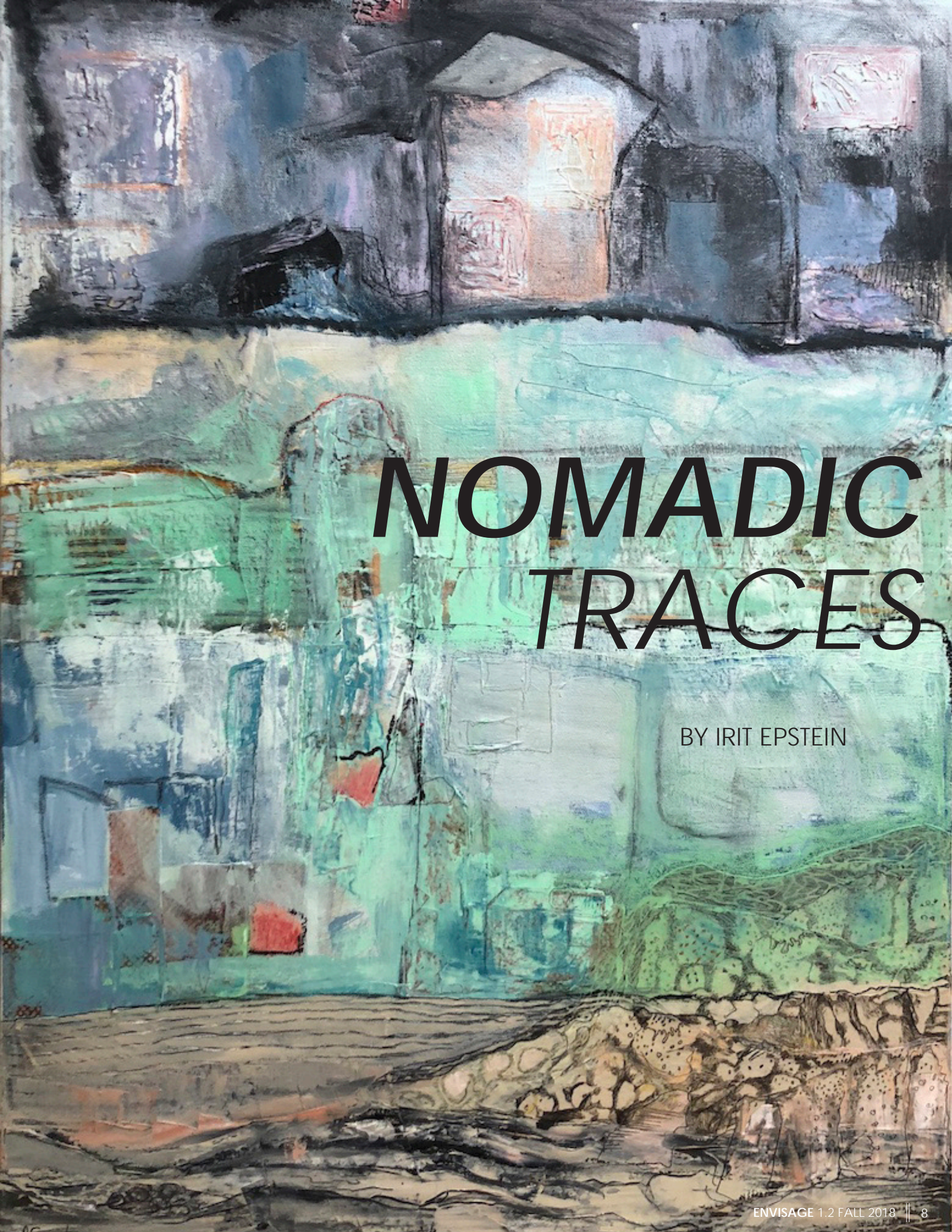
*Wails of Becoming, March 11, 2018 7:42pm*

*Wails of Becoming, March 11 2018 7:53pm*



**Oona McClure**  
BA, DVATI  
Victoria, BC

Oona brings a deep love and respect for artistic communication to her work as an art therapist, artist and facilitator. Oona views the art-making process as an enriching place for imagination, inquiry, empowerment, and relational connection. Nurturing a relentless interest in art has led Oona to work at a variety of public and private art institutions and organizations across Canada. As an art therapist and founder of Hearten Art Therapy, Oona creates space by compassionately fostering an environment where the unique stories of each client are honoured. ●



# NOMADIC TRACES

BY IRIT EPSTEIN





**Previous page:**  
*Dissolving Boundaries*

**Far left, from top:**  
*Go Back Forward*  
*Trick of the Light*  
*Orange Cranes*

**Top right:**  
*Luz de Luna*

**Right:**  
*Gaia*



**Irit Epstein** MFA, MA  
Toronto, ON

IN THESE PAINTINGS from my series *Nomadic Traces*, I depict a trail of images, which reveal traces of a nomadic experience. This visual exploration is a reflection of my external and internal journeys, as I conduct a dialogue with my changing environment. What unites the paintings is a narrative of movement and transience; a way of thinking and seeing based on temporariness, breaking of sequences, and the blurring of borders and symbols. The paintings combine elements of a tangible environment, together with the untouchable elements of my memories and impressions; the separateness of a foreigner who is a present absentee. ●

CATA JOURNAL SPECIAL ISSUE:

# The Art of Words: Expressive Writing in Art Therapy

BY PAMELA WHITAKER

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## IN THIS ISSUE

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**GUEST EDITORIAL**

**The Art of Words: Expressive Writing as Reflective Practice in Art Therapy** by Sherry L. Beaumont

**ARTICLES**

**From Liminality to Transformation: Creating an Art Therapist Identity Through Myths, Metaphors, and Self-Portraits** by Sherry L. Beaumont

**ART THERAPY IN PRACTICE**

**Living in the Space Between: Integrating Art Therapy Techniques in Palliative Care** by Cheryl Nekolaichuk

**The Parent in Me Meets the Parent in Everyone: Response Poetry as Reflective Practice** by Nicole Le Bihan

**SOUNDINGS**

**The Art of Note-Writing: Art Therapy and Clinical Notes** by Ali Coles

**BOOK REVIEWS**

**Handbook of Arts-based Research**, edited by Patricia Leavy, reviewed by Haley Toll

**The Art Therapist's Guide to Social Media: Connection, Community, and Creativity** by Gretchen M. Miller, reviewed by Stephanie N. Godel

**What to Do When Children Clam up in Psychotherapy: Interventions to Facilitate Communication**, edited by Cathy A. Malchiodi and David A. Crenshaw, reviewed by Kristen Gane

**Art Therapy with Students at Risk: Fostering Resilience and Growth Through Self-Expression (3rd Edition)** by Stella A. Stepney, reviewed by Jess White



**Pamela Whitaker PhD**  
Ireland

**ON WRITING AND VOICE**

**An interview with Professor Sherry Beaumont, guest editor**

**How did you become interested in expressive writing?**

Prior to becoming an art therapist, my career as a psychology professor developed my interest in the writer's voice within academic writing. I encouraged my students to put their thoughts into words, and to discover themselves through the writing process. Expressive writing is determining what needs to be said, through the act of finding the words that reveal one's internal thoughts and feelings.

Before entering art therapy training, I documented my own voice through both written and art journals for many years. Expressing my thoughts and emotions through words and images was a passion to articulate my experiences and to confirm my will not to be silent.

**What can expressive writing bring to art therapy?**

Expressive writing can develop new vocabulary within the profession of art therapy. It informs the way art therapists articulate their practice and reflect upon their work. We appreciate the words of our clients, when we choose to spend time with our own words. Art therapists can appreciate the metaphors and idioms within their clients' words, when they too are creating with language in their own artistic practice. The art of words within art therapy should be equally valued. The artistry of our clients encourages a contemplation of their unique voice, that must not only be seen, but heard.

I believe that unless art therapists are willing to express themselves in both images and words, they may lose contact with the holistic sense of common humanity that exists within the artistic endeavour. The synchronicity of artistic pursuits that exist between ourselves and our clients encourages a shared understanding that art is transformational.

**Are there authors that inspire you?**

My own art journaling and writing have been inspired by Pam Carriker, artist and author of *Art at the Speed of Life* and *Mixed Media Portraits*.

>>>

Carriker offers techniques and inspiration for mixed media journals, which cultivate and unleash the artist in everyone. What drew me most to Carriker's work is that she offers inspiration and instructions for expressing oneself honestly and lovingly through self-portraiture. Her guidance has contributed to finding my own visual style.

The writer who has inspired me the most is Natalie Goldberg. Natalie has written a series of highly acclaimed books on writing: *Writing Down the Bones: Freeing the Writer Within*, *The True Secret of Writing: Connecting Life with Language*, and *Wild Mind: Living the Writer's Life*. Natalie is also a poet, artist and novelist. Her book *Living Color: Painting, Writing and the Bones of Seeing* describes her approach to art and

writing informed by Zen Buddhism. Goldberg's instructions for practicing presence through writing has strengthened my use of expressive writing as part of my personal contemplative practice.

**What do you think art therapists will take away from *The Art of Words* issue?**

I hope art therapists will value the role of writing as part of their artist identity. Expressive writing is both a tool for one's reflective practice and research inquiry. This special issue encourages art therapists to believe in the power of expressive and metaphoric language for their own and their clients' personal and professional growth. ●

## It's time for British Columbia to regulate counselling therapists.

ONLY THE GOVERNMENT OF BRITISH COLUMBIA CAN MAKE THIS HAPPEN

ANYONE IN BRITISH COLUMBIA CAN CALL THEMSELVES A COUNSELLOR

The Federation of Associations for Counselling Therapists in BC (FACTBC) wants the provincial government to protect all British Columbians by advocating for the creation of a College of Counselling Therapists under the Health Professions Act of BC.

### Problem

People are being **HARMED** by **unregulated** counselling therapists.



Vulnerable people in psychological distress are at risk for physical, emotional, and financial harm.

Tools for protecting the public lie within the

**HEALTH PROFESSIONS ACT** and the creation of a

**COLLEGE OF COUNSELLING THERAPISTS.**

### Solution



## Our priority is public protection and accountability

Thirteen associations representing over 5000 counselling therapists in BC have voluntary self-regulation.



## Self-regulation has limitations and is NOT ENOUGH.

Regulation through a College of Counselling Therapists will give authority over all British Columbians and an unconflicted mandate for protection of the public.

## Get involved

- Get informed by visiting our website: [factbc.org](http://factbc.org).
- Contact, meet with, or write a letter to your MLA sharing your concerns.
- Write a letter to the editor of your local newspaper.

**FACT BC**

[www.factbc.org](http://www.factbc.org)  
[info@factbc.org](mailto:info@factbc.org)  
[www.facebook.com/RegulateCounsellingBC](https://www.facebook.com/RegulateCounsellingBC)  
[www.twitter.com/FACTBC](https://www.twitter.com/FACTBC)



**Right:**

Dr. Helene Burt, Executive Director of TATI, speaking on Dr. Martin Fischer's legacy with an excerpt of his interview.

**Below, from top:**

*Untitled*, sculpture by TATI graduate and longtime faculty member Suzanne Thomson.

*Befriending Anger* (detail), sculpture by TATI graduate Maria Teresa Hernandez.

# TORONTO ART THERAPY INSTITUTE

*50 years of art therapy education and steadfast vision*



IN THE SUNLIT GALLERY SPACE of Women's Art Association of Canada, just down the street from Toronto Art Therapy Institute's (TATI) current location in the annex neighbourhood, students, alumni, faculty members, friends and family gathered to celebrate TATI's 50<sup>th</sup> anniversary. Laughter, stories, food, and fond memories were shared, surrounded by a vibrant exhibit of artwork created by those who have used art therapy as a mode of healing, clients and therapists alike. Since its opening in 1968, TATI has pioneered many new paths for the art therapy profession. Its accomplishments and history are affectionately recounted by CATA president Haley Toll and TATI faculty member Sharona Bookbinder, whose remarks are shared below.



**From CATA president Haley Toll:**

Thank you for the opportunity to speak at the 50th anniversary to the Toronto Art Therapy Institute, on behalf of the Canadian Art Therapy Association. I would like to extend our gratitude and admiration of the first art therapy training program in Canada, a pioneering institution, that began in 1968. TATI shares the same founding father as the Canadian Art Therapy Association, Dr. Martin Fischer. He had founded the Canadian Art Therapy Organization 9 years after opening TATI, in 1977. As a psychoanalyst and psychiatrist, Dr. Fischer was able to recognize the need to develop a professional body and organization for art therapists early on. This, in-turn, increased the professionalization of the emerging field, while creating community and connection between art therapists. His innovative and pioneering passion married the arts, science, and mental health practices to provide creative care and empowering support that can reach people of all ages, developmental levels, cultural backgrounds, and diverse orientations and perspectives.

As a founding leader in the field, Dr. Martin Fischer portrayed the characteristics needed in art therapist leaders today: foresight, an ability to strengthen communities, passion for art therapy, adaptability, and commitment. Luckily, TATI, along with other art therapy training programs, develop and graduate these types of leaders in the field, who continue to adapt to changing contemporary needs. As the Canadian Art Therapy Association, >>>

our board members are very cognizant of the changes in the professional sphere of art therapy and are working towards the types of actions we must take, to grow. We are always impressed by the energy and passion of new graduates from training programs, who propel the professional body further towards being directly relevant and responsive to current needs. Our pioneering elders in the field are our guideposts and our new practitioners provide the needed energy for art therapy to thrive “in the now”.

I imagine that Dr. Fischer saw both a similar and very different Canada in 1968 and 1977. I am curious as to the advice he would give us today. I imagine that it would consist of fiercely pushing our professional development and research practices further — to provide sustainable, innovative, creative, and compassionate art therapy care for clients from all backgrounds and in diverse settings. We are all responsible for this — and we can only work collectively, as a whole, to push the profession forward.

This anniversary of a fundamental institution marks both the opportunity to reminisce and acknowledge the rich past of art therapy in Canada, while preparing for the future marked by innovation, unprecedented changes, and an increasingly diverse and equitable Canada.

I am looking forward to how the TATI leadership will continue to sustain both history and cultivate flexible creative training practices. The Canadian Art Therapy Association looks forward to breaking new ground, along with TATI, and support art therapy students and professionals.

**Right, from top:** TATI through the years

The founding location on St. Clair Avenue West.

Outside second location on Portland Street, with class of 2008 and puppets.

Current location on Prince Arthur Avenue.

(Images from <http://www.tati.on.ca>)

**Far right, clockwise from top:**

Anniversary art exhibit, with collective quilt created by students in the foreground.

Guest speaker Gretchen Miller presenting on the past, present and future of art therapy.

Sharona Bookbinder sharing her remarks.



**From TATI graduate and faculty member Sharona Bookbinder:**

I'm a proud graduate of TATI (1996). TATI has been a huge influence. It's setting, its personnel and my classmates (bridging two cohorts) all left indelible marks on me.

I have to start with my first impression of the house on St. Clair. There was something so right about it. Aged with mystique; comforting with a bygone era charm; eclectic with its chandeliers and student desks. Being a suburban girl, I had never seen push button light switches or walls that curved unexpectedly. Aside from its aesthetic, I found the entrance into a psychodynamic world that I had only instinctually felt, but not understood. Spending two years there had left a deep impression and changed me in many good ways.

I had been regaled with the stories of Dr. Fischer's legacy, after I missed meeting him by 6 months. But I had wonderful instructors who nurtured my skills and guided me through the ephemeral journey of understanding art therapy. I thought that flowing batik dresses, head-nodding manners and the air of mystique surrounding them, all epitomized being an art therapist. I tried to emulate this manner and find my own persona. This mannerism I speak of, was an intimate understanding of the person listened to, while at the same time keeping a very clear delineation and distance. Pure empathy and even the most traumatic disclosure did not mar composure. I marvelled at that, sure that my facial expressions gave away my thoughts.

All this nostalgia, but I wouldn't bring it back just yet. Thinking about the struggles and triumphs TATI has had; the real champions that stuck by; its legacy carried into the future, I have to show gratitude to Dr. Helene Burt and her team. She has really taken it under her wings, nurtured, fought for and recreated it into a modern, agile institution. I am awed by its reach and magnitude. I see it scaling up in manageable strides. I see sustainability in training and growth. I see a strong TATI.

So thank you for keeping something I have tremendous endearing affection for, alive and well.

Congratulations on embracing 50. As they say...until 120 or more. ●



**From top:**

Art Hive at Dufferin Grove Park,  
June 2018.

Japanese tourists making art  
at Dufferin Grove Art Hive.

Children's artwork using  
natural material at  
Blackrock Art Hive.

# LOCAL STORIES, TRANSFORMATIVE CONNECTIONS **ART HIVES IN ACTION**

WITH CYNTHIA  
MORIN RAVINDRAN,  
PAMELA WHITAKER  
& SUSAN BENISTON





## UNEXPECTED CREATIVITY: DUFFERIN GROVE PARK

Cynthia Morin Ravindran  
with Patricia Ki

**TORONTO, ON** I strolled through Dufferin Grove Park on a perfectly sunny Thursday afternoon. A vibrant community space enlivened by lighthearted chatters, children's laughter and dogs excitedly running about. Following a wooded path, I spotted a bright red tent in the bustling farmer's market, with colourful buntings happily swaying in the wind — a place I've been looking forward to visiting all summer — an outdoor Art Hive!

Inside the tent I was greeted with warm smiles all around. Art therapy student Cynthia Morin Ravindran, who spearheaded this pop-up Art Hive at Dufferin Grove and kindly agreed to chat with me about this brilliant initiative, introduced me to Linda, Christine, Jenn and Jesse, her fellow organizers/facilitators and friends/neighbours/family. They had been setting up this Art Hive once a month at the farmer's market since July.



*Just today, a young girl who had visited before returned and brought her friends. A phrase came to mind Cynthia said, "if you build it they will come."*

### From top:

Art Hive at Dufferin  
Grove Park, June 2018

Art Hive facilitator  
Cynthia Morin Ravindran

I was curious about how this Art Hive came into being. Cynthia shared that everyone in the group lived in the neighbourhood and were interested in the arts and community, and so they decided to get together in organizing the pop-up. They were also interested in offering an art-making space that would be free of cost and accessible to all.

"It shouldn't be limited to people who can afford it," Cynthia commented, describing an art-making space that is inter-generational, offers opportunities for dialogues and sharing creativity, and is mindful about reducing waste by using recycled materials.

"Art and the potentials that art has to express," Jenn added, summing up what this space is about for her.

Cynthia explained that she had initially brought her idea for the Art Hive to a contact who worked for the city, then was put in touch with the manager of the farmer's market, which just so happened to have a program offering free tent space and equipment to community-building initiatives like the Art Hive. They were even offered coupons to spend at the market, I learned as other facilitators chimed in excitedly. It's a friendly community that is about sharing. "It makes the city more livable," Cynthia added.

In turn, the pop-up Art Hive adds to this community by offering space for people to sit, pause, and connect with their creativity and each other, perhaps in ways that they did not expect. Cynthia and Linda talked about how there was something very therapeutic about the experience of just sitting together.

"People you would not normally sit with, and hearing about their lives, and understanding," Cynthia explained. Linda shared that in last month's pop-up a mother came by with her baby. The tent offered space for the mother to feed her child, and after a while Linda helped hold the baby while the mother made art.

"The baby was so cute," Linda smiled as she recalled. Cynthia reflected that this speaks to the feeling of trust that she has witnessed in this community space, where people are friendly and feel safe.

When asked about a memorable moment she has witnessed since she started this Art Hive, Cynthia shared a story in which a group of Japanese tourists visited the market, and they were happy to stop by and engage in a weaving activity that was offered that day (see photo on p. 14). The image of visitors in full suits making art alongside local market-goers in shorts speaks to the >>>

wonderful diversity and unexpected connections that this space is able to hold and generate.

Just today, she added, a young girl who had visited before returned and brought her friends. A phrase came to mind, she said: “if you build it they will come.”

As we were talking, I noticed that the majority of the visitors today were parents bringing their children. The facilitators casually let the adults know that they, too, are welcome to make art; it's not just for children. “Oh, I'm not creative,” I overheard one mother replied. She was offered a seat nonetheless so that she could wait for her daughter, who was enthusiastically flipping through magazines looking for pictures for her

collage. Soon the mother began looking for images herself.

Cynthia recalled witnessing that many times people didn't think they were creative, but discovered that they were enjoying the process once they stepped into it. Another story came to mind, she shared, in which a grandmother came with her grandchild. Initially declining to make art, the grandmother ended up staying to complete her project after her grandchild was done his project and was picked up by his parents.

“Everyone's an artist,” Cynthia remarked, and explained that it is one of the core values of the Art Hive model. And so far, she had only seen pleasure and joy in people's art-making process at the pop-up – feeling relaxed, people helping each other, and staying longer than they had planned.

Staying longer than planned was certainly the case for me. With abundant art material and people quietly focusing on their art-making all around us, time seemed to have stopped.

There is an unhurried atmosphere that is so precious in the whirlwind of city living, which tends to sweep away any desire to create simply for the sake of creating. As I soaked in this space, I could not help but keep thinking

that we need more of this in our midst, to hear a friendly voice, to be surrounded by creativity, to nourish our souls with art-making, to have regular opportunities to heal ourselves from emotional wounds that we sometimes don't even know that we've sustained through the busyness of our day-to-day lives — opportunities that are open to all and not just limited to those who can afford it.

“I'm back!” A young girl announces as she stepped into the tent. “What are you making?” she peered into my tiny hive-shaped cardboard. I explained my collage. She looked at my piece thoughtfully for a moment, then went to her old seat. Everyone turned to say “Hi” to her. I'm not sure that everyone there had met her before. But no matter. In this moment, we're together and we're a community.

*Cynthia Morin Ravindran is a student at the Toronto Art Therapy Institute. She studied Art Hives with Dr. Janis-Timm Bottos, who developed the model and practice of Art Hives. Cynthia is passionate about community creative spaces that are free and accessible to all. She believes that through a creative community space we can heal as individuals and as a group. She would like to see one in every community.*



**Above:** Art-making in process at Blackrock Art Hive

## CONNECTIONS & CROSS-POLLINATION: BLACKROCK PARK

Pamela Whitaker with Ninat Friedland

### DUBLIN, IRELAND

**As every Art Hive has its unique features, what would you say are unique to the Blackrock Art Hive?**

The Blackrock Art Hive is located in a community park cultivated by hundreds of volunteers aged two to 85. The park is intergenerational and composed of biodiversity. It involves many people planting a garden as public art and as an expression of inclusivity and botanical creativity. The garden is organic, pollinator friendly and encompasses a philosophy of activism and participation.

Blackrock Park is part of the Pollinator Plan for Ireland, which is a national initiative to develop sustainable flower-rich landscapes by community volunteers. Blackrock Park is home to solitary bees (pollinating bees that live within plant stems, clay, decaying wood, or crevices between stone walls). A solitary mining bee

inhabits the art table used for the Blackrock Park Art Hive. Flowers became a theme for the artworks in this Art Hive, based on the link with bees and pollination.

**What inspired or attracted you to develop an Art Hive at Blackrock Park?**

I was inspired by the Art Hive movement in Canada, its philosophy and vision developed by Janis Timm-Bottos and Rachel Chainey. I wondered if it was possible to develop pop-up Art Hives that acted as a series of encounters between children, adults and a garden environment. The surprise element of this kind of spontaneous Art Hive captivates participants. It offers a space to interact with nature and be part of conversations that explore sharing and connections between people and the natural world. The artworks become a memory, a gift, and an object to hold on to — a way to bring the essence of these encounters home.

**What are your hopes for the Blackrock Art Hive? What directions do you see it growing in the next months or years?**

The Blackrock Park Art Hive will develop into a celebration of festivity marking the changing seasons and social customs associated with the

traditional Irish agricultural year. For example, the next Art Hive event will be held at Samhain (Halloween), an Irish harvest festival, marking the official end of summer and the beginning of the Celtic New Year. Samhain encourages feasting, the lighting of fires, costumes and communications with “otheworlds.” The tradition still exists where treats are given to entertainers (of any age) for their songs, stories and revelry. For many years a large community Samhain celebration has happened in Blackrock Park, where this sense of festivity has prevailed through song, poetry, costume and rituals marking the return of shorter days, darkness and the aspirations of a New Year beginning. >>>

*Blackrock Park is part of the Pollinator Plan for Ireland. It is home to solitary bees... A solitary mining bee inhabits the art table used in the Art Hive.*





**Above and lower right:** Outdoor art studio at Blackrock Art Hive

*The conversations we have can be related to social issues and family concerns... Encounters may seem ephemeral, yet for this reason, they evoke intensity and clarity.*

## WELLNESS THROUGH RADICAL HOSPITALITY: SHERIDAN COLLEGE

Susan Beniston with Dianne Shannon

### OAKVILLE, ON

#### How did you find out about Art Hives?

I learned about art hives two years ago during the Canadian Art Therapy Association / Ontario Art Therapy Association conference in Toronto. I explored the concept more at <http://arthives.org/> that describes how community art studios build and transform community through creativity. The website also offers a guide for starting a Hive: <http://arthives.org/resources/art-hives-how-guide>

#### What is it about Art Hives that caught your interest?

As a faculty member, I frequently see high levels of anxiety and depression in students who need to learn self-regulation and improve their coping skills in order to thrive. To bridge these gaps and challenges, I imagined an Art Hive's potential to integrate my roles as artist, art therapist, and as an educator at Sheridan College. Although

#### When thinking about the workshops and gatherings that have happened at the Art Hive so far, is there a story or moment that stands out to you?

There are many moments when children and family members realise the significance of working together as an artist collective. The artworks made in the Blackrock Park Art Hive can be taken home and lived with. It generates the beginning of the home studio as an environmental installation. A family displays their artworks within their domestic space as a surrounding that represents each person as a unique maker. Family members are encouraged to generate a home atmosphere where their artworks belong together, as an assemblage of identities and perspectives.

#### Is there a story or moment in which you found yourself gaining new learning in art therapy through the Art Hive?

I have learned the significance of meeting children, specifically, within a pop-up impromptu outdoor studio located within a forest garden in a community park. There is a children's playground near the outdoor studio, so the studio exists in an area already frequented by children and their families. The forest garden was planted by local children and their teachers/parents/guardians between 2011 and 2017. A forest garden is composed of edible trees, flowers, wild plants

and herbs. It acts as a hideaway, a shelter, and a biodiversity habitat. The area is not exposed, but found. It is a place apart surrounded by the artistry of nature. The forest garden can be foraged for art materials — it is a living studio.

In regards to art therapy, I meet children and adults in the context of their everyday lives. The conversations we have can be related to social issues and family concerns. Often the making within nature addresses a family's current difficulty or loss. Encounters may seem ephemeral, and yet for this reason, they evoke intensity and clarity. The art then takes these conversations home for further elaboration and reflection.

*Pamela Whitaker is an art therapist living in Ireland who practices under the name of Groundswell, a social enterprise working in the areas of art therapy, art and participation, and arts and health.*



*I frequently see high levels of anxiety and depression in students who need to learn self-regulation and improve their coping skills in order to thrive. To bridge these gaps and challenges, I imagined an Art Hive's potential to integrate my roles as artist, art therapist, and educator.*

A table where people can help themselves to tea and snacks contributes to the welcoming, warm atmosphere. Other tables, or stations, have art materials set up... Throughout the Hive you would see people at all stages of engagement and creativity, such as exploring materials, focusing on a project, sharing what they've made, or exchanging ideas.

### How is an Art Hive different than an open studio?

My experiences with open studios were psychodynamically informed and psycho-educational; art as therapy frameworks within psychiatric settings that served as the holding environment. An Art Hive is more about community building and contributing to participant resiliency through the benefits of being creative.

### How did you start the Sheridan College Art Hive?

Creating an Art Hive on my own seemed a large task but I was encouraged by the resources available on the Art Hive website to help me get started including guidelines and examples. There is also the two decades of the fruit of development and research by Dr. Janis Timm-Bottos that is available on the website for anyone interested in setting up the model. Part of the package is how to get an Art Hive off the ground by writing grants and finding a space. For the Sheridan College Art Hive I had to consider the target audience and needs of the students, faculty, and staff. I also chose to

collaborate with the Trafalgar Campus Library, as they were keen on community-building too. Combining our interests, with a visible location was central to reach across all disciplines while being accessible; to provide an inclusive environment for everyone.

### What would I see when I enter the Art Hive?

You would be warmly welcomed by myself or a student and introduced to art stations with activities that engage participants with user-friendly and easily successful activities, such as button making or collage. A table where people can help themselves to tea and snacks contributes to the welcoming, warm atmosphere. Other tables, or stations, have art materials set up for activities such as gratitude scrolls, intention sticks, needle felting, painting, and drawing. We also offer Material Connexion samples such as fabric, wood, metal, and plastic to stimulate the imagination and senses (<https://explore.sheridancollege.ca/hmc/material-connexion-library>). Throughout the Hive you would see people at all stages of engagement and creativity, such as exploring materials, focusing on a project, sharing what they've made, or exchanging ideas.

### How do you measure success?

Participants are invited to fill out a form as they leave to provide us with some feedback. The Art

Hive's contribution to the college's community has also been recognized through an invitation by Sheridan Creates — a day-long celebration of Sheridan's successes and innovations — to set up an Art Hive that is also open to the community. There's been some internal press coverage and more invitations to collaborate in initiatives like Sheridan's Kindness Campaign and Take Back the Night.

### Why would an art therapist want to consider starting an Art Hive?

Art Hives are designed to transform communities, to generate positive energy and to increase well-being. The model is helpful for art therapists who seek to build a creative community in clinical context and want to build a sustainable working opportunity collaboratively with others. Art hives also facilitate community connections from which to build and grow a practice.

*Susan Beniston is an art therapist, artist, educator and CATA registered member since 1996. Susan is an art therapy innovator who has created opportunities since the mid 1980s to introduce the benefits of art therapy to her work in psychiatry, education, and research in creative aging. As an art educator with Sheridan College's Faculty of Animation, Arts, and Design, Susan recently developed Sheridan's Art Hive Initiative. ●*



**Above:** Art Hive HQ at Concordia University, Montreal, QC.

**Right:** Montreal's first Art Hive, La Ruche d'Art St-Henri, opened in 2010.

## TRANSFORMING COMMUNITIES: ART HIVE NETWORK

The model and practice of Art Hives have evolved through two decades of sustained practice research led by Dr. Janis Timm-Bottos. The Art Hive network is coordinated by art therapist Rachel Chainey, located at Concordia University, with 135 Art Hives (and counting!) across Canada and beyond. For more information about finding or starting an Art Hive, please visit <http://arthives.org/>



# SHAPING ART THERAPY

A Career in  
Review

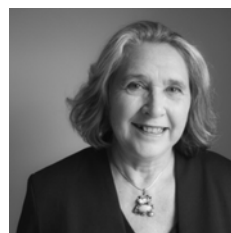
BY JOHANNE  
HAMEL



*Inspirée de Turner, 16 ½ x 18 cm 1982*



*Je suis convaincue qu'il n'y a pas d'outils psychothérapeutiques plus puissants pour favoriser le changement personnel et le bien-être psychologique que l'art-thérapie, tout en sachant que c'est toujours la relation thérapeutique qui est l'ingrédient essentiel d'une psychothérapie réussie.*



**Johanne Hamel**  
DPS, ATPQ  
Sherbrooke, QC

C'EST UN EXERCICE intéressant d'écrire sur ma carrière en art-thérapie à ce moment-ci, où je me suis retirée depuis un an de l'enseignement de l'art-thérapie à l'Université du Québec en Abitibi-Témiscamingue. Cela m'invite à faire une sorte de bilan de ma vie professionnelle jusqu'à maintenant. Je remercie chaleureusement le Magazine ACAT pour cette belle opportunité.

Psychologue de formation, ma carrière en art-thérapie a débuté en fait quand je suis allée étudier à *Eagle Rock Trail Art Therapy Institute*, à Santa Rosa en Californie, de 1981 à 1983, en laissant temporairement mon travail d'enseignante de psychologie au *Collège de Sherbrooke*, Québec. Ce furent deux années merveilleuses où j'ai appris l'art-thérapie d'approche Gestaltiste et Jungienne avec Paula Engelhorn and Lillian Rhinehart, deux excellentes professeures, à qui je dois vraiment beaucoup. J'ai aussi cumulé alors 600 heures de practicum dans différentes institutions californiennes : une école primaire à Sebastopol, une unité fermée de psychiatrie à Napa State Hospital et une institution pour adolescents troublés à Marin. C'est dans ma formation en art-thérapie que j'ai compris ce que voulait vraiment dire faire de la psychothérapie, et plus spécifiquement, de la psychothérapie par l'art. Cette formation et ce passage en Californie ont changé ma vie.

Depuis, je me consacre entièrement au développement de l'art-thérapie au Québec et à l'International, par tous les moyens possibles. Je suis convaincue qu'il n'y a pas d'outils psychothérapeutiques plus puissants pour favoriser le changement personnel et le bien-être psychologique que l'art-thérapie, tout en sachant que c'est toujours la relation thérapeutique qui est l'ingrédient essentiel d'une psychothérapie réussie. Mon expérience m'a enseignée que l'image et les processus implicites sont les moteurs essentiels de la transformation de soi et que la psychothérapie purement verbale peut aisément passer à côté de ces leviers essentiels du changement.

À mon retour de Californie en 1983, j'ai commencé graduellement une pratique privée en art-thérapie tout en reprenant mon travail d'enseignante en psychologie au collège, jusqu'en 1990 où j'ai quitté définitivement mon emploi pour me consacrer à temps plein à l'art-thérapie. En 1995, j'ouvrais, avec l'aide de mon amie et collègue Mme Lorraine Dumont, psychologue et psychothérapeute par l'art, l'*Institut de formation professionnelle en psychothérapie par l'art*, à Sherbrooke, au Québec et j'offrais un premier groupe de formation à la psychothérapie par l'art. >>>

**Top:** Coquillage 1 (rose) (Shell no. 1, pink), 55 x 61.9 cm, 2007  
**Bottom:** Coquillage 2 (rouge) (Shell no. 2, red), 61.9 x 76.2 cm, 2009



*La vague (The wave),*  
16 x 28 cm 2004

J'ai formé en tout à l'Institut, avec l'aide d'une équipe d'enseignantes art-thérapeutes, trois groupes d'environ 10 personnes.

Mon rôle de formatrice en art-thérapie a pris une grande expansion en 1997, quand l'Université du Québec en Abitibi-Témiscamingue (UQAT) s'est montrée intéressée à développer une formation en art-thérapie adaptée au milieu universitaire. J'ai travaillé à ce projet avec une équipe de professeures en Sciences du développement humain et social : Mme Louise Poirier-Magassouba, Mme Micheline Potvin, Mme Jocelyne Labrèche, Mme Émilienne Laforge, ainsi que Mme Lorraine Dumont. Pour faciliter les choses administrativement, nous avons d'abord mis sur pied un microprogramme de 15 crédits, puis un DESS de 30 crédits puis la maîtrise en art-thérapie (45 crédits) que l'UQAT a obtenu en 2011. Ce furent des années excitantes et extrêmement occupées!

À travers le développement des programmes qui occupaient beaucoup de mes énergies, j'ai écrit quelques articles et quelques livres, dont un volume en collaboration avec Mme Jocelyne Labrèche : *Découvrir l'art-thérapie, des mots sur les maux et des couleurs sur les douleurs*, qui a été publié pour la première fois en 2011 chez Larousse à Paris. Ce livre réunit 28 auteurs québécois et français, proposant un tour d'horizon de la pratique art-thérapeutique au Québec et en France. J'ai beaucoup aimé travaillé avec mon amie et collègue Jocelyne Labrèche; nous avons mis beaucoup de temps et d'énergie à soutenir l'apport particulier de chacun(e) des écrivains(es) art-thérapeutes dans ce volume.

À travers les années, mes intérêts professionnels se sont développés de plus en plus vers les rêves, qui m'ont passionnée très tôt dans ma formation de psychologue, ainsi que vers l'art-thérapie somatique. En 1993, j'ai écrit un livre sur les rêves qui a été constamment republié et qui vient d'être mis à jour en 2017 : *Rêves, art-thérapie et guérison, De l'autre côté du miroir*. Je viens d'en terminer un deuxième : *Le rêve du Jaguar : méthodes créatives et art-thérapeutiques pour les rêves et les cauchemars* (titre provisoire) qui devrait être publié en 2018 ou début 2019. Je présente régulièrement depuis 2015 des conférences ou des ateliers sur les rêves et l'art-thérapie au Colloque de l'International Association for the Study of Dreams (IASD).

*L'art-thérapie somatique* a été publié en 2011. Ce livre donne une bonne idée du cours *Art comme médecine* que j'ai enseigné à la fois à l'Institut et à l'UQAT pendant une bonne vingtaine d'années. Le contenu de ce cours est devenu l'une

des particularités de la formation à l'UQAT. Ce cours propose une démarche en profondeur à partir du soma, c'est-à-dire de la perception interne subjective du corps, un des outils à mon sens les plus puissants que peut offrir l'art-thérapie par le biais de la somatique. Je m'intéresse également aux neurosciences en art-thérapie, un sujet sur lequel j'ai donné plusieurs conférences nationales et internationales au cours des années, comme par exemple en 2017 à la fois au *Congrès de l'European Consortium for Art Therapies Education (ECArTE)*, au *Congrès Marionnettes et Thérapie en France et à Chicoutimi*, au *Congrès de l'École nationale d'apprentissage par la marionnette (ÉNAM)*.

*Mon rôle de formatrice en art-thérapie a pris une grande expansion en 1997, quand l'Université du Québec en Abitibi-Témiscamingue (UQAT) s'est montrée intéressée à développer une formation en art-thérapie adaptée au milieu universitaire... nous avons d'abord mis sur pied un microprogramme de 15 crédits, puis un DESS de 30 crédits puis la maîtrise en art-thérapie (45 crédits) que l'UQAT a obtenu en 2011.*

Malgré toutes ces activités, j'ai presque toujours continué mon développement artistique, surtout en aquarelle, puis en acrylique dans ma recherche doctorale *Création artistique et identité professionnelle : une recherche heuristique*, terminée en 2011. C'est seulement dans cette recherche heuristique que j'en suis venue à me considérer moi-même comme une artiste, puisque je suis venue à l'art-thérapie plutôt par le biais de la psychologie. Depuis, j'ai continué peu à peu de me développer comme artiste mais ce n'est que maintenant que j'ai la disponibilité et l'espace intérieur pour m'y consacrer davantage. J'estime que je viens de trouver le chemin artistique qui me convient à travers ce que l'on pourrait appeler la peinture intuitive et c'est avec une véritable passion que je m'y adonne maintenant. >>>



**Left:** *Le bateau fantôme (The ghost ship)*, 28 x 38 cm, 2018  
**Right:** *Impatientes roses (Pink Impatiens)*, 28 ½ x 58 cm, 2005



*J'ai contribué quelques années à des comités de l'Association des art-thérapeutes du Québec (AATQ) et plus récemment, j'ai travaillé à favoriser la reconnaissance de la profession par la Loi 21 qui régit maintenant au Québec le titre et la profession de psychothérapeute.*

Je n'ai encore aucune pièce terminée à montrer ici mais je joins quelques aquarelles récentes, peintes aussi de façon « intuitive », qui illustrent quelque peu le chemin que je suis en train de prendre en art. J'ai aussi inclus quelques peintures acryliques de ma thèse de doctorat et des aquarelles plus anciennes.

Ce tour d'horizon ne serait pas complet si je ne parlais pas de ma contribution au développement de la profession elle-même. J'ai contribué quelques années à des comités de l'Association des art-thérapeutes du Québec (AATQ) et plus récemment, j'ai travaillé à favoriser la reconnaissance de la profession par la Loi 21 qui régit maintenant au Québec le titre et la profession de psychothérapeute. Ce n'est pas encore acquis mais nous avons travaillé à ce que l'art-thérapie en elle-même soit reconnue comme une psychothérapie, ce qui est maintenant chose faite, et travaillé à faire reconnaître nos programmes de formation de

l'UQAT et de l'Université Concordia, comme rencontrant la majorité des critères de formation pour la pratique de la psychothérapie, ce qui est aussi chose faite. Il reste à obtenir de l'Office des professions du Québec la création d'un Ordre professionnel des art-thérapeutes pour que ceux-celles qui le souhaiteront puissent être reconnus psychothérapeutes, ce qu'ils ont déjà obtenu en Ontario.

Même si je n'enseigne plus à temps plein à l'UQAT, je ne me suis pas retirée de la vie professionnelle pour autant et j'ai encore beaucoup de projets. Chaque année je vais enseigner en Thaïlande dans l'International Program of Art Therapy in Thailand (IPATT), un programme développé au Canadian International Institute of Art Therapy (CIAT) par Mme Lucille Proulx et ses collègues, à Vancouver. J'offrirai aussi deux sessions au Costa Rica en avril de chaque année et des formations sur les rêves en collaboration avec l'École du Jet d'Ancre. J'ai maintenant mon

site web (<https://www.johannehamel.com/>) et je me propose de rédiger un volume sur les neurosciences et l'art-thérapie. La différence est que maintenant, j'ai le loisir de travailler à mon rythme et c'est vraiment précieux. Et surtout, je peins!

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<https://www.johannehamel.com/>

*I am convinced there is no therapeutic method more powerful to facilitate personal change and psychological well-being than art therapy, while knowing that the therapeutic relationship always has precedence over whatever method used.*



**Top:** *Nénuphar (Water Lily)*, 28 x 37 ½ cm, 2004  
**Bottom:** *Les bécasseaux (Sandpipers)*, 28 x 38 cm, 2018

THIS IS AN EXCITING OPPORTUNITY to write about my art therapy career at this time in my life, since I retired September 1<sup>st</sup>, 2017 as a professor of art therapy at the Université du Québec en Abitibi-Témiscamingue (UQAT). It gives me the chance to reflect on my professional life until now. I wish to thank the *CATA Magazine* for this opportunity.

Having been trained in psychology, my career in art therapy actually started in California, where I went to study art therapy at Eagle Rock Trail Art Therapy Institute, in Santa Rosa, from 1981 to 1983, when I temporarily left my work as a psychology teacher at the College of Sherbrooke, Québec. These were two blessed years where I studied Gestalt and Jungian art therapy with Paula Engelhorn and Lillian Rhinehart. I also did 600 hours of art therapy practicum in different settings in California: an elementary school in Sebastopol, a closed psychiatry unit at Napa State Hospital and an institution for troubled adolescents in Marin County. This was really where I learned what it meant to be a psychotherapist, and more specifically, an art psychotherapist.

Since then, I have been dedicating myself entirely to the development of art therapy in Québec and internationally, by all means possible. I am convinced there is no therapeutic method more powerful to facilitate personal change and psychological well-being than art therapy, while knowing that the therapeutic relationship always has precedence over whatever method used. My professional experience has taught me that images and implicit processes are the essential tools for inner transformation and that purely verbal psychotherapy can easily forget these essential ingredients of change.

Back home from California in 1983, I gradually began a private practice in art therapy while also continuing to teach psychology until 1990, when I definitively left the College to work full time as an art therapist. In 1995, with the help of my friend and colleague Mrs. Lorraine Dumont, I opened l'Institut de formation professionnelle en psychothérapie par l'art in Sherbrooke, and I started a first training group in art psychotherapy. Over all, three groups of about 10 people were trained in the Institute, with the help of a team of my colleague as teachers.

My role as an art therapy teacher expanded in 1997, when Université du Québec en Abitibi-Témiscamingue (UQAT) became interested in developing an art therapy program. I worked on this project with a team of teachers at the department of Sciences du développement humain et social: Mrs. Louise Poirier-Magassouba, Mrs. Micheline Potvin, Mrs. Jocelyne Labrèche, Mrs. Émilienne Laforge, as well as Mrs. Lorraine Dumont. To facilitate the administrative process, we developed gradually a five-course program (15 credits), then a diploma program (30 credits), and finally a master's degree (45 credits), which UQAT was able to offer in 2011. These were very exciting and extremely busy years! >>>

During these same years, I wrote articles and books, among which one I wrote with my colleague Mrs. Jocelyne Labrèche: *Découvrir l'art-thérapie, des maux sur les maux et des couleurs sur les douleurs*, published for the first time in 2011 by Larousse in Paris. This book, which will be reedited soon, contains chapters from 28 authors from Québec and France and gives an overview of art therapy current practices in these locations. I really appreciated working with my friend and colleague Mrs. Jocelyne Labrèche; we spent a lot of time and energy to support everyone's special contribution in this book.

Through the years, my professional interests became more and more invested in dreams, a passion I developed early in my training as a psychologist and in somatic art therapy. In 1993, I wrote a book on dreams, titled *Rêves, art-thérapie et guérison, De l'autre côté du miroir*, which has been republished a number of times and was updated in 2017. I just finished a second book on dreams: *Le rêve du Jaguar : méthodes créatives et art-thérapeutiques pour les rêves et les cauchemars* (provisional title), which should be published in 2018 or 2019. Since 2015, I have regularly given papers and workshops on dreams and art therapy at the International Association for the Study of Dreams (IASD).

*L'art-thérapie somatique* was also a book published in 2011. This book was inspired by the course *Art comme médecine* (Art as Medicine), which I taught both at my Institute and at UQAT for at least twenty years. The content has become one of the trademarks of UQAT's

program. This course teaches the use of soma, which is the inner subjective perception of one's body, as a therapeutic method. It is one of the most powerful tool art therapy can offer. I am also interested in neurosciences and art therapy, a subject on which I have given many papers in national and international conferences through the years, among which in 2017, at the European Consortium for Art Therapies Education Conference (ECArTE) and at the Marionnettes et Thérapie Conference (Puppets and Therapy) in France, as well as the École nationale d'apprentissage par la marionnette (ÉNAM) Conference in Chicoutimi, Québec.

Despite all these activities, I have continued to be interested in my artistic development, mostly in watercolour until recently, and then in acrylics for my doctoral research: *Création artistique et identité professionnelle : une recherche heuristique* (2011). It is only through this heuristic research that I developed my identity as an artist since I came to art therapy through psychology. Over the years, I have continued this development but it is only now that I have enough time and inner space to devote more energy to it. Intuitive painting is the artistic way I found for myself and it is a new passion! I still have no finished painting to show for it but I have included a few recent watercolours somewhat inspired by this new way of painting. Shown here also are a few acrylics I did in my doctoral research and earlier watercolours.

This overview would be incomplete without talking about my contributions to the development of the art therapy profession itself, >>>

*My role as an art therapy teacher expanded in 1997, when Université du Québec en Abitibi-Témiscamingue (UQAT) became interested in developing an art therapy program... we gradually developed a five-course program, then a diploma program, and finally a master's degree.*



*Les deux vagues (Two waves), 37 ½ x 76,2 cm, 2009*





*Les musiciens (Musicians), 28 x 38 cm, 2018*

*In the last few years, I worked with colleagues on getting our profession recognized by Bill 21... First we worked on getting art therapy to be recognized as a method of psychotherapy, which is now achieved.*

which I did in many ways over the years. In the last few years, I worked with colleagues on getting our profession recognized by Bill 21, which governs the application of the title psychotherapist and the practice of psychotherapy in Québec. This has not yet been accomplished. First we worked on getting art therapy to be recognized as a method of psychotherapy, which is now achieved, and we demonstrated successfully that our training programs in UQAT and Concordia University are meeting most of the training criteria for psychotherapy. Now we need to work on creating a college of registered art therapists in Québec, so that those who want this title will be able to attain it, as they do in Ontario.

Even though I am no longer a professor at UQAT, I have not retired from art therapy and I still have many projects. Each year, I travel to Thailand to teach at the International program of Art Therapy in Thailand (IPATT), a program founded by Mrs. Lucille Proulx and her colleagues at the Canadian International Institute of Art Therapy (CIAT) in Vancouver. I will also give two workshops a year in April in Costa Rica, and some trainings on dreams with l'École du Jet d'ancre, in Granby. I now have a website ([johannehamel.com](http://johannehamel.com)) and I plan to write a book on neurosciences and art therapy. The difference being that now I can work at my own rhythm and that is precious! And I am painting! ●

\*Please see Johanne Hamel's list of published books on p. 17.



*Offered to women in a transitional housing program, this project explores boundary-setting through working with clay, using different parts of the teapot as metaphor.*



## MY PERSONA: Hand-build Clay Workshop



**Shahin Jones** RCC,  
ATR-BC  
Victoria, BC

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BY SHAHIN JONES

CLAY IS A FAMILIAR MEDIUM in art therapy because it offers the client important tools needed for the therapeutic process to happen. According to Betensky (1995), working with clay requires handling, manipulating and sculpting, which are art expressions that are not merely about the final product, as they foster significant psychological processes that reveal meaningful information about the creators' inner world.

In this workshop Allport's personality trait theory was applied to support the clients to express their personal characteristics metaphorically as they molded the clay into teapots. Gordon Allport was one of the founders of personality trait theory. According to Singer (2005), Allport "defined the notion of trait as a characteristic disposition with an underlying neural basis that tends to impose similar perceptions on diverse stimuli and guides behavior in a rather predictable and stable direction" (p. 23). His theory claimed that personality traits are the key to individuals' uniqueness and behavior. This project aimed to increase the participants' awareness of how their personality traits can impact their boundary-settings with others. Using this theory helped the participants explore how their personality traits related to their behaviors.

### **Objectives of the Workshop**

The workshop attracted eight participants and ran once a week for ten weeks. It was offered as part of the open art expressive studio >>>



**Previous page and this page:** Teapots created by workshop participants. The symbolic object include five areas: the lid, spout, handle, body and base. The participants created each part of the teapot to represent one of their personal characteristics.



at a supportive transitional housing program for women in Victoria, BC. The objective was to increase the skill of boundary-setting through working with clay. The goal was to create a familiar clay object, a teapot, onto which participants could project their personal characteristics safely.

#### Directives:

The structure of the symbolic object include five areas: the lid, spout, handle, body and base. The participants were directed to choose five personality traits they believed they possessed, then create each part of the teapot structure to represent each of their selected traits. Participants were encouraged to create one part of the teapot per week. During debriefing, the participants discussed the traits they chose to project and their placements on their teapots.

#### Art Therapy Process:

Throughout the workshop, participants had the opportunities to reflect on their thought processes and emotions in their weekly journal entries. In addition, the debriefing process focused on discussions on how each personality trait was helpful or not helpful in setting boundaries with self and others. Many participants reported in their final evaluation that this project helped them understand their traits and characteristics better. They also remarked that it increased their awareness in relation to the challenges they experienced in setting boundaries with others, so that they can be more mindful when they find themselves cornered with others.

As an art therapist, I noticed on a weekly basis the clients' associations and projections of their identified personality traits changing often. For example, one client first identified that the teapot spout she created represented the 'creativity' trait. The following week she reported she wanted to change the trait to 'nurturing.' Finally, she named the trait as 'being polite.' During debriefing she reported that she did not feel comfortable with the personality traits she chose, identifying that those traits were characteristics she wanted to be, but not necessary who she felt she was at present. I believe that these narratives open up space for further processing of ideas such as self-concept, and point to the importance of further therapy.

In the final session the participants were invited to showcase their projects to their peers and staff members in the program. All participants appeared proud of their finished products and enjoyed working with clay. ●



#### References

Betensky, M. G. (1995). *What do you see? Phenomenology of therapeutic art expression*. Bristol, PA: Jessica Kingsley.

Singer, A. J. (2005). *Personality and Psychotherapy: Treating the Whole Person*. London: The Guildford Press.

\**Envisage* thanks the participants of this workshop in providing permission to publish images of their artwork.



# Our Kramer

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A BOOK REVIEW BY  
THERESA ZIP



**Theresa Zip MA,  
BEd, RCAT  
Edmonton, AB**

ART THERAPY PIONEER Edith Kramer (1916-2014) and her approach were introduced to me during my art therapy studies. I had a basic sketch of the theories she developed while working with children who had been caught in the horrors of World War II in Europe, and that she later re-developed while teaching in the United States after the war.

This sketch was further developed during a weekend workshop led by Lani Gerity in Edmonton in 2014. Inspiration from Edith

Kramer infused the weekend, and left me with a strong felt-sense of possibility. One of the wonderful bits of information that I took away was the predilection of the members of Kramer's community in Austria to refer to her as 'our Kramer'. I often smile as I silently refer to colleagues, modifying to their first name as 'our Mary', 'our Carrie', 'our Olga', etc. I love the sense of deep appreciation of individual qualities (and affectionate acceptance of quirks), while being claimed as part of a community.

*The Legacy of Edith Kramer: A Multifaceted View* immerses the reader in this sense of community and many other aspects of 'our Kramer's' teachings through 40 different essays, written by 30 different colleagues, including former students, researchers, and Kramer herself. A section introducing each author's connection to Kramer provides a reassuring sense of lineage and place, akin to the practice of indigenous peoples' ways of introducing themselves. Lineage, rootedness and community ground this multifaceted portrait in affection and credibility.

This was a book that companioned me gently over an interminable Alberta winter. Each essay provided new insights on topics such as: how personal history can shape outlook; how personal tragedy can be transformed into life-long fuel for creativity and work; the life-affirming effects of generosity of spirit; ways to integrate clinical practice with teaching and active art making; the necessity of developing a durable internal moral/ethical system; the way of cultural humility and the joy of genuine presence. Individual essays could be read as stand-alone discussions of different topics, though I appreciated the flow and gentle refinement of the portrait that emerged when reading the book from start to finish. To my surprise, I had very visceral responses to two essays in the last section, when I thought I was gearing down to finish the book.

The exploration of art therapy themes in each essay is illustrative and personal, and is interwoven with anecdotes that gradually gave me the sense that 'our Kramer' was sitting across from me, looking up from her sketching from time to time to see that I understood the implications of what I had just read. A careful selection of photos enrich the unfolding discussion: early candid shots of Kramer in her youth as an animated

*Each essay is interwoven with anecdotes, giving me the sense that 'our Kramer' was sitting across from me, looking up from her sketching from time to time to see that I understood the implications of what I had just read.*

instructor in various eras, and work from the vast collection of her private, professional and public art. A colour section supplements the black-and-white photos interspersed with the text.

The essays contain enlightening discussions about some of the most notable theories from Kramer's psychoanalytic background, as interpreted in her clinical art therapy work: 'quality' in client art, sublimation, artist's identity, third eye, third hand, transference and counter transference, and use of the superego. I found it very helpful to have some overlap in these discussions, as each contributor's essay acted much like cross-hatching in a drawing to define dimension and edges, helping to clarify topics that remain controversial among art therapists.

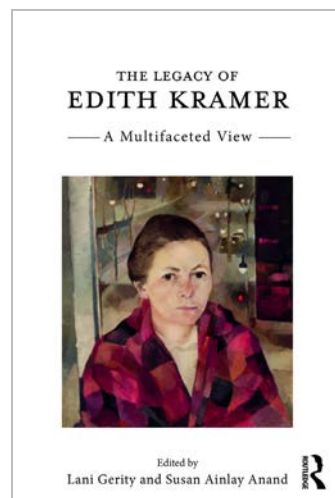
Several essays contribute to delineate Kramer's personal history as it shaped her convictions about the value of art as therapy. Her mentoring by her teacher Friedl Dicker-Brandeis (herself of the Bauhaus School) and their ad-hoc work together with child refugees in the former Czechoslovakia; Kramer's displacement as an Austrian of Jewish descent at the start of World War II; and the eventual murder of Dicker-Brandeis in the concentration camp where her mentor had created an art program for imprisoned children all support the later discussion of Kramer's wisdom for our times of isolation and dissociation.

In fact, the relevance and timeliness of so many of the essays brings the work forward into the present and future. Two essays reflect on Kramer's influence in the development of art therapy for patients with cancer, as well as medical art therapy as a whole. Throughout, the robust role of art expression to support a wide variety of client and societal needs is affirmed. The reader has a sense of the important structural footings of art therapy being deepened to permit a higher and broader reach.

The book concludes with a discussion of the preservation of Kramer's art and artifacts by conservationists at the New York University Archive in the service of future research. The ironies, the sacredness and the practical dilemmas encountered in the curating and archiving of the Kramer opus wove earlier themes together, and brought us to the present moment. Helpful details provide an invitation to access this resource and make future use of it.

This book would be valuable for anyone interested in the development of art therapy and wishing for a wise companion to walk with them through challenging topics. Anyone engaged in supervision of art therapy students and/or peer supervision would also find these essays enriching on many levels. The essay describing the Lyceum Art Therapy training program in Milan, Italy provided an interesting contemporary connection to Kramer's underlying precepts. Discussion of the differentiation between their two-year and three-year programs and their possible applications in the community would be of special interest to art therapy program design committees. This finely-rendered portrait of an art therapy pioneer is a satisfying read: intimacy, history and conviction are interwoven to illuminate 'our Kramer's' theoretical contributions for generations of art therapists to come. ●

**Gerity, L., & Ainlay-Anand, S. (Eds.). (2018). *The legacy of Edith Kramer: A multifaceted view*. New York: Routledge.**



# CANADIAN ART THERAPY ASSOCIATION (CATA)

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## 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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