

Nordic Art Therapy Conference 2024

Elverum 9.-12. June

ABSTRACTS

Opening workshop Sunday June 9th:

Art Therapy meets “Shinrin Yoku”

Nature as therapist - to bathe and create in the atmosphere of the forest.

Astrid Hovengen & Karin Jacobsen, Norway

The modern man increasingly lives in separation from nature and its rhythms. The Japanese tradition “Shinrin Yoku” invites you to bathe in the atmosphere of the forest, and thereby experience a reunion with the forest and nature through various invitations to sensory presence and experiences. Inspired by your experiences, from the simple version of forest bathing, you will be invited to make your own expression and creations. It may be an installation, a sculpture or something else of your liking made from available natural materials. We will walk together to look at - and share the various expressions before the workshop ends with a tea ceremony in true “Shinrin Yoku” fashion.

Generations before us lived with a strong connection and relationship to nature's changes and rhythms. These days presence of nature and slow living have become rare. In Japan, in the eighties, citizens experienced increasing stress-related health problems. To meet this, parks were developed, and forest areas arranged to experience presence in nature. The methodology called “Shinrin Yoku” was developed and investigated. The metropolitan population was offered nature experiences with sensory presence. It proved to have great health benefits with reduced anxiety and depression as well as increased well-being. The Scandinavian-developed scientifically based method is called “Eco Forest Therapy”. This method inspired by “Shinrin Yoku” has also been shown to produce many health and well-being effects.

The forest bathe is your experience with your senses. The invitations direct attention to being aware, - and also to notice what you are noticing. We want to create a movement from thought and reflection to a sensory experience - a disconnection of the autopilot to the mindful presence with all senses. Presence of nature, sensory experiences and creative expression woven together might represent one of the avenues of hope in our modern world.

Astrid Hovengen has worked for many years in mental healthcare for adults.

In recent years also with children, young people and families. She is trained as an art therapist from OsloMet and from the Institute for Art Therapy (Vibeke Skov) in Denmark. She has recently been approved as a certified forest bath guide from the Scandinavian Nature and Forest Therapy Institute.

Karin Jacobsen has her background from art school at the University of Bergen and in pedagogy and art therapy at OsloMet. The last eight years she has been working as an art therapist in the municipalities mental health service, with adults - individual and with groups, in Indre Østfold, Norway.

Paper presentation 1:

Educating art therapists – creating alternative avenues for hope

Mimmu Rankanen, Finland

This presentation is based on my personal experiences from over a decade of educating art therapists and collegial co-planning of all together four different art therapy and art psychotherapy programs for in Finland and Norway.

Developing art therapy education is always a challenge since it demands finding a successful balance between art and human knowledge. Learning in depth skills of creativity and art at the same time as integrating them with psychological and psychotherapeutic knowledge and sensitive human interaction sets us in a crossroad, where choice of spending time on exploring one avenue always leaves less time to familiarize with the other avenues. Furthermore, there is also a need to balance between focusing on learning to practice art therapy and/or learning to do research on art therapy.

I will use the four educations as case examples of how different the art therapy educations can be and what kind of contributions these different choices of can offer for society and for building the field and profession of art therapy. Each of these avenues has different possibilities for creating hope – hope growing from shared experiences of creativity and art-based practices, hope born from genuine moments of meeting in the middle of pain and suffering, hope rising from deeper understanding and more holistic healing of human mind, and hope of spreading the art therapy practices in different fields of society by developing convincing research.

Mimmu Rankanen is a professor of art therapy at the Department of Art, Design and Drama, Oslo Metropolitan University, Norway. She has long experience of teaching art therapy at the university level, she has presented her research at many international conferences, published multiple scientific articles and book chapters, and co-authored a book of art therapy. Her doctoral research (2016) focused on how client's experience the process and impacts of art therapy. She is also a state authorized psychotherapist, psychotherapy educator and supervisor, who has education both in cognitive analytic psychotherapy and art therapy in Finland. Her clinical practice includes long term clinical art therapy with adults suffering from various mental health problems. She led the first Supervisor and Trainer Program of Art Psychotherapy organized by the Association for Art Psychotherapists in Finland and is a scientific head of the professional Group Art Therapy Program at Roiha Institute. <https://orcid.org/0000-0002-2687-318X>

Paper presentation 2:

A Structured Observation Framework, Evaluating Clients' Inner Change During and After Art Therapy

Gärd Holmqvist, Sweden

The presentation will describe the development of a structured assessment instrument for observation of the client's inner change during and after art therapy. It is based on a previous study in which the concept of inner change was defined as a psychologically deeper permanent change, which differs from a more superficial, transient change (Holmqvist et al., 2017). In that study, 38 art therapists described, how they perceive an inner change in the patient. With an inductive thematic analysis of the therapists' descriptions, five themes emerged: attachment, creation, affect consciousness, self-awareness, and self-strength, which formed the basis for the construction of the assessment instrument.

In the construction of the assessment instrument, the five themes in the study have been deepened and explored in relation to theories of psychodynamic emotional development and art therapy practice. The final assessment instrument consists of five areas with sub-themes and three developmental stages in each sub-theme. The three stages of development are exemplified by observations from our own clinical work.

The assessment instrument is intended to be used by trained art therapists both in clinical practice and research. Hopefully the assessment will help art therapists to show the power of art therapy.

Gärd Holmqvist has an PhD in Health and Lifestyle from Halmstad University, a MSc in Art Therapy from Umeå University and is authorized Art Therapist according to Swedish Association of Art Therapists (SRBt). She started to work with art therapy 1977 in her basic education to occupational therapist, in München, Germany. Her first training in art therapy was completed 1978 by Anneliese Budjahn, Heidelberg. Gärd has here whole life worked with art therapy in adult psychiatric care, in Germany and Sweden. Her dissertation is about Art Therapy, inner change and improved health and she has published four articles on this subject. Since 2018 is she the chair of SRBt.

Paper presentation 3:

Problem-solving through the creation of drawings and stories to regain hope in a (post-)crisis context: the Art & Storytelling school-based program with vulnerable children.

Caroline Beauregard, Canada

The COVID crisis has led to multiple impacts on the well-being and mental health of families that could have long-term effects on children's development. In some households, the experience of ongoing uncertainty associated with the perceived lack of control over their life caused increased levels of depression and anxiety, which may have contributed to feelings of helplessness and hopelessness among family members. While this unprecedented situation has affected everyone, albeit to varying degrees, families from disadvantaged backgrounds could have been even more affected due to pre-existing health and social inequalities caused by unequal access to power and resources. In this context, school arts-based interventions aimed at restoring hope and a sense of agency in vulnerable children were appropriate initiatives to promote their well-being. Indeed, schools can offer children a space to express themselves in a stimulating and caring environment. Additionally, art making has been shown to foster creativity in times of crisis and strengthen children's sense of agency, which is necessary for developing a sense of hope.

This presentation is based on data collected during qualitative intervention research which aimed to explore how a school-based creative expression program (Art & Storytelling) fostered creativity and a sense of agency in vulnerable children in a (post-)covid context in Quebec (Canada). To illustrate how creativity and agency evolved throughout the program, the case study of a 7-year-old boy from a disadvantaged neighbourhood will be presented based on observation notes from art therapists, drawings and associated stories created by the child during the program as well as an interview with his teacher. The discussion will focus on problem-solving and on how artmaking helped him act more on his environment in his drawings and/or stories to protect himself or to adapt it to his needs in order to restore his sense of hope.

Caroline Beauregard, PhD, is professor of art therapy at the University of Quebec in Abitibi-Temiscamingue (Canada). Following doctoral studies in educational psychology on the identity expression of immigrant children in their drawings, she is currently conducting research on the contribution of school-based creative expression workshops on young immigrant's emotional well-being and socioemotional development.

Paper presentation 4:

We often talk about arts as able to create a new type of “space” within which we can communicate differently. How can our profession provide these spaces for communities dealing with long term conflict and stress?

Ephrat Huss, Israel/England

While there is much literature on art therapy in contexts of trauma, there is less literature on the connection between art therapy and community or social theories that address long term reverberating community crises and conflicts.

This lecture based on my last two books and research: Will outline how arts therapies can enhance itself through social theories: Using multiple case studies and examples, I will demonstrate how arts can create meaning, manageability, and a space within which to meet the “other” on new terms and create community coherence.

***Ephrat Huss** is a supervising level art therapist and senior professor, who chairs an MA in Art Therapy for Social workers at Ben-Gurion University of the Negev in Israel. She has published over 90 articles and six books on arts therapy, social and community arts therapy, and arts based research. She has also received competitive grants in this field and provided webinars and plenaries on the connection between art therapy and social theories. She is a former EFAT board member.*

Paper presentation 5

How does art therapy work with awareness?

Anna Farrokhi, Sweden

In our time in history and especially in the north of Sweden we have a growing number of young adults unable of attending work or social life. They stay at home behind closed doors and are disconnected from the society and they seem disconnected from themselves. Mental illness is growing rapidly, and younger and younger kids are adding to the numbers. They seem to be lost and there seem to be a lack of affect awareness among our people. Accordingly, to Monsen, Eilertsen, Melgård and Odegård (1996) a high level of affect awareness is associated with a good mental health. Art therapy is a great tool for helping people to reconnect with themselves and their affect awareness.

My study "How does art therapists' work with affect awareness" examined four art therapists' stories of how they work with affect awareness in art therapy. The study was written as a Master Thesis at the Master Programme in Art Therapy, Degree of Master of Medical Science, at Umeå University.

The study's thematic analysis was based on four dimensions of affect awareness: Affect awareness, Affect tolerance, Nonverbal and Conceptual expression of affect. The four dimensions were created by Monsens, Eilertsen, Melgård & Odegård.

Analysis of the interviews resulted in nine themes/art therapy methods for increased affect awareness: Paying attention to affect, highlighting unconsciousness affects, Highlighting more aware affects, Switching between thought and affect, Regulate overwhelming affects, Restructure, Body focus, Opening the image and Borrowing the image.

By highlighting art therapy methods focusing on affect awareness, important techniques and aspects, both non-verbal and verbal, are clarified.

***Anna Farrokhi** is an art therapist with a Degree of Master of Medical Science from the University of Umeå. She also has a Postgraduate Diploma in Special Educational Needs as well as a Degree of Bachelor of Education for the Compulsory School, also from the University of Umeå. She is running a small parttime business giving art therapy and and classes in art. Part time she works as a Supervisor at S.t Mary, which is a collaboration between Framnäs Folkhigh School and the Church of Sweden, where she works with vulnerable/fragile people.*

Paper presentation 6:

Effectiveness of Trauma-Focused Art Therapy (TFAT) for psychological trauma: a multiple baseline single case experimental design

Jackie Heijman, & Suzanne Haeyen, The Netherlands

Trying to psychologically process traumatic experiences is a major challenge faced by those who experience them. This ties in well with the theme of the conference: enduring dark times. Creating art can contribute to the ability to deal with psychological suffering. When someone, often after many years, starts with trauma therapy, connecting to these often long avoided or overwhelming experiences requires great courage.

As we know, art therapy is an often-employed therapeutic strategy for trauma in addition to psychotherapeutic approaches such as EMDR and narrative exposure therapy. Patients may benefit from art therapy because of its more indirect, nonverbal, experiential approach. In this presentation, we describe the findings of a study which examines the effectiveness of a 10-week individual Trauma-Focused Art Therapy (TFAT) intervention. This intervention focuses on both the dark times by depicting negative memories, as well as on the light, by depicting positive memories. We will describe the intervention itself and the use of the mixed method multiple baseline single case experimental design (MBSCED), by which a total of 36 participants with psychological trauma were enrolled and studied.

We will guide you through our results, which are both quantitative and qualitative, with measures of negative symptoms such as trauma symptoms (Post-traumatic stress disorder Check List; PCL-5) and depression (Beck Depression Inventory; BDI-II) as well as positive outcomes such as well-being (Mental Health Continuum, Short Form; MHC-SF), resilience (Resilience Scale; RS) and self-esteem (Resilience Scale). These were analysed with linear mixed models using the MultiSCED web application. Besides this, in-depth change process interviews with therapists and patients focusing on their experience and process within the Trauma-Focused Art Therapy were held. The interviews were thematically analysed using established qualitative methods. Artwork was collected and discussed in the interviews, to gain a deeper understanding of the individual therapy processes.

Jackie Heijman is a junior researcher of the research group Arts & Body-based Therapies in Health Care at HAN University of Applied Sciences. She is a visual art therapist and a psychologist in education. She published previously about compassion-focused art therapy, trauma focused art therapy and collecting and/or constructing art therapy interventions and has co-written several publications on these subjects.

Dr. Suzanne Haeyen is professor of the 'Research Group Arts & psychomotor therapies in Health Care' at HAN University of Applied Sciences. She is coordinator of content of the Master programme. She is an art therapist and researcher at 'Scelta, expert centre for personality problems' at mental health care institute 'GGNet, centre for mental health'. She has several publications about arts therapies in personality disorders and contributed to the multidisciplinary guidelines for personality disorder treatment and the standard of care for the same target group.

Paper presentation 7:

Making Art Therapy Visible - BALANCES between private and public & conceptualising an art therapy exhibition

Jenni Lehmonen, Finland

The power of group-based art therapy as a preventive mental health method is not sufficiently known or recognised in Finland. Art therapy practitioners often work on a freelance basis or through another profession and art therapists (other than art psychotherapists) do not have professional title protection.

To make art therapy more accessible and to present its potential to a wider audience, a group of Finnish group art therapists organised the BALANCES- exhibition project in Porvoo in August 2023. The project included a month-long art exhibition open to the public and free art therapy workshops. The exhibited art was created by the therapists themselves in their own therapy process or using art therapy methods. The exhibition included key concepts of art therapy practice, working instructions and art materials available for free use by the visitor. An art therapist was present in the exhibition space, ready to engage in conversation with visitors. In a very practical way the exhibition sought to answer following questions: what happens in an art therapy session, what are the key concepts of art therapy, what kinds of issues can be addressed in art therapy, for whom is art therapy intended?

Visitor feedback from the exhibition project was encouraging. The exhibition and workshops attracted a wide audience and many first-timers tried art therapy in the workshops. Somewhat surprisingly, many visitors stayed with the artworks for a prolonged time and found the space and artworks in their own words "healing". During the lecture the concept of an art therapy exhibition will be presented and the audience will be invited to consider how the closed doors of art therapy can be opened to a wider audience.

NB! This lecture complements the workshop of the same name.

Jenni Lehmonen specialises in art therapy methods in the field of education and training and in the social field in the context of child protection. Jenni's current main occupation is a class teacher at a primary school in Helsinki. As a group art therapist she has worked with children, adolescents and adults. Jenni is particularly interested in trauma-informed communities, the integration of art therapy methods in schools, the self-regulative methods in children's and young people's state of arousal and issues of intercultural growth. Jenni has worked as a guest lecturer and workshop facilitator in a variety of educational contexts.

Jenni is a member of the BALANCES -working group. The working group also includes Group Art Therapists Maiju Multanen and Pia Angeria.

Paper presentation 8:

The powerful experience. Emotion regulation and self-image in personality disorders in arts & psychomotor therapies

Suzanne Haeyen, The Netherlands

Introduction and objective: Arts & psychomotor therapies are experience-based and use tools like drama, dance, images, exercise, movement or music. Multidisciplinary treatment programs for people diagnosed with personality disorders often include these forms of therapies. Personality disorders are complex mental disorders and people with this diagnosis are often difficult to reach from an emotional perspective. But how are these therapies perceived, what are the effects and what are the working mechanisms? How are these therapies perceived by patients?

In this presentation I will introduce the use of arts & psychomotor therapies within this target group and point out core themes of art therapy: the powerful experience, emotion regulation and self-image regulation.

Methods: Multiple recent quantitative as well as qualitative studies will be presented and discussed.

Results: The available studies show promising results regarding effects of arts and psychomotor therapies. Patients perceive these therapies as a positive and effective way to improve the felt connection with their emotions, gain self-insight and improve personal behavior and social functioning.

Conclusion: Arts & psychomotor therapies may help people diagnosed with a personality disorder to gain access to their emotions, to be able to regulate their emotions and to develop a stable, more positive self-image. Although the evidence base is growing there is still a considerable need for more knowledge on this topic - theoretical, scientific and practical.

***Suzanne Haeyen** is professor of the 'Research Group Arts & psychomotor therapies in Health Care' at HAN University of Applied Sciences. She is coordinator of content of the Master programme. She is an art therapist and researcher at 'Scelta, expert centre for personality problems at mental health care institute 'GGNet, centre for mental health'. She has several publications about arts therapies in personality disorders and contributed to the multidisciplinary guidelines for personality disorder treatment and the standard of care for the same target group.*

Paper presentation 9:

Art therapy with young Ukrainian refugees

Trauma and language barrier

Anca Ghearasănescu, Romania

After the beginning of the war in Ukraine in February 2022, millions of Ukrainians had to leave their homes and find refuge. The young population is the most vulnerable category, being dependent on adult support and not having yet enough internal mature resources to overcome disruptive events.

Romania responded to their neighbors' crisis, offering prompt help ranging from emergency shelter to medical assistance and psychological support.

In this context, a 6-month art therapy program for Ukrainian refugee children and teenagers in Romania was implemented by The Red Pencil Europe with Hope and Homes for Children Romania as a local partner. The art therapy program was conducted by a Ukrainian art therapist, a Romanian art therapist and a French supervisor.

The overall objectives were to lower the distress level and encourage emotional resilience facing an uncertain future. Paola Luzzato's Trauma Treatment Through Art Therapy (TT-AT) protocol was implemented in working since the program started.

An important challenge in the group that I coordinated was the language barrier as the teenagers spoke only Ukrainian and Russian. And when there is a gap... a bridge is needed. The emotional bridge was created on three pillars: session themes, variety of (natural) art materials (as a new „vocabulary”) and the stance of „therapeutic witnessing” instead of an active approach to change things.

A sign of an emotional bridge between us appeared when some of the teenagers began to write the affirmations and words in their drawings not only in Ukrainian, but also in English and Romanian. When they wrote only in Romanian, they created “complicity”, secured the space (only them and me could understand the meaning) and they made steps towards me, as well. And I understood this as an unconscious invitation for individual sessions, where they could express themselves more freely.

Anca Ghearasănescu is a Phronetik Art Therapist and Jungian Psychotherapist based in Bucharest (Romania). She works in private practice with children, adolescents and adults and has clinical experience in a psychiatry hospital in Bucharest where she facilitated individual and group art therapy sessions.

She joined The Red Pencil Europe and Hope and Homes for Children Romania initiative for young Ukrainian refugees in October 2022 and conducted group and individual art therapy sessions for 6 months. In 2022 and 2023 she was a speaker at the Ukrainian Art Therapy Conference.

Anca believes in the power of art and creativity to foster the seeds of healing, especially with clients who face traumatic life events.

Paper presentation 10:

Art psychotherapy as a seed of hope for socially withdrawn adolescents and young adults

Sanna Pikku-Pyhältö, Finland

Social withdrawal is a growing phenomenon throughout Europe and the world, especially in the aftermath of the corona pandemic—and all this uncertainty which prevails these days. The phenomenon has been recognized already in the 1990s in Japan, where it was named "hikikomori. Nowadays the social withdrawal among adolescents and young adults have been widely identified in other countries as well.

Despite the prevalence of withdrawal, art psychotherapy among socially withdrawn adolescents and young adults is still unexplored area in the research field: as far as I know, not a single study has been published. In my doctoral research I am hoping to fill in the gap – at least part of it.

The goal of my research is to discuss the phenomenon of social withdrawal and to find out what elements both socially withdrawn clients and art psychotherapists find particularly relevant in art psychotherapy process.

In addition I want to find out does art psychotherapy improve the functional ability of socially withdrawn clients and if so, how. Furthermore my goal is to develop an art psychotherapy intervention aimed at socially withdrawn people. Could art psychotherapy be the seed of hope that would help these young people to find their way out from home - and into the world?

At the first part of my research I will conduct interviews and a survey to art psychotherapists and clients about the most relevant elements of art psychotherapy with socially withdrawn clients.

At The Nordic Art Therapy Conference I will present preliminary thoughts about these interviews and survey. I will also invite the nordic community of art psychotherapists to discuss about the treatment of socially withdrawn people - is there some common factors that we all see as important?

Sanna Pikku-Pyhältö is psychodynamic art psychotherapist and integrative art psychotherapy trainer, psychologist and teacher, who runs her own private art psychotherapy practice at Tampere, Finland. She also leads the Finnish Union of Art Psychotherapists and teaches art therapy at Satakunta University of Applied Sciences.

Paper presentation 11:

Avenues of hope. Art therapy grounded in neuroscience: evidence-based practice in healthcare settings

Sara Stayne & Sophia Pankenier, Sweden

Our report “Art therapy grounded in neuroscience: evidence-based practice in healthcare settings” shares contemporary research where art therapy and neuroscience meet alongside descriptions of evidence-based practice. The intended audience is colleagues in healthcare professions and leadership but also related organisations and interested members of the general public. The report was written with the support of the “Kompetenscentrum för Kultur och Hälsa” a part of the Cultural Administration that works to integrate cultural interventions and cultural knowledge into the region’s healthcare. Ultimately aiming to expand the reach of creative expressive therapies like art therapy through distributing up to date research about the power of art in healthcare.

The report begins by introducing art therapy to allied professions. This exposition is rooted in the Swedish National Association for Art Therapists definition.

The theoretical basis is presented as well as the therapeutic relationship’s role in supporting health and wellbeing through expanding and integrating cognitive, emotional and sensory motor processes.

The theoretical model Expressive Therapies Continuum [ETC] is used to further illuminate the specific potential of art therapy and the parallels with neuroscience. Recent and pending research is briefly highlighted in relation to the ETC model as well as mentioning other theoretical frameworks aligned with developments in neuroscience.

This report aims to share best practices as well as to answer the call for broader cost-effective treatments for health and wellbeing. By outlining correlates between neuroscience and art therapy in theory and practice, we aim to demonstrate the development and suitability of art therapy more broadly as well as for its specific potential to provide culturally inclusive, patient-centered care as well as an alternative for treatment-resistant disorders.

Sara Stayne & Sophia Pankenier

Both art therapists at Stockholm Child and Adolescent Mental Health Day unit within the Intensive Outpatient Sector. Sara Stayne is an authorized art therapist trained at the University of Hartfordshire, UK as well as a registered CBT psychotherapist and registered occupational therapist. She has a long career working with complex childhood psychiatry. Sophia Pankenier is an art therapist with a masters from the University of Umeå as well as a registered nurse and a bachelor’s degree in art and design. Prior to becoming an art therapist she worked extensively with vulnerable groups using creative arts.

Paper presentation 12:

Art therapy in a museum environment as prevention

Celine Schweizer, The Netherlands

Studio Connect is a program for vulnerable young people with weak social and communication skills, such as young people with autism. The program is initiated by an art therapist (who presents this paper) and is developed in collaboration with a museum art teacher. A school for special education participated with 15 youngsters from 13-16 year, their mentor and their art teacher.

Also art therapy students were involved. They experienced how to work in a museum environment. Also they monitored the project with observations, interviews and measurement instruments in a mixed methods, pretest posttest design.

Young people who do not find it easy to make contact with others, such as young people with autism, often feel lonely. This target group is sensitive to depression, anxiety and addiction. The preventive value of the project lies in the development of self-confidence, having fun together, learning to express themselves and learning to share experiences also by talking with each other. The art therapy triangle is involved in the way of communicating: via the art. While watching art in the museum and creating art in the museum studio, it is expected the youngsters will develop more self-confidence, learn to express themselves better and make personal contact with peers more easily. Studio Connect aims at prevention for possible problems in the future.

Results of three years experiences with Studio Connect are shared in this presentation. The project is experienced as successful by all participants and will be continued.

***Dr. Celine Schweizer** is an art therapist, lecturer, supervisor and researcher at NHL Stenden University of Applied Sciences, The Netherlands. In 2020 she received her PhD on art therapy for children diagnosed with autism spectrum disorders. She conducts several art therapy research projects, has (inter) nationally published and presented and is an active EFAT member in its Research Committee and Special Interest Group for art therapy in museums.*

Paper presentation 13:

Equality in Art Therapy—how might we build meaningful therapy programs for individuals with developmental disabilities and language dysfluency?

Kreg Viesselman, Norway

Finding and securing equality in therapy—that is to say, therapy of equal value to that available to neuro-typical clients, can be exceedingly challenging for individuals with hearing loss and comorbid developmental disabilities. The difficulty is compounded in clients who are also language dysfluent. What if a client is also a refugee, with little understanding of the cultural reference points, or the various schemata that weave together an average person's life in modern Norway? What if this person has also witnessed the horrors of war, and likely bears the scars of childhood trauma? And what if, on top of it all, the client grew up in a culture where talking about difficult emotions or terrible events was considered taboo? Despite the likely need for meaningful therapy, the reality of providing it for such complex clients can seem like an impossibly daunting task. But through our work with «Jasmine», employing art therapy in creative, and sometimes unorthodox ways, we have discovered that there is a way forward...there is hope.

In this presentation, we will discuss our journey together with Jasmine, so far. Our process will be divided into several themes, to better reflect our progress together:

1. How we dissected the concept of therapy to understand better what fundamental skills were needed for worthwhile participation in therapy, to better understand Jasmine's needs.
2. Our strategies and tactics employed to address those needs exhibited by the client,
3. Themes, activities, and therapeutic elements that were built in from the start that helped us help Jasmine begin to attain these basic skills, while simultaneously providing therapeutic benefit.
4. How Jasmine mobilized her experiences in therapy to her own benefit, in her own life.
5. An audit of where we are now, and where the road might lead from here.

***Kreg Viesselman** works as an art therapist at Signo Conrad Svendsen Senter in Oslo. Most of his work as an art therapist has been with deaf or hearing impaired clients.*

Paper presentation 14:

'Baby Doll': The role of art making in the healing journey of a profoundly wounded adult in analysis.

Katherine Killick. United Kingdom

This paper, with accompanying slides, will use both words and images to tell the story of the evolution of a three-dimensional image which played a significant part in a lengthy analysis. The theoretical context for the paper draws on post-Kleinian and post-Jungian thinking. Concepts of the sense of self, defences of the self, psychotic anxiety, analytic attitude, and container/contained will be defined and used to understand the healing journey that I will describe.

The patient arrived in a regressed state, in which enactments frequently conveyed extremes of affect that she was unable to communicate symbolically. Her sense of self was impoverished, she had little sense of her history, and a motif of despair was audible in all her actions and utterances.

After some years of analysis, the patient's anxieties were more contained from 'projective identification as evacuation' to 'projective identification as communication'. One day she created a little doll which was 'lodged' in my consulting room and used by the patient in her enactments. Narratives gradually emerged in the transference/countertransference field, reclaiming and reviving traumatised aspects of herself which had been split off from her sense of self. As her psychic 'skin', and sense of self, developed, the image underwent multiple transformations, alongside which she was able to make significant life choices for herself. Eventually, after many years, she chose to end her analysis with me, and took the image home. By this time the little doll had clothes, a toy, a blanket and a bed.

I will suggest that the way that the image emerged, the part that it played in her sessions, and its development as a symbol whose meaning became increasingly conscious, forms a testimony to the healing power of art making.

Katherine Killick is a Training Analyst of the Society of Analytical Psychology, and a Training and Supervising Analyst of the British Jungian Analytic Association working in private practice in Central Bedfordshire, UK.

She trained as an artist and art psychotherapist before training as a Jungian analyst. She worked for over 15 years in adult mental health services in the NHS where she developed a specialised art-psychotherapeutic approach to people experiencing acute psychotic states. She has taught and published widely on this subject.

She maintains an interest in working with regressed states of mind in adults and teaches regularly on the trainings at the Society of Analytical Psychology and the West Midlands Institute of Psychotherapy, UK.

Paper & Workshop – paper presentation 15

TEXTILE COMMUNITIES: Social impacts and psychological benefits of creating with textiles.

Jasmina Ferček & Zala Orel

RESEARCH AIM: To explore how textile communities function as spaces of political, cultural, and social change, with an emphasis on the personal, social and societal benefits they offer, and to derive new concepts or ideas from the stories and testimonies of individuals involved in these communities.

BACKGROUND: Throughout history, sewing in groups helped women to reduce pain, share burdens, and strengthen resistance. Group work strengthened their community. Because of the bonding nature of textiles, creating with textiles remains an appropriate way of collective care and nurturing.

OBJECTIVE: To research and categorize the social impacts and psychological benefits that derive from creating with textiles in the communities.

METHODS: Narrative text analysis of four semi-structured interviews and a panel with six participants, all selected by their practical and theoretical references in the field.

FINDINGS: The effects of textile creation often occur within specific spaces, which can be interpreted as physical, mental, or semantic spaces. Textile communities empower individuals by contributing to their self-actualization and self-realisation, enabling them to experience a sense of belonging, pride, self-worthy power, freedom, and identity. With text analysis, the research team has classified and categorized the collected data into three areas, labelling them as 1) Well-being, 2) Internal, and 3) External processes. Textile creation enhances physical, psychological, spiritual, social, and existential well-being and health. Here the spaces for (1.1) well-being and health and (1.2) meditation, self-exploration, and reflection have emerged. Internal processes are the field where (2.1) forming a new identity, both personal and collective, or strengthening an existing identity, occurs. It is also a space that can (2.2) support a healthy sociocultural transition for individuals who have experienced migration to a new cultural environment (immigrants) or another social space (prisoners). External processes address the characteristics of creating with textiles that enable textile communities to contribute to socio-cultural changes. When a textile community is open to the outside and communicates with the world, it can become the space of (3.1) equality, power, independence, and emancipation and even (3.2) activism and social change.

NB! For the workshop: all participants must bring a textile piece - a kitchen cloth - from their home country. This kind of workshop is not really a 'happening', it is quiet, contemplative and intimate. Together we will create an atmosphere where we can become a short-term textile community.

Jasmina Ferček is a textile artist and holds a master's degree in art therapy. She explores the significance of women's creative experiences with textiles. For 20 years, she has been involved in participatory and psychosocially engaged textile art as a member of the Oloop collective. She researched the impact of textile creation on women's well-being and health in her master's thesis and subsequently wrote a book on the topic titled "The Power of Textiles" in 2022. She is a member of the Slovenian Association of Art Therapists (SZUT) and the European Federation of Art Therapy (EFAT).

Zala Orel has been developing the Textile Art Biennial BIEN as an executive producer and chief curator since 2019. Orel holds a master's degree in communication from the University of Ljubljana and is a doctoral candidate at Charles University in Prague, specializing in social geography and regional development.

Workshop 1:

Through Darkness Towards Light

Åse Minde & Kari Rød, Norway

These opposites, light and darkness, life and death, will always coexist. They are the very foundation of our existence and crucial in the moment of creation. There is this breaking point in creation where new life can arise or cease. It is found in the space where The self can meet a you, whether it is in relation between humans or between humans and art.

Human beings' search for meaning in life and the inner struggle between the dark, destructive forces and their longing for love are often reflected in art. By giving these opposing forces expression and form, they can become less dangerous and bring us new insight. Art's ability to transform dark, destructive forces can help us navigate through stormy waters and find new meaning.

In this workshop we will explore these contradictions and seek to discover the inherent life force. The avenue of hope challenges our ability to reconcile with the past, but also our capacity to recreate and keep the light in the darkness. The authors have more than 20 years

on working together in a professional field encountering people amid this struggle.

The workshop will be based on both theoretical knowledge and clinical experience from this line of work. After an introduction on the topic, the participants will be given individual creative challenges and invited into small groups for sharing and reflecting. Summing up, we will be listening to experiences of hope through the creative process.

Kari Rød: *psychiatrist with extended training in psychodynamic psychotherapy, art psychotherapy and trauma treatment. In her work as a psychotherapist and medical professional at a special clinic on eating disorders for 20 years, she has focused on intergrating body and art in the treatment of eating disorders. Rød has given lectures on conferences nationally and internationally. She is co-author of the book: "Relasjon, kropp og kunst I psykoterapi», published in 2023.*

Åse Minde: *pioneer in art psychotherapy in Norway, founder and former leader of the Special Clinic of Eating Disorders, Oslo University Hospital. Educated in England and the USA, with more than 40 years in the public health system in Norway. She has written several books and chapters in various professional books, in addition to giving lectures nationally and internationally. In 2017 she was honored The Kings Medal of Merit for her contributions in art psychotherapy and treatment of eating disorders. Editor/co-author of the book Relasjon Kropp og kunst I psykoterapi", published 2023.*

Workshop 2:

Opening Pandoras Box- Distracting our Conscious brain to Release the Hope.

Jane Hawes, Sweden

The original myth of Pandora's box has changed through the ages but I recall the version my mother told me as a child. This was the story of an over-curious Pandora who opened a box left in her care. She had been warned not to open the box. Despite this, she did so, releasing such monsters as sickness, famine, and death. Deep in the bottom of the box, Pandora found hope. I believe that most therapeutic processes are a search for hope but often, we must release and eventually befriend our monsters to find it.

Over the years in my Art therapy practice I have used eye movement techniques based on *Eye Movement Desensitization & Reprocessing* (EMDR),(Shapiro and Forrest,1997) and *Hypnotherapy* (Erickson & Rossi,1976), combined with the creative process, as the tools to release monsters and find hope.

I have developed several creative exercises, that incorporate eye Movement and artmaking, to distract our conscious brain and to liberate our innate curative abilities. I have found that in many cases involving attachment trauma and various forms of PTSD, these exercises are very effective. This way of working with trauma seems to be often less threatening than other techniques that are not supported by the creative process.

In this workshop I will demonstrate some of these simple and non-invasive exercises. Together we will explore what I believe to be intimate and not threatening ways of reaching and processing trauma, in other words: releasing and accepting our monsters in order to find hope.

Jane Hawes was born in Washington D.C. in 1955 and moved to Sweden in 1983 where she worked as an artist and film maker. She produced both animated and live-action films. Jane later became an art therapist and followed this with a masters in disability studies and a psychotherapy degree in relational and Interpersonal therapy. Jane currently works at the private clinic which she shares with four other Art therapists in Stockholm, Sweden.

Workshop 3:

GUIDED DRAWING

– a tool for healing trauma and reviving hope.

Toril Slåttsveen Asp, Norway

Can drawing/painting with eyes closed and two hands in parallel movements be healing?

Can it open up for safety, joy and hope? Cornelia Elbrecht, who is running a school based on this in Australia, has seen this happen over and over again through her 40 years of practice.

Guided drawing is a method within Art Therapy that can help to release blockage and pain due to traumatic events, in particular events that have lasted for a long time. From trauma-research one knows that the body needs help to let go of its “locked up” tension, as part of the healing process. This method is body-focused and gives the client tools to express whatever emotions he/she might get in touch with while drawing. “The guide” has a “bag of resources” that is mainly filled with different shapes. Some are smooth to soothe and create connection, some are more rigid to help release and let go.

“The guide” is creating a safe place and is present along the way. Does not interrupt too much but testify to what happens and suggests shapes that might help the client to move forward. He/she also talks about the experience after each painting, helping the client to be aware of sensations and emotions is important.

Since being aware inwardly plays an important part, this method may also be used for **blind people**. My experience is that it opens a new world, where the blind does not feel so different from others but is present and benefitting as anybody else.

We gather in this workshop to get a taste of how this method works.

We will draw to experience,

Share to enrich each other.

Reflect to understand.

Toril Slåttsveen Asp

My basic education is a Master of Theology. Together with Pedagogical training that gave me a degree in teaching. In addition to that I studied Art therapy at Oslo Met. Lately I have completed a course in “Guided drawing” with Cornelia Elbrecht.

I have been working three years in South Africa (Theological training). In Norway I have mainly been teaching in junior high schools.

For the last 13 years I have been running a retreat center together with my husband. We offer time for silence, reflection, prayer and counselling. We also offer Art retreats, and I often use Art therapy methods combined with counselling and Spiritual Direction.

Workshop 4:

Understanding the Evil through Art, Rituals, and the Difficulty of Forgiveness

Sisko Miettinen, Finland

How do you deal with evil, and from whom and where does it come from? How do you deal with evil without being subjugated, without being abused or killed? In this workshop you can try to discover your dark side and/or your need to seek forgiveness, without any predetermined ethical or religious framework. We will be working individually with clay, and you are free not to share your work if you feel that way. Carl Jung speaks of a darker side of the mind, which he calls the Shadow. Many things associated with the Shadow are shameful to us and we want to see them not in ourselves, but in others. The Shadow only becomes hostile when it is rejected or misunderstood. That's why it's an important part in everyone.

As an example in art, the famous musician and artist Nick Cave built the Devil series (2020-22) out of clay: it is a concrete representation of how Devil is born as a child, grows as an adolescent and gradually learns to do evil, to kill and to subjugate. Cave made this work at a time in his life when he had just lost his own son to death. Through this experience he found that he felt the need to apologize for not being there for his child when he died by accident: "Can we be forgiven? I think that's a fundamental question throughout our lives. In fact, it may be the question that our lives revolve around, or even the question that our lives revolve around, that the whole world revolves around".

In a psychotherapy situation we usually work with big emotions. In art psychotherapy we create works and rituals that come from dreams and the unconscious. There we can face different sides of us, even ask for and receive forgiveness.

Sisko Miettinen

I have a BA in literature, a degree in Occupational Therapy, and training in UK, becoming an Art Therapist (Post Graduate Dip). I worked in neurological and psychiatric hospitals and rehab. centers in Finland and Saudi Arabia, completed my MSc in Social Psychology, and qualified as Psychoanalytic Child Group Psychotherapist in Helsinki. During the last years, I continued studies as a Training Group Psychotherapist. I am working full-time in my Private Practice Taikkari in Tampere, as well as teaching group psychotherapy students.

Workshop 5

Can Outsider Artists' surprising way to make art help to support our creative process?

Markus Bossmeyer, Norway/Germany

Did you ever notice the stunning artwork of Outsider artists like the late Judith Scott or Dan Miller? Maybe words like inclusion, disabled and still trailblazing came to your mind? Is there a very own take though, a specific way to approach "Creative process" (CP) which could provide us with a new spark for our own practice? Wadeson points out that the Zen concept of "Zen mind - beginners. mind "might be recognized here. (Wadeson, 2011)

Obviously, any outsider artist's approach is highly personal.

But let's have a look at Scott's fabric sculptures, and Miller's paintings to find some phenomenological keys to how their CP is being conducted, to start the workshop. Could the ETC model help to see if for ex the kinesthetic or sensory level component could be recognized, or maybe the perceptual /affective component? Or how would it be to remember the very first time you experienced being expressive in an Art therapy context?

How about taking on Lucia Capacchione's "The power of your other Hand" thoughts again?

How can we dare to trust our vulnerability to enhance and empower our creative outcome? It could mean to check out once again working blindfolded, or using colors you don't like, working standing against a wall, using bigger brushes and so on.

This workshop will cover a brief investigation about Miller's and Scott's art, and then invite to 45 minutes: "Let's find our own outsider art tools kit" session. And is then to be rounded up by sharing our experiences.

Welcome.

Markus Bossmeyer

Social work degree 1994, working with Inclusion since 1998, basic Gestalt therapy training, Art therapy training from 2015 -2017 Oslo Metropolitan University, Norway.

Workshop 6:

”Creating Hope in the Space in Between”

Jenny Butler og Carl Gustafsson, Sweden

The ability to understand the need for creating safe spaces for oneself and for others is crucial when it comes to nourishing creative processes, Winnicott, D (1971), Schore, A. (2012, 2014) and Hass-Cohen, N. (2008, 2015). When living in uncertain times this ability is even more important as creative processes often touches polarities like good and bad, love and hate, compassion and contempt, joy and sorrow, despair and happiness or insecurity and trust, among many. Exploring the space in between polarities may open doors to avenues of hope, new forms and new connections that support perspectives of diversity that also may bring trust and hope.

Our experiences as leaders of different kinds of groups, for example groups of art students or art therapy clients, have taught us that the listening to oneself and to the other, the listening to different parts of oneself (Schwartz, R.C. 2021) and to the space in between parts and polarities within oneself and others, influences the possibility to hold the space and carry out the function of containing processes (Bion, W.R. 1993) of creativity or human interplay. For that reason, the listening along with creativity will carry the workshop ”Creating Hope in the Space in Between”.

In the workshop participants are invited to use their creative impulses (Winnicott, 1971) as starting points for hands on creations of safe spaces (Gavron, T. 2022), explore polarities within and share experiences in subgroups, work on three dimensional easily made sculptures of polarities, explore and study the space in between the sculptures from different perspectives and finally make use of the new forms that emerges in a collective collage in the big group (Butler-Kisber, L & Polder, T. (2010).

Jenny Butler is an auth art therapist, licenced psychotherapist, former social worker, M A in social work and a painter working in private practice in Lund, Sweden and in art therapy projects. Member of the board in SRBt and BisS and member of the editorial board of Mellanrummet, Nordisk Tidskrift för barn- och ungdomspsykoterapi

Carl Gustafsson is a painter and art teacher.

Workshop 7:

Working in Pairs – a practical workshop, focusing on group art therapy where participants work divided in pairs – based on experiences from work with people with substance abuse disorders

Kateřina Zachová, Czech Republic

Substance use disorder is a serious problem all over the world. Common initial problems of these patients are ADHD, childhood deprivation, poor living conditions, and PTSD. Frequently occurring comorbidities are narcissistic and borderline personality disorder. They often have difficulties with self-expression and interpersonal communication. They can hardly find a balanced way to deal with other people. They tend to be distrustful, too submissive, or on the contrary, unable to respect other people.

Art therapy is an ideal complement to traditional CBT approaches in addictology. It facilitates the breakdown of interpersonal barriers, allows patients/clients to find a connection with their inner feelings, and establishes healthier relationships within the therapeutic group. An efficient type of group art therapy intervention for them is working divided into pairs. The patients/clients, who can enclose in their private space in individual work or hide themselves in the anonymity of the group, are directly confronted with the need to work closely together on a shared artifact. An important moment in the intervention is also the very method of dividing patients/clients into pairs, which can be done in many different ways according to the current therapeutic intention.

This type of intervention has specific dynamics, uses an initial warm-up, and is often combined with relaxation or drama therapy elements. It can be used with both adult and child participants in a variety of groups ranging from healthy individuals to most psychiatric patients. It has proven itself in pedagogy and is suitable wherever we need to deepen relationships between participants.

The aim of the workshop is to familiarize the participants with the principles of pair work, to show them examples of these techniques, and to let them experience some of them. The workshop will consist of a theoretical introduction, a main self-experiential part, and a final reflection.

Kateřina Zachová is an art therapist and drama therapist. She works at the Clinic of Addictology at the First Faculty of Medicine of The Charles University in Prague (FFM UK) and the General University Hospital in Prague and in the Therapeutic community for addiction treatment Magdalena. She is a Ph.D. student at the Department of Addictology of FFM UK. Her dissertation focuses on the actual situation of implementation of the art therapy component in addiction care in the Czech Republic. Her professional training is based on visual arts. She graduated from the Academy of Applied Arts and at the Faculty of Theatre of The Academy of Arts in Prague and from École Supérieure des Arts Appliqués Dupperée in Paris. She completed training in group and art therapy and training in DVT. Since 2020, she has specialized mostly in addiction treatment.

Workshop 8:

Phototherapy workshop, development of technique

Marit Aalen, Norway

In this workshop I will base both practice and theory on a pioneer in phototherapy; Judy Weiser, who has influenced the field for decades. She defines phototherapy as the following:

“PhotoTherapy techniques are therapy practices that use people's personal snapshots, family albums, and pictures taken by others (and the feelings, thoughts, memories, and associations these photos evoke) as catalysts to deepen insight and enhance communication during their therapy or counseling sessions (conducted by trained mental health professionals), in ways not possible using words alone » (2014, p 162)

Different types of therapists can make use of images, it is not limited to art therapists, but the latter can be extra trained in looking for the complexity of visual communication. Unlike in art therapy, the client does not create any product, other than meaning, which Weiser understands in a psychodynamic and phenomenological perspective. When we work with images from the history of childhood, we work with memories, feelings, identity, relationships with siblings, parents - and everything is charged with emotion. Family photos also contain objective signals about place, time and type of event. All these elements interact.

In this workshop, I will first spend about 20 minutes explaining how Weiser describes the techniques for phototherapy. Next, I will tell you a bit about my own practice where I have established a pilot group with colleagues who bring their own photos and contribute to developing a technique adapted to my expertise. I am a psychologist and visual artist, but not an art therapist.

NB! Participants in the workshop will be asked to bring five photos from their own upbringing, taken by others and which mean something to them. The photos must be from different years. The pictures can be on paper, on a computer or iPad. (The mobile phone is too small). I will unfold some procedures for working with the images, which will give some insight into the peculiarity of phototherapy. Participants will work alone and in pairs, following procedures adapted to a workshop session, and not a therapy room. This should give a taste of how images from one's own history can evoke feelings and memories in a meaningful way and point towards the future.

Marit Aalen is a psychologist and philosopher with many years of private art education. I have participated in some juried exhibitions. I have especially worked a lot with my own family history through drawing and painting, which I have also included in my own therapy.

In 2016, I took a PhD on Henrik Ibsen's Peer Gynt, and have drawn and painted a series of pictures from the story, based on which I have given several lectures. I am an associate professor at OsloMet, Master in mental health - with clinical psychology, ethics, and philosophy of science. I have occasionally taught on Videreutdanning I Billedterapi in the same subjects. In the last couple of years, I have started to develop competence in phototherapy, with supervision from a specialist in clinical psychology. I am in the initial phase with a pilot group of colleagues who bring their own photos and contribute to developing technique. The workshop will draw on work in this group.

Workshop 9:

Creating Self-portraits -The Glimmer of Hope

Adrian Lips, Hungary

Our Inner Light Is Speaking. I would use Irén Lovász's CD (Inner Voice) and a few English songs (everything from a pendrive, composed into one audio file by myself). This is a self-portrait painting workshop, where the participants try to recreate themselves on the paper with watercolor (or acrylic). Almost 1 hour for creating and another one for having a conversation about the paintings (trying to find connections between them).

Adrian Lips

Adrián Lips PhD is an art- and sociotherapist and communication researcher. He teaches on art therapy and communication and media at the Department of Art Studies and Art Pedagogy, Károli Gáspár University of the Reformed Church in Hungary. He is also a graphic designer and paints portraits about different persons with acrylic and watercolor. He had five exhibitions about Katalin Karády (she was a famous actress and singer during the Second World War) in different cities in Hungary. He went on a pilgrimage (The Camino de Santiago, Spain) in 2010 and would like to return in 2024.

Workshop 10:

Making art therapy visible - BALANCES between private and public

Pia Angeria, Finland

Traditionally, works made in art therapy are not exhibited but kept private. What is communicated when works are put on display without explanation? Can an art therapy exhibition in itself be therapeutic?

To make art therapy more accessible and to present its potential to a wider audience, a group of Finnish group art therapists organised an exhibition project in August 2023. The project included a month-long art exhibition open to the public and free art therapy workshops. The exhibited art was created by the therapists themselves in their own therapy process or using art therapy methods. As the exhibition and workshops attracted a lot of interest in visitors and feedback, the question arose: Could such a project be conceptualised? Could it also serve as a low-threshold mental well-being support in its own?

The conference workshop will test the idea of a therapeutic exhibition and refine it from a professional perspective. In this workshop a therapeutic exhibition installation will be built and, if possible, exhibited to conference participants. In the workshop, a collective attunement will lead participants to artistically explore and examine key concepts in art therapy and their own relationship to them. Such concepts include flow state, the importance of embodiment and safety. A collective exhibition will be put together of the personal works created in the art sessions around the different themes. After assembling the exhibition installation, the workshop will reflect on the relationship between public and private. At the same time, the therapeutic nature of simply looking at an exhibition will be considered.

This workshop complements the lecture of the same name and is organised by the HEILAHDUKSIA working group.

***Pia Angeria** specialises in art therapy methods to support growth and in the context of counselling and education. Pia's main work is as an art and craft educator in a secondary school in Vantaa. As a group art therapist Pia has worked with children, adolescents and adults. Pia's interests include resource-centred and multi-artistic approaches, trauma-informed work and the non-verbal impact of art in interaction and encounters with people. Pia has previously worked as a special education teacher and in development work. She is co-author of the book *Ryhmänluotsaaja*, art therapy book in the context of school, that will be published in spring 2024.*

Workshop 11:

Surrender as an avenue to hope: What we can learn from a fairy tale about the transformation of hope

Knut Omholt, Norway:

In this workshop, we will use "The Water of Life" from the fairy tales of the Brothers Grimm to explore avenues to hope. The exploration is based on theories developed by the American folklorist Joseph Campbell and the Swiss psychiatrist Carl Gustav Jung. We will use the action of the fairy tale as a structure for the workshop and consider its motifs as symbols of interactions between forces we have within us.

The fairy tale opens with a king who is terminally ill. He has three sons. Their first hope is that a known cure will make their father healthy. However, no remedy works, and the sons give themselves over to grief. Then an old man who knows of the water of life arrives,

giving them new hope. The eldest and then the second eldest son go to find it. When their undertakings do not succeed, hope fades. Then the youngest one leaves on the same mission. There is not much hope for him, but the very fact that he has a different attitude brings him into contact with a character who tells him how to proceed, and he finds the water. After this, there are further entanglements, but eventually the truth about the real avenue to the water of life becomes known.

The therapeutic focus will be on the fairy tale's message that we may have to give up hope several times until we bow to a deeper wisdom that can show us a genuine avenue to hope. We will stop at three points in the narrative and will explore by way of movement and drawing the nature of the hope that then manifests itself. Finally, we will reflect on how the fairy tale can be a picture of the process of creating artistic expressions that gives hope.

Knut Omholt is an associate professor of teaching in higher education at the Norwegian University of Life Sciences. He received his PhD in political science and was a researcher in organisation development. Feeling stuck in the field, he continued his studies in drama, storytelling and visual arts and obtained a diploma in art therapy from the Institute of Art Therapy in Denmark. He is member of the Art Therapy Association in Norway, the Danish Association of Psychotherapists and the European Federation of Art Therapy. He has created arts-based courses on personal development for students at the university and used arts approaches in preservice teacher education, pedagogy courses for the staff and supervision of PhD students. One of his long-term interests has been what we can learn from myths and fairy tales when facing dilemmas on our way through life.

Workshop 12:

Art as a container for the Container: using art in supervision.

Ingalill Johnsen, Norway

Artmaking should not only be seen as a tool we invite our patients to apply. Art invites itself into our essence, our way of breathing, living and thinking. This workshop invites the art therapist to use art as a part of their own practice, not only as something offered to the patient, but through the supervision setting.

The therapist's own art making in supervision will allow an exploration of the role of the therapist, the patients and our responses (countertransference) to our patients. Participants will be invited to work with case material from their own clinical practice through art materials and explore this artwork to enhance thinking, understanding and the container function necessary in the work with patients.

***Ingalill Johnsen** is an art psychotherapist and a group analyst. She is head of Special Outpatient Clinic for Eating Disorders at Oslo University Hospital in Oslo, Norway. She delivers lectures in art psychotherapy in professional settings both in Norway and abroad. She is also a lecturer at the art therapy education program at Oslo Metropolitan University and at the Institute of Group Analysis. Ingalill is co-editor of a Norwegian book about art therapy and eating disorders: *Relasjon, kropp og kunst i psykoterapi: alltid en annen dør* (2023).*

Workshop 13:

Joint mirror drawing in art therapy and museums

Unnur Ottarsdottir, Iceland

Art therapists have engaged in art making in relation to their clients' clinical processes since the beginning of the profession. For example, Edith Kramer named the art therapist's own artistic contributions "the third hand". Co-drawing within art therapy is also a widely used approach, whereby clients make art together.

The audience has engaged with artists' art in various ways through the years. Rudolf Stingel (2007) invited the audience to draw on reflective aluminum foil at the Whitney Museum of American Art. The Brazilian artist Lygia Clark made therapeutic art in which the audience was invited to engage with her art objects.

The workshop's tutor developed the "joint mirror drawing" method in 2010, which involves the client/audience and the therapist/artist co-creating with the aim of promoting connection, communication, mirroring, and social functioning. This drawing method was developed in a contemporary art context and has been applied since, both in art therapy and in museums and galleries.

At the workshop, a variety of ways of engaging with the client in art making will be introduced, which led to the development of the joint mirror drawing method. These include interactive drawing games where the therapist mirrors the client's creation.

Two ways of joint mirror drawing will be introduced at the workshop. One is the method that involves two or more people drawing on opposite sides of a transparent drawing board. The other method is when two people mirror each other's drawings simultaneously on one piece of paper. The participants will have an opportunity to take part in such a joint mirror drawing at the workshop. The application and process of creating joint mirror drawing contemporary art context in galleries and museums will be reviewed, along with vignettes and feedback from participants in both settings.

Dr. Unnur Ottarsdottir is an art therapist, artist, and researcher at the Reykjavik Academy. She has practiced art therapy in private practice and in a variety of organizations for over 30 years and her artwork has been exhibited in group and solo shows in a variety of galleries and museums for over two decades. Unnur is an art therapy lecturer at the Iceland University of the Arts, and she has taught art therapy in the continuing education program at the University of Akureyri. Unnur sat in a steering group for an international Erasmus project led by the Iceland University of the Arts, called "Social Inclusion and Well-being through the Arts and Interdisciplinary Practices". Unnur has published, spoken and taught at conferences and universities around the globe on the subjects of art therapy, joint mirror drawing, art educational therapy, memory drawing, and the methodology of Grounded Theory. <https://orcid.org/0000-0002-2438-7233>

Workshop14:

Ex umbra in solem: when the inner dialogue is in the silent darkness an art therapy intervention can illuminate the resources of hope.

Alessandra Agnese, Art Therapist, Italy, Paola Partsalaki, Art Psychotherapist, Greece & Carmith Shaï, Clinical Art Therapist, France/Portugal

In difficult and life-threatening situations, the perception of existential life meaning is distorted and lacks light.

In times of darkness, the emotions of uncertainty and insecurity decrease the ability to think and react. The biological, mental, psychological, social and spiritual levels are affected.

In this workshop we will work with senses from darkness to the light, going through different phases from the pre-symbolic language, to the symbolic one, accessing the verbal level and activating the imagination.

We will be engaged in a dialogue between opposites, emerging from darkness and light, to stay safely in this conflict and find a functional meaning.

This workshop could be used as a tool of first aid art therapy intervention, to help groups and individual patients in clinical or social settings when facing crisis periods like: pandemics, wars, personal traumas, mourning and hopelessness.

As recommended by the International Society of Traumatic Stress Studies (ISTSS), innovative interventions should not focus on trauma exposure directly. Following this suggestion, this workshop has been designed to be applied even in emergency situations, when patients are going through the actual traumatic event. This proposal can also be used in short term intervention as well as on an ongoing treatment without the need of verbalising the trauma.

Using the universal language of archetypal symbols of darkness and light, allow to embrace cultural differences and all the lifespan development from children to elders.

The stages of this workshop permit to experience a sequence of levels that articulate a complete art therapy process.

Alessandra Agnese. Artist (Fine Arts Academy) and Art Therapist (ATI, Italy), recognized as Art Psychotherapist from Goldsmith College, London, Bach Flower Registered Practitioners (UK), Facilitator of Holotropic Breathwork in Transpersonal Psychotherapy (GTT). She is APIArT Board member (Italian Association of Professional AT), within the following roles: evaluation for the admission of oversea students; thesis external examiner. EFAT full member, part of the Professional Development Committee and AT online SIGs. She has been working for around twenty years focusing on the treatment of trauma with different types of patients and in various fields: educational, rehabilitation, social and school context. She worked in Medical Art Therapy with adults in Oncology, Hematology and Bone Marrow Transplant; also, with teenagers with physical learning difficulties and with women in prison. She teaches in AT training schools. Currently she works with Morgagni Institute of Integrated Medicine and in Hospice Gigi Ghirotti with SLA and terminal patients.

Paola Partsalaki lives and works in Greece. She studied Art and then Special Education. After she got a master's degree in art psychotherapy and then another one in Adults Education.

The last twenty-two years she is an art teacher in a special needs vocational school for adolescents. She has her private practice as an Art Therapist working with individuals, children and adults having everyday life problems and seeking for self-knowledge. She has applied group Art Therapy in population with multiple sclerosis, Alzheimer disease, adolescents with mental retardation and individuals with severe autism. A field of interest is working with mothers and children and the whole family. She teaches Art Therapy in Greece and abroad (Europe and Africa) and is supervisor in students in Art Therapy as well as creative supervisor for arts therapists. She is an E.F.A.T. member and co- chair in the Professional Development Committee.

Carmith Shaï is a French Clinical Art Therapist graduated from Lesley University (USA) in Expressive Arts Therapies (specialization Art Therapy) and Clinical Mental Health Counselling master's degree. She works in clinical settings such as hospitals and medico-social institutions as well as in her private practice with oncology patients, elderly affected by neurodegenerative diseases, with Holocaust survivors within a psycho-social multidisciplinary structure and with a population of immigrants and refugees. She is part of the organizational team of Soins et Spiritualité, which trains professionals and volunteers to spiritual care for the end of life. Carmith joined the Network of European Art Therapists (NEAT) which gave birth to the European Federation of Art Therapy (EFAT). Full individual member of the federation, she is the Co-Chair of EFAT's Professional Development Committee since 2020 and accredited member of the French Art Therapy Union (SFAT). She lives in Portugal since 2021.

Workshop 15:

Practitioner perspectives on art therapy with couples in relational crisis: a qualitative exploration

Maria Fjellfeldt & Dalida Rokka

Background: Art therapy has been found to be beneficial when working to strengthen relationships in couples. For example, art therapy has been found to be beneficial where one of a couple has developed Alzheimer's disease (Couture et al., 2021). In this context, art therapy was found to have positive effects, such as providing pleasure, expressing emotions, assessing relational dynamics, and fostering empathy. Other studies (Hinz, 2020; Weeks, 2013) have shown that non-verbal communication used in art therapy offers couples opportunities to discover new aspects in their relationship. Creative interventions can also change the dynamics in relationships and offer a new and creative dimension within which to explore their concerns (Metzl, 2020). Art therapy improves communication skills and facilitates future problem solving for couples (Lin, 2015; Sanchez-Cruz, 2017). Art therapy can also increase understanding of the patterns and themes within a couple (Ricco, 2007).

Aim: The aim of our study was to explore art therapy used by couples in relational crisis, in the context of family counselling in Swedish Social Services.

Method: A qualitative study where seven persons who were both art therapists and family counsellors were interviewed in semi-structured interviews. Data was analysed using an inductive thematic analysis.

Results: The results in our study showed that, through non-verbal communication, art making facilitated clarification of situations, handling non-talkable concerns, and added playfulness to the relationship. Three crucial dimensions were identified in the family counselling context: (1) outer frames, i.e. room and material; (2) some special conditions, i.e. that they trusted each other and both wanted to repair their relationship, and the therapist's ability to assess this; and (3) art work techniques that all couples could master.

Conclusions: Our results showed that art therapy was a useful tool when working with couples in relational crisis. Non-verbal communication could help to handle things.

Maria Fjellfeldt is a Researcher and Senior Lecturer in Social Work at Dalarna University, Sweden. She has a PhD in Social Work, and she has been awarded the Degree of Master of Art Therapy in 2007, at Umeå University, Sweden. As an Art Therapist, she is interested in using visual methods in her research context. Prior to her doctoral studies, she worked as a Social Worker and Art Therapist for ten years

Dalida Rokka is lic. Medical Social Worker, lic. Psychotherapist educated and trained Supervisor in Cognitive Behavioural Therapy, and has the Degree of Master of Medical Science in Art Therapy. Since 2019 she works in municipal family counselling in Mora, Sweden, with couples therapies and domestic violence. In her work as a family counsellor she applies art therapy and other creative techniques, such as mental imagery, clinical hypnosis and mindfulness-based cognitive art therapy.

Workshop 16:

TRINITY OF ART

Hannakaisa Hautamäki

Creative process flows through our bodies as it flows through our mind and hands, becoming expressions of creativity. In this workshop we start from body-mind connection, transitioning to dancing, from dancing to painting, from painting to writing – eagerly trying to catch all levels of our existence. Observing, expressing, and exploring of all these levels are important for both therapist and client.

My objective for this workshop, reflecting my educational background, is to give a possibility for participants to research their minds, bodies, and spirituality, which is the most complex layer, even though it's also the most interesting one. This is especially studied in the last part of the workshop on a writing session. All the exercises are based on my own experience as a dancer, dance-movement therapy practitioner, art therapist, artist, and pastoral care field practitioner.

Working as an art therapist can sometimes feel like a triathlon, where our own resources must be found very deep within ourselves. Those resources can't be described by others, but rather individually recognized and developed on our own, especially in spirituality. It requires space safe enough to search, find, create, and have resources as your own.

Hannakaisa Hautamäki

I have graduated as contemporary dancer in 2015 from Outokumpu dance education, as well as dance-movement therapy practitioner from Eino Roiha institute, Jyväskylä. I have taught dance, and dance-movement therapy for kids, teenagers, and adults.

I've also practiced as Pilates teacher with equipment and mat. I have studied Pastoral care and worked among different aged people in local Pentecostal church for 5 years (I graduated 2019 with that therapist education). I have performed as a dancer and artist for several projects, and I've studied visual arts for 3 years in public institute. Now I've almost completed my bachelor's degree with social care at Satakunta University of applied sciences, precising in art therapy. I'm also in the process of establishing my own company Rehb, to work as an art therapist.

My future dream is to study more in the field of art therapy, in parallel as practising it, continuing to finally achieve a PhD degree.

Workshop 17

An Art Therapy Body of Knowledge within a Psychological Framework of Understanding

Lise Bjarkli

My thesis 'The power and possibilities of art therapy' shed light on art therapy used as supplement to psychodynamic talk therapy in case of relational trauma, dissociation and shame. I wanted to contribute to increased acceptance and use of art therapy in Norway. The theory section aimed to become a coherent whole, resulting in a Body of Knowledge Metamodel of Jung-based Art Therapy, within a Psychological Framework of Understanding. I present this framework, hoping it'll contribute to our profession's development, reputation and recognition.

Background: I was provoked by a parliamentary decision of reintroducing VAT on art therapy, experienced the psychology subject as fragmented, and missed overviews as found in STEM. I wanted to combine my engineering and leadership backgrounds to contribute to art therapy.

Aim of the framework: To offer holistic understanding, a multidisciplinary platform, where parts fit together in a larger perspective, from where one can delve into details without losing the overview. Provide a tool simplifying communication and coordination with partners, as well as analysis of client processes. To demystify art therapy and show how it may be considered a knowledge-based practice.

Development: The framework was built to consolidate my own professional platform and as part of research design: Collected data required sorting, structuring and documentation. The need for simplified representation led to modeling and metamodeling. I followed similar quality assurance, standardisation and best practice principles as in leadership and engineering, where one goal is a Body of Knowledge.

Presentation: The framework is introduced by explaining its logic and structure, going into specifics of art therapy, suggesting areas of use, and opening up for further dialogue on how it can contribute to reputation building, to strategic development and professional recognition of art therapy.

Lise Bjarkli

is an art therapist running her practice from a private therapy center near Oslo, Norway. She is leader of Kunstterapiforeningen Norge and Tekna Oslo's professional group for ethics and leadership (Tekna is Norway's largest union of STEM academics).

She has 30+ years of experience as leader and organisational development consultant for international businesses as well as NGOs. Since 2010 she's concentrated on leadership and self development services combined with board positions in various organisations. From 2013 she's gradually focused on depth psychology and art therapy, combining her skills to develop solid frameworks and roadmaps for personal development, and to provide individual therapy and coaching, couples therapy, creative self- and leadership development workshops, as well as talks.

Lise has an international, multicultural background. Her education includes a Diploma in Art Therapy, M.Sc. in Engineering, with additional education in leadership (M.Mngt) and Psychology.

Paper & Workshop – workshop 18

TEXTILE COMMUNITIES: Social impacts and psychological benefits of creating with textiles.

Jasmina Ferček & Zala Orel

RESEARCH AIM: To explore how textile communities function as spaces of political, cultural, and social change, with an emphasis on the personal, social and societal benefits they offer, and to derive new concepts or ideas from the stories and testimonies of individuals involved in these communities.

BACKGROUND: Throughout history, sewing in groups helped women to reduce pain, share burdens, and strengthen resistance. Group work strengthened their community. Because of the bonding nature of textiles, creating with textiles remains an appropriate way of collective care and nurturing.

OBJECTIVE: To research and categorize the social impacts and psychological benefits that derive from creating with textiles in the communities.

METHODS: Narrative text analysis of four semi-structured interviews and a panel with six participants, all selected by their practical and theoretical references in the field.

FINDINGS: The effects of textile creation often occur within specific spaces, which can be interpreted as physical, mental, or semantic spaces. Textile communities empower individuals by contributing to their self-actualization and self-realisation, enabling them to experience a sense of belonging, pride, self-worthy power, freedom, and identity. With text analysis, the research team has classified and categorized the collected data into three areas, labelling them as 1) Well-being, 2) Internal, and 3) External processes. Textile creation enhances physical, psychological, spiritual, social, and existential well-being and health. Here the spaces for (1.1) well-being and health and (1.2) meditation, self-exploration, and reflection have emerged. Internal processes are the field where (2.1) forming a new identity, both personal and collective, or strengthening an existing identity, occurs. It is also a space that can (2.2) support a healthy sociocultural transition for individuals who have experienced migration to a new cultural environment (immigrants) or another social space (prisoners). External processes address the characteristics of creating with textiles that enable textile communities to contribute to socio-cultural changes. When a textile community is open to the outside and communicates with the world, it can become the space of (3.1) equality, power, independence, and emancipation and even (3.2) activism and social change.

NB! For the workshop: all participants must bring a textile piece - a kitchen cloth - from their home country. This kind of workshop is not really a 'happening', it is quiet, contemplative and intimate. Together we will create an atmosphere where we can become a short-term textile community.

***Jasmina Ferček** is a textile artist and holds a master's degree in art therapy. She explores the significance of women's creative experiences with textiles. For 20 years, she has been involved in participatory and psychosocially engaged textile art as a member of the Oloop collective. She researched the impact of textile creation on women's well-being and health in her master's thesis and subsequently wrote a book on the topic titled "The Power of Textiles" in 2022. She is a*

member of the Slovenian Association of Art Therapists (SZUT) and the European Federation of Art Therapy (EFAT).

Zala Orel has been developing the *Textile Art Biennial BIEN* as an executive producer and chief curator since 2019. Orel holds a master's degree in communication from the University of Ljubljana and is a doctoral candidate at Charles University in Prague, specializing in social geography and regional development.

Evening program on Tuesday June 11th:

"Tangodans and movement is an art that gives your inner hope"

Maria Falk & Kenjiro Sato

Tango is used in different parts of the world as dance, body and movement therapy in healthcare for diverse health conditions and ages, also for healthcare professionals.

Movements to music promote health and well-being that strengthens your inner self.

To meet oneself and others through movement, the movement of the body, movement

between us and the movement in the room. What happens in the encounter with ourselves and the other, also what happens in the room with several bodies in motion. Contact and communication with the other person tell you who you are. Thelin, M (2008) writes about dance as "an embodiment of the self"... "It is through the body that

we meet the outside world." That the body shows more than we are aware of to our surroundings, according to the Polyvagal Theory, Porges, S.W. (2005). When our body awareness is strengthened, our posture and the reflection to the outside world also changes.

Research has shown that dancing has positive effects and can reduce and delay the onset of symptoms that can give rise to, for example, Parkinson's and Alzheimer's. Dancing releases endorphins that contribute to your overall well-being and keep you healthy.

We work with the body as an instrument through pleasurable exercises to get closer to ourselves and the other. Trying, experimenting with different movements without performance, music is a powerful tool where the body becomes an instrument. Let the body tell the story and convey inner images. What do you want to convey?

Trauma therapists use various forms of sensitivity exercises to let the body talk about what it has been through. Trauma is in the body, the body remembers... Van der Kolk, (2021), Levine, P. (1997), Ogden, P. (2006). In tango you meet yourself by meeting the other, depending on where the other is, that there is openness for a meeting.

Tango dancers often express that during the dance, they experience pleasant sensations in relation to the body, time, space, partner and music. Maslow, A. (1970), calls these peak experiences, in other fields it is called Altered State of Consciousness (ASC), Erickson, M. (1979). That during the dance you can experience a lightness or a trance state.

"Tango is a healing passion" Dinzel, R. (2015)

Maria Falk

Diploma in Art and Expression Psychotherapist and Group Leader in Intermodal Psychodrama.

Master's in education and Drama. Universities in Umeå, Malmö and Linköping.

4-year education in art and expression therapy at Drammen University, Norway and NIKUT, Oslo.

2-year education at NIKUT, Oslo

Kenjiro Sato

Licensed psychologist, licensed psychotherapist and supervisor

*Family Therapy, Clinical Hypnosis, EMDR, Lifespan Integration (LI), Ego State Therapy (EST).
Neurofeedback.trauma psychotherapist at Child Guidance Clinic, Scania region in Sweden.*

Both are licensed in Tango, Dinzelsystem pedagogy, Buenos Aires, 2005-2015.