

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.*