

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.