

# CREATIVE TRANSFORMATION

## XVIII SIPE International Congress

Wed. 6th – Sat. 9th September 2006  
Main venue: Europa Hotel, Belfast

Hosted by the  
Northern Ireland Group for Art as Therapy (NIGAT)  
and the School of Education, Queen's University Belfast,  
in association with SIPE





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## Welcome to the Congress



Dear Participant

We warmly welcome you to this International Congress and thank you for your valued attendance. The School of Education, Queen's University Belfast, and the Northern Ireland Group for Art as Therapy (NIGAT) are delighted to host the XVIII SIPE International Congress in Belfast. This is especially gratifying because 2006 is NIGAT's 30<sup>th</sup> anniversary! We are very excited by the programme and believe it will be an event with a difference given the range of presentations (papers, workshops, performances, panels and posters), the variety of participants and the rich entertainment programme. We are delighted to welcome delegates from countries including:

- Brazil, Canada, England, France, Germany, Greece, Hungary, Iceland, Isle of Man, Israel, Italy, Japan, Korea, Luxembourg, Mexico, Northern Ireland, Poland, Portugal, Republic of Ireland, Scotland, Switzerland, USA. (alphabetically).

The main theme of this year's Congress is: **"Creative Transformation"**  
Sub-themes: mental health; social inclusion; trauma; conflict resolution; mediation; reparation; multi-cultural approaches; critical and transformative methodologies.

"Creative Transformation": Northern Ireland is undergoing regeneration as it emerges from a prolonged period of conflict. After thirty years of the 'Troubles' the peace process has been developing since 1998. The vacuum after 'war' has created opportunities to replace the previous disorder with creative and inclusive processes. Northern Ireland is thus engaged in a process of promoting a multi-cultural ethos where people can embrace multiple cultural identities. The arts therapies and other therapeutic professions have played a valuable part in healing splits and in Northern Ireland's process of transformation.

We hope you have a rewarding and enjoyable experience at the Congress.

Sincerely,

Creative Transformation Congress Organising Committee.

## Congress Venues (see maps on last page)



The main venue for the Creative Transformation International Congress is the

### **EUROPA HOTEL**

Great Victoria Street, Belfast, BT2 7AP  
Tel.: +44 (0) 28 9027 1066

The Europa Hotel is situated in the heart of Belfast's 'Golden Mile', ideally located for exploring the many delights of the city. It is within easy walking distance of the city centre, entertainment and shopping districts.

The second Congress venue, **St Malachy's Parish Hall**, is nearby...

**St. Malachy's Parish Hall:** is the venue for Friday morning of the Congress (including registration and lunch). This is the Parish Hall of the historic St. Malachy's Church, Alfred Street, Belfast (short walk from Europa). If you are facing the Church, the Parish Hall is to the right. The Church itself was built in the 1840s and features a castle-like exterior with turrets painted terracotta pink. Designed by the architect Thomas Jackson in the ecclesiastical Tudor style, its vaulted ceiling is an imitation of Henry VII's Westminster Abbey chapel.



*St. Malachy's Church*

### **Belfast and Beyond**

The Congress venues are a short walking distance from Belfast city centre and a range of restaurants, pubs, clubs and entertainment venues. They are also near to the Queen's University area which is renowned for the good-humoured '*craic*' and cosmopolitan lifestyle. Belfast itself is engaging in its own creative transformation. Impressive, world-class developments around Lagside and the Cathedral Quarter in the city centre are adding immeasurably to city's image. The £100 million Odyssey complex, the Waterfront Hall, new galleries, new public and private developments - they are all part of the transformation.



*Belfast City Hall (Centenary year!)*

Northern Ireland has an amazing variety of landscapes, cultural attractions and leisure opportunities as well as an intriguing - and famously complex - history.

Although compact in size, this endlessly intriguing region has an astonishing variety of scenery, cultural attractions and leisure opportunities contained within an area comparable in size to Yorkshire or Connecticut. Within 90 miles of Belfast, you can climb a wild mountain, walk on a beautiful sandy beach, plunge into Atlantic surf, explore ancient lakeland islands and enjoy a pint and a meal in a village pub. Lough Neagh is the largest freshwater lake in the British Isles. The Giant's Causeway and adjacent coastal area achieved UNESCO World Heritage site status in 1986 and feature a stunning shorescape of 40,000 interlocking basalt rock columns.



*Giant's Causeway, UNESCO World Heritage site*



*"Wishing Chair" basalt rock formation*

## Host Organisations

### School of Education, QUB

The School of Education, Queen's University Belfast, has established a reputation for providing challenging and rewarding courses for educational professionals in a wide range of contexts, both full-time and part-time. The School of Education plays a leading role in influencing the development of educational policy and practice in Northern Ireland and provides an extensive range of courses over a wide variety of subjects. The *Graduate Studies* division has an established reputation for providing challenging and rewarding courses for educational professionals on both a full-time and part-time basis. A wide range of courses is offered at Postgraduate, Masters and doctoral levels. The *Lifelong Learning* division offers something for everyone, providing a wide range of opportunities for learning, training and development through the provision of Short Courses for Training & Development; part-time academic courses such as Undergraduate Certificates, Diplomas and Degrees, as well as Postgraduate courses. Or come and learn for career development or personal interest in a relaxed atmosphere with the Open Learning programme. The *Research Division* aims to promote scholarship of the highest quality and to foster excellence in research. Being located in a society that is emerging out of an intense period of conflict, the School of Education has developed considerable expertise and an international reputation for its research on the role of education in divided and conflict-affected societies. The School of Education is also the home of the University-wide, inter-disciplinary research forum on The Child. Website: [www.qub.ac.uk/edu](http://www.qub.ac.uk/edu)

**Queen's University Belfast** has a long record of academic achievement. Founded in 1845, Queen's opened in 1849 when the first students entered the magnificent new college building designed and built by Charles Lanyon. Since then, the University estate has grown to more than 250 buildings, many listed for their architectural importance. Today there are more than 25,000 students. Queen's has become one of the most respected universities in the British Isles, and its research tradition has gained it an international reputation. Website: [www.qub.ac.uk/](http://www.qub.ac.uk/)



The **Bookshop at Queen's** will have a book stall at the Congress on Friday 8<sup>th</sup> September (Europa Hotel) from 2.00pm-5.15pm and this will feature a wide selection of relevant books and other items.

### NIGAT

The Northern Ireland Group for Art as Therapy (NIGAT) celebrates its 30<sup>th</sup> anniversary this year. Formed in 1976, it is a Registered Charity and one of its aims is to benefit the public. It provides a unique forum for persons:

- interested in using art-making to maintain and/or promote well-being;
- interested in pursuing Art Therapy as a profession or within their existing work;
- interested in exploring art-making for personal development;
- generally wishing to gain / extend their awareness of the nature of art therapy.

The founding of the Group was inspired by **Rita Simon**, Art Therapist, who is now President of NIGAT. Rita is also a founding member of the British Association of Art Therapists. She is now Honorary President of BAAT. Rita Simon has published three books on art therapy. NIGAT runs an annual Art Therapy Summer School and holds Day Meetings three times a year. Website: [www.geocities.com/nigat\\_uk](http://www.geocities.com/nigat_uk)

### **SIPE**

SIPE is an international pluri- and interdisciplinary Society created by Pr Robert Volmat in 1959. The "Society is especially interested in personal creativity and in the awakening of the basic potentialities, sometimes spontaneously underlying singular art and usually involved in expressive activities, which allow the psychotherapeutic management of patients in an institutional care environment or in free expression workshops." "The field of interest of SIPE goes well beyond the area of plastic expression itself, extending to all forms of expression: musical, gestural (dancing and miming), theatrical and literary, cinematographic, photographic, etc. and to the psychotherapeutic implications derived therefrom." The Society's aims "are to establish and maintain links between the various specialists interested in the relationships between expression, creation and art and current national and international research in the field of psychiatry and art therapy, psychoanalysis, psychology and sociology." Website: [www.online-art-therapy.com/](http://www.online-art-therapy.com/)

### **Supporting Organisations and People**

The *Creative Transformation* Congress Organizing Committee wishes to express its grateful thanks to the following for their kind and generous support:

- **Dr Raman Kapur**, Director of *Threshold*, and his staff: **Loretta Strong**, **Bernie Ross**, **Debbie McGirr** and **Avril Hunter**.
- **Margaret Rea**, **Olive Getty**, **Judith Cardwell** and **Alastair Edwards**, *School of Education, Queen's University Belfast*.
- **Rocwell Water** – "the best water in town" – for sponsorship.
- All our **volunteer helpers** - to numerous to mention.
- and everyone else who contributed to the organisation of the Congress.

### **Congress Fees**

#### **Registration:**

- **Regular:** after the 1<sup>st</sup> August 2006: **£350**
- **Day rates** (e.g. Thursday or Friday): **£135** each
- **Half day rates** (Thursday, Friday or Saturday morning): **£75** each ½ day  
Students: 40% discount on each above fee (copy of student ID required)

#### **Social events:**

- **Gala Dinner: £40.**

**NB.** The other social events (Welcome Reception and Buffet and Social Evening) are included in the Registration fee and therefore complementary to delegates).

## Programme of Events

(See also Abstracts commencing on page 19)

### WEDNESDAY 6<sup>th</sup> Sept. 2006 (Europa Hotel)

<b>Time</b>	<b>Event</b>
<b>7.00pm</b>	<b>Registration - Europa Hotel</b>
<b>7.30pm</b>	<p><b><u>Welcome Reception</u></b> and <b>entertainment</b> in the <b>Piano Lounge, Europa Hotel</b></p> <p style="text-align: center;"><b>Performance</b> by: <b>Ciara McGlade</b>, harpist <i>(included in registration fee)</i></p>

### THURSDAY 7<sup>th</sup> Sept. 2006 (Europa Hotel)

<b>Time</b>	<b>Event</b>
<b>9.00am</b>	<b>Registration</b> (Europa Hotel)
<b>9.30am</b>	<p><b>Opening Ceremony</b> - with welcoming words, including from:</p> <ul style="list-style-type: none"> <li>- <b>Dr Guy Roux</b>, neuropsychiatrist, SIPE's Chairman.</li> <li>- <b>Lord Alderdice</b>, Consultant Psychotherapist, Centre for Psychotherapy, South &amp; East Belfast Trust.</li> <li>- <b>Prof Tony Gallagher</b>, Professor of Education, Head of School of Education, Queen's University Belfast.</li> <li>- <b>Margaret Dunlop</b>, Chair, NIGAT.</li> </ul>
<b>10.00-11.00am</b>	<p><b>Keynote Presentation:</b></p> <p style="text-align: center;"><b>On Changing Cultures: An Art Therapist's Perspective</b> <b>Prof Diane Waller</b></p> <p>Art Therapist (HPC Reg.). Professor of Art Psychotherapy at Goldsmiths College, University of London. Group Psychotherapist. Registrant member of the Health Professions Council. Hon. President of BAAT.</p>
<b>11.00-11.30am</b>	<b>Tea/coffee</b>

**Thursday 7<sup>th</sup> Sept. 2006 cont'd (Europa Hotel)**

<b>11.30am-1.00pm Parallel Sessions 1</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<p><u>11.30am Paper 1.1.A</u> Ms Bobbi Stoll USA Art Therapist Drawing out Resilience to transform Trauma</p>	<p><u>11.30am Paper 1.2.A</u> Dr Daniel Lysek and Dr Daniela Gariglio Switzerland / Italy Doctor / Psychoanalyst and Psychotherapist Well-being Creativity</p>	<p><u>11.30am Workshop 1.3.A</u> Mrs Judith Siano &amp; Ami Siano Israel Art Therapists The Little Toe has a new meaning: Movement, Colour, Sound, Word and Drama merging with the Desert's Shades</p>	<p><u>11.30am Workshop 1.4.A</u> Ms Shelley Tracey Northern Ireland Teaching Fellow Exploring Creativity, Transforming Understanding</p>
<p><u>12.00 Paper 1.1.B</u> Dr Judith Lee Northern Ireland Director of Education Melancholy, the Muse and Mental Health Promotion</p>	<p><u>12.00am Paper 1.2.B</u> Prof. Emma Roth Mexico Psychotherapist Art Therapy, Intellectual Disability and Attachment: A Comparative Study</p>		
<p><u>12.30pm Paper 1.1.C</u> Prof Dr Karin Dannecker Germany Art Therapist Magic Transformations – The Topic of life in Art and Art Therapy -</p>	<p><u>12.30pm Paper 1.2.C</u> Dr István Hárđi Hungary Psychiatrist, Psychologist and Psychoanalyst Transformations - in the light of dynamic examination of drawings</p>	<p><u>12.30pm Paper 1.3.B</u> Dr Fuyuhiko Furukawa Japan Psychiatrist Renku Therapy</p>	<p><u>12.30pm Paper 1.4.B</u> Ms Gretchen(Geri) Hurlbut USA Art Therapist Prayer Trees: Transforming Material into Spirit</p>
<b>1.00-2.00pm</b>	<b>Lunch</b>		

**Thursday 7<sup>th</sup> Sept. 2006 cont'd (Europa Hotel)**

<b>2.00-3.30pm Parallel sessions 2</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<p><u>2.00pm Paper 2.1.A</u> Dr Kim Etherington England Academic / Counsellor Creation as Transformation: Stories of Parenting as turning points in Drug Users lives</p>	<p><u>2.00pm Paper 2.2.A</u> Dr Edna Schapir Israel Teacher Mediating Creative thinking by free drawing</p>	<p><u>2.00pm Workshop 2.3.A</u> Ms Deborah Schroder USA Art Therapist A Transformational Palette: The use of Art in Family Therapy</p>	<p><u>2.00pm Workshop 2.4.A</u> Ms Dorothy Morrissey Republic of Ireland Lecturer in Education Bullying: Dramatic Art as a Transformative Methodology with Primary School Children</p>
<p><u>2.30pm Paper 2.1.B</u> Ms Viv Martin England PhD Student Illness and Transformation: Tales of Metamorphosis</p>	<p><u>2.30pm Paper 2.2.B</u> Ms Ava Clark Canada Art Therapist Chaos and Order: Self Organization in the Creative Process</p>		
<p><u>3.00pm Paper 2.1.C</u> Ms Heather Gibbs England Counsellor Finding the Music – A Song of Hope: Looking to the Arts as a resource in counselling research and presentation</p>	<p><u>3.00pm Paper 2.2.C</u> Dr Magdalena Tyszkiewicz &amp; Dr Wanda Zuchowicz Poland Psychiatrists Rehabilitation and Resocialisation of the Psychiatric Patients, especially Schizophrenics, through literary creativity</p>	<p><u>3.00pm Paper 2.3.B</u> Prof. Eveline Carrano Brazil Psychologist Art Therapy – Waking the creativity capacity</p>	<p><u>3.00pm Paper 2.4.B</u> Ms Ceri Mc Kervill Northern Ireland Art Therapist Bringing home the basics: Kitchen Art groups</p>
<b>3.30-3.50pm</b>	<b>Tea/coffee</b>		

**Thursday 7<sup>th</sup> Sept. 2006 cont'd (Europa Hotel)**

<b>3.50-5.20pm Parallel sessions 3</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<p><u>3.50pm Paper 3.1.A</u> Dr Doris Arrington USA University Professor, Psychologist, art therapist (BC) Treating Children in Eastern Europe for Traumatic Stress</p>	<p><u>3.50pm Paper 3.2.A</u> Prof Kiyoshi Hamano, Tsukiko Sugioka, Paul Kazuhisa Eguchi and Yoshihko Ono Japan Clinical Psychologist The Relations between drawing a tree and the natural environment</p>	<p><u>3.50pm Performance 3.3.A</u> Ms Tracey Murray Northern Ireland Art Therapist 'Who am I?' Researcher, Art Therapist, Artist, Donna, Babe or Bitch!</p>	<p><u>3.50pm Workshop 3.4.A</u> Ms Suzie Cahn Republic of Ireland Art Therapist Shamanism and Spirit Guides: An Art and Nature Healing Connection</p>
<p><u>4.20pm Paper 3.1.B</u> Dr Guy Roux France Neuropsychiatrist Metamorphoses of Pierre Molinier</p>	<p><u>4.20pm Paper 3.2.B</u> Mr Darren Black Northern Ireland Art Therapist Transforming the Research Process: Using the creative process for the collection and analysis of data</p>		
<p><u>4.50pm Paper 3.1.C</u> Mme Fanny Fradin &amp; Mlle Camille Lefrançois France Art Therapist; Neuroscience Researcher Le Mystère de la Métamorphosè au Coeur de Art Thérapie</p>	<p><u>4.50pm Paper 3.2.C</u> Ms Nell Bridges England ESRC Funded PhD Student No Longer my Father's Moustache: Transforming Identity through Artful creative writing</p>	<p><u>4.50pm Paper 3.3.B</u> Prof. em. Dr. Bou-Yong Rhi Korea Psychiatrist and Analyst 'The Valley Spirit Never Dies' – An Eastern Contribution to Creative Transformation</p>	<p><u>4.50pm Paper 3.4.B</u> Dr Ruy Luis Goncalves de Carvalho Portugal Art Psychotherapist Group Analytic Art Therapy: Building bridges with the imagination in creative transformation</p>
<b>6.00-7.30pm</b>	<b>General Ordinary Meeting, SIPE members</b> (Europa Hotel)		
<b>8.00pm</b>	<p><b><u>Buffet and Social Evening</u> in The Great Hall, Queen's University Belfast and entertainment - live music by Mark McGrath, pianist.</b></p> <p><b>Research announcement:</b> <i>Art Therapy: Randomised Trial for People with Schizophrenia.</i></p> <p><b>Tour of the Naughton Gallery.</b> <i>(included in registration fee) (see map on last page)</i></p>		

**FRIDAY 8<sup>th</sup> Sept. 2006 (2 venues: St Malachy's Parish Hall & Europa Hotel)**

**Morning events: (St. Malachy's Parish Hall, Alfred Street, near Europa)**

(see map on last page)

<b>Time</b>	<b>Event</b>
<b>9.00am</b>	<b>Registration</b> (St. Malachy's Parish Hall)
<b>9.30-9.40am</b>	<b>Opening address</b>
<b>9.40-10.00am</b>	<b>Volmat Award</b>
<b>10.00-11.00am</b>	<p><b>Keynote Presentation:</b></p> <p><b>The Worm that Flies in the Night</b></p> <p><b>Prof Paul Williams</b></p> <p>Consultant Psychotherapist in the Centre for Psychotherapy, South &amp; East Belfast Health &amp; Social Services Trust. Training and Supervising Analyst with the British Psychoanalytical Society. Joint Editor-in-Chief of the <i>International Journal of Psychoanalysis</i>.</p>
<b>11.00-11.30am</b>	<b>Tea/coffee</b>
<b>11.30am-12.30pm</b>	<p><b>Performance P.1.A:</b></p> <p><b>Dr Judith Rubin</b> (USA), Art Therapist, Psychologist, Psychoanalyst</p> <p><b>'Art Therapy has Many Faces':</b> film and discussion</p> <p>with discussant: <b>Prof. Irene Jakab</b> (USA), Psychiatrist</p>
<b>12.30-1.00pm</b>	<p><b>Contemporary dance:</b> entitled "Breath"</p> <p>Performed by "<b>Company Maine</b>" - The dancers are residents and staff from Neuro-Rehabilitation Unit, South &amp; East Belfast Health &amp; Social Services. Company Maine is the resident Artscare Dance Company based at the Artscare Studios, Knockbracken Healthcare Park, Belfast. The Company performs their latest new contemporary dance work from their dance performance repertoire, "Breath". "Breath" is an exploration of the force and rhythms of life. It examines through the dynamics of movement the passion and sustained subtleties of human interaction and relationship as experienced within residential care context.</p>
<b>1.00-2.00pm</b>	<b>Lunch</b> (St. Malachy's Parish Hall)

**Friday 8<sup>th</sup> Sept. 2006 cont'd (back in Europa Hotel)**

**Afternoon and evening events: (Europa Hotel)**

<b>2.00pm – 3.30pm Parallel sessions 4</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<p><u>2.00pm Paper 4.1.A</u> Dr Sally Goodall UK Psychologist / Ethnomusicologist Themes of Transformation and 'Creative Connection': African students expressive arts work</p>	<p><u>2.00pm Paper 4.2.A</u> Prof. Chieko Suzuki Japan Music Therapist The meaning of 'Listening' to music in music therapy</p>	<p><u>2.00pm Performance 4.3.A</u> Mr David Cunningham Republic of Ireland Art Therapy Student 'To See the Song'</p>	<p><u>2.00pm Workshop 4.4.A</u> Ms Janet O'Hagan Northern Ireland Dramatherapist Mythically Resolving Conflict</p>
<p><u>2.30pm Paper 4.1.B</u> Ms Colleen Brown &amp; Ms Jennifer Basa USA Expressive Arts Therapists Transformative Learning of Healing: The use of creative art therapies within a South African trauma course</p>	<p><u>2.30pm Paper 4.2.B</u> Dr Julie Sutton UK Music Therapist 'The air between two hands' – An Exploration of music, silence and music therapy</p>		
<p><u>3.00pm Paper 4.1.C</u> Prof. Irene Jakob USA Psychiatrist The Role of Psychiatry during and after socio-political oppression</p>	<p><u>3.00pm Paper 4.2.C</u> Ms Jenny Elliot Northern Ireland Dance Practitioner in Health &amp; Education An In-depth case study of a Laban-based dance programme for service users with enduring brain injury and the health care staff who work with them</p>	<p><u>3.00pm Paper 4.3.B</u> Dr Guy Roux France Neuròpsychiatrist The Metamorphosis of Man into an Insect</p>	<p><u>3.00pm Paper 4.4.B</u> Mrs Tamar Hazut Israel Head of Art Therapy Training Programme 'Black also has shades' – The Power of art expression and creation in coping with life under threat</p>
<b>3.30-3.50pm</b>	<b>Tea/coffee</b>		

Plus: **2.00pm-5.15pm** The "Bookshop at Queens" will have a **bookstall** in the Europa Hotel.

**Friday 8<sup>th</sup> Sept. 2006 cont'd (Europa Hotel)**

<b>3.50-5.20pm Parallel Sessions 5 (Europa Hotel)</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<p><u>3.50pm Paper 5.1.A</u> Mrs Sheila Grandison-Barendt UK Art Psychotherapist Drawing Power: Contours and connections along the visual-verbal continuum in art psychotherapy and acute states of mind</p>	<p><u>3.50pm Paper 5.2.A</u> Ms Philippa Brown UK Art Therapist / University Lecturer The Sublime, Beauty and Transformation</p>	<p><u>3.50pm Paper 5.3.A</u> Dr Raman Kapur Northern Ireland Clinical Psychology / Psychotherapy Creative transformation – Transforming hate into creativity</p>	<p><u>3.50pm Workshop 5.4.A</u> Dr Eimear O'Neill Canada Psychotherapist and Educator Shadow Boxing: The compartments and connections between personal, communal and cultural trauma</p>
<p><u>4.20pm Paper 5.1.B</u> Ms Eileen McCourt Northern Ireland Art Therapist A Palette of Opportunity: the experience of an Art Therapist working for the Probation Board for N. Ireland</p>	<p><u>4.20pm Paper 5.2.B</u> Dr Youssef Mourtada France Child Psychiatrist Metamorphosis, Art and Therapy</p>	<p><u>4.20pm Paper 5.3.B</u> Ms Suzie Cahn Republic of Ireland Art Therapist Art Therapy and Ecopsychology: Sustaining Human Health</p>	
<p><u>4.50pm Paper 5.1.C</u> Mr Christopher Brown UK Art Therapist Very Toxic – Handle with Care. Some aspects of the maternal function in art therapy</p>	<p><u>4.50pm Paper 5.2.C</u> Mme Lianna Polychromiadou Greece Psychologist Creative transformation through Aspostolos Kilessopoulos' work</p>	<p><u>4.50pm Paper 5.3.C</u> Mr Duncan Wallace Northern Ireland Art Therapist Thoughts through Space</p>	<p><u>4.50pm Paper 5.4.B</u> Dr Manfred Heuser Germany University Professor La Métamorphose</p>
<p><b>7.30 for 8.00pm</b></p>	<p><b><u>Gala Dinner and entertainment</u> (Europa Hotel) (dress: not formal)</b></p> <p><b>Welcome address</b> by Lord Mayor of Belfast, <b>Councillor Patrick McCarthy SDLP</b></p> <p><b>Traditional music</b> by <b>Cúnla</b> and <b>dancing</b></p>		

Plus: **2.00pm-5.15pm** The "Bookshop at Queens" will have a **bookstall** in the Europa Hotel.

## SATURDAY 9<sup>th</sup> Sept. 2006 (Europa Hotel)

Time	Event			
<b>9.00am</b>	<b>Registration</b> (Europa Hotel)			
<b>9.30-11.00am Parallel Sessions 6</b>				
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>	
<p><u>Panel 6.1.A</u> <u>Art Therapy and Cancer Care</u></p> <p>Prof Diane Waller, Art Therapist, Group Psychotherapist, England</p> <p>Mrs Elizabeth Stone Matho, Art Therapist / Psychotherapist. France</p> <p>Dr Paolo Luzzatto, Art Therapist. USA</p> <p>Dr Caryl Sibbett, Art Therapist, University Lecturer. Northern Ireland</p>	<p><u>Paper 6.2.A</u> Mr Jacques Stitelmann Switzerland Doctor Moment-clé et Transformation, Temporalité et Art- thérapie</p> <p><u>Paper 6.2.B</u> Dr Ruth Leitch and Denise McKee Northern Ireland University Lecturer Fracturing the culture of silence; using creative research methods to enable pupils' and teachers' voices in Northern Ireland post- conflict</p>	<p><u>Paper 6.3.A</u> Dr Roberta Magnotti and Prof Gabriella Ba Italy Psychotherapists From a point to a body: the representation of a metamorphosis in a case of anorexia nervosa</p> <p><u>Paper 6.3.B</u> Dominique Vandevorst Scotland Art Therapist An Innovative Approach to Supporting Young, Vulnerable Parents and Children</p>	<p><u>Paper 6.4.A</u> Dr Hayashi Japan Assistant Professor and Psychiatrist Buddhism in China and Japan</p> <p><u>Paper 6.4.B</u> Ms Marianne Sturtridge England Co-Director Art for Change Art in Surgeries</p>	
<b>11.00-11.30am</b>	<b>Tea/coffee</b>			

**Saturday 9<sup>th</sup> Sept. 2006 cont'd (Europa Hotel)**

<b>11.30am-12.30pm Parallel Sessions 7</b>			
<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>	<b>ROOM 4</b>
<u>11.30am Paper 7.1.A</u> Dr Annie Stammler France Psychiatric Psychoanalyst Lorsque le Handicap n'est plus au devant de la scène	<u>11.30am Paper 7.2.A</u> Mme Francine Barois France Psychiatrist Ecriture du Desir	<u>11.30am Workshop 7.3.A</u> Ms Orit Barel Naharin Israel Psychotherapist and Educator / Counsellor Dance and Movement therapy and psychodrama	<u>11.30am Workshop 7.4.A</u> Dr Doris Arrington USA Professor / Psychologist / Art Therapist Forgiveness: A Healing Transformation
<u>12.00 Paper 7.1.B</u> Prof Paul Kazuhisa Eguchi Japan Ethnologist The revival of family storytelling and its therapeutic effects	<u>12.00am Paper 7.2.B</u> Dr Lony Schiltz Luxembourg Doctor and Clinical Psychologist Art Therapie et Prévention Tertiaire en Psychopathologie de l'Adolescence		
<b>12.30pm</b>	<b>Closing Ceremony</b> with closing words from: <ul style="list-style-type: none"> <li>- <b>Dr Guy Roux</b>, neuropsychiatrist, SIPE's Chairman</li> <li>- <b>Margaret Dunlop</b>, Chair, NIGAT</li> <li>- <b>Dr Caryl Sibbett</b>, Lecturer, School of Education, QUB; Art Therapist.</li> </ul>		
<b>1.00-2.00pm</b>	<b>Lunch</b>		

## Social Programme

### Welcome Reception: Wednesday 6<sup>th</sup> Sept. 2006 (Europa Hotel)

**8.00pm** **Welcome Reception** in the **Piano Room, Europa Hotel.**

Delegates are welcome to attend the Welcome Reception which will be a valuable opportunity to socialise. *(included in registration fee)*

- ◆ **Performance: Ciara McGlade, harpist.** Ciara is 14 years old and has been playing harp for 7 years. She plays both Concert and Irish harps and is a member of the Irish Traditional group at her school. She is a student at the Dublin Institute of Technology, travelling to Dublin on a fortnightly basis for lessons. Ciara has played in most of the major venues in Northern Ireland, including having recently provided the background music at a dinner party hosted by Prince Charles. Ciara is particularly delighted to be playing at this event as her main interest is in art and she is beginning to seriously consider future career plans in that area.
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### Buffet & Social Event: Thursday 7<sup>th</sup> Sept. 2006 (The Great Hall, Queen's)

**8.00pm** **Buffet and Social Evening** in **The Great Hall, Queen's**  
*(included in full delegates' registration fee)*



Delegates are welcome to attend this special extra event. The Great Hall, in the Lanyon Building, Queen's University Belfast, which was completed in 1849 and is the centre of Queen's main campus.

*(see map on last page)*



- ◆ **Live music and dancing** featuring **Mark McGrath, pianist.**
- ◆ **Tour of The Naughton Gallery.** The evening will also feature a special tour of the Naughton Gallery which is one of the best known features of the visual arts scene in Belfast and at Queen's. The Naughton Gallery is located in the Lanyon Building near the Great Hall and the Gallery enjoys museum

status and attracts a wide range of visitors. During the reception in the Great Hall, visitors will have the opportunity for a guided tour of the Naughton Gallery. The show will be a celebration of 25 years of the Belfast Print Workshop. See [www.naughtongallery.org/welcome/](http://www.naughtongallery.org/welcome/)

- ◆ **Research announcement.** This Social Evening in the Great Hall will also provide an opportunity to publicize the fact that we have recently been successful in achieving the inclusion of Belfast as one of four sites in a **major UK research project** entitled *Art Therapy: Randomised Trial for People with Schizophrenia*. The overall project has been awarded £809,000, over 3 years, from the Department of Health via the Health Technology Assessment (HTA). Overseen by the research consortium, local research collaboration will be between the School of Medicine and Dentistry, Queen's University Belfast, School of Education, Queen's, and the Centre for Psychotherapy, South & East Belfast HSS Trust. Dr Sibbett, School of Education, instigated the involvement of Belfast and Queen's in this project. The project will commence in Autumn 2006.

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### **Gala Dinner: Friday 8<sup>th</sup> Sept. 2006 (Europa Hotel)**

**7.30 for 8.00pm** **Gala Dinner**, **traditional music** and **dancing**  
in the **Europa Hotel**

We are delighted to invite delegates to attend this event (fee £40.00).

- ◆ This will include a welcome speech by the  
**Lord Mayor of Belfast, Councillor Patrick McCarthy SDLP.**
- ◆ **Traditional music** and **dancing:** entertainment will include a live performance by

#### **Cúnla**

a traditional music group whose members have played together in sessions for many years and have recently formed as a group in 2006.

There will be songs and music and opportunities for dancing!

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## Keynote Speakers



**Thursday 7<sup>th</sup> Sept. 2006, 10.00-11.00am (venue: Europa Hotel)**

◆ **Prof Diane Waller**    **On Changing Cultures: An Art Therapist's Perspective**

Art Therapist (HPC Reg.). Professor of Art Psychotherapy at Goldsmiths College, University of London. Group Psychotherapist. Registrant member of the Health Professions Council. Hon. President of BAAT.

**Friday 8<sup>th</sup> Sept. 2006, 10.00-11.00am**

**(Venue: St. Malachy's Parish Hall, Alfred Street, near Europa)**

◆ **Prof Paul Williams**    **The Worm that Flies in the Night**

Consultant Psychotherapist in the Centre for Psychotherapy, South & East Belfast Health & Social Services Trust. Training and Supervising Analyst with the British Psychoanalytical Society. Joint Editor-in-Chief of the *International Journal of Psychoanalysis*.

## Posters and Installations

Poster

Name: Mrs Lynn Ansell  
Location: Isle of Man  
Profession: Art Therapy student  
Title: What If ..... Metaphors and Similes

Poster

Name: Ms Colleen Brown  
Location: USA  
Profession: Expressive (or Creative Arts) Therapist  
Title: Creative process as peace process: The role of psychosocial arts therapies in transforming poverty<>violence

Installation

Name: Ms Jayne Harkness  
Location: Northern Ireland  
Profession: Art Therapy student  
Title: Exploration of a line tracking the process(es) within Art Therapy

Poster

Name: Andrzej Kowal and Agnieszka Pawłowska  
Location: Poland  
Profession: Art Therapists  
Title: The Use of Photography in Art-Therapy

Poster

Name: Dr Franciose Lavellee  
Location: France  
Profession: Professor  
Title: La Creativite et L'intervetnion post-traumatique

## **List of Abstracts**

**Keynote Presentation – Thursday 7<sup>th</sup> Sept. 2006, 10.00-11.00am**

**VENUE: Europa Hotel**

### **Keynote Presentation: On Changing Cultures: An Art Therapist's Perspective**

***Prof Diane Waller***

*Art Therapist. Professor of Art Psychotherapy, Group Psychotherapist, Registrant member of the Health Professions Council, Hon. President of BAAT. England.*

"Art is an ideological construction; a generalisation which has a complex history through which its meaning has both shifted and narrowed. In its current usage its chief purpose is to bestow an apparently inherent value onto certain activities. In this respect the term 'art' functions as one of a series of categories whose purpose is to assist in the construction and maintenance of a hierarchy of values which, having been constructed, can be made to appear as both natural and inevitable." (Owen Kelly, *Community, Art and the State*, 1984)

In this paper the author will share some preoccupations and questions related to the above quote that have arisen over the years in which she has practised as an art psychotherapist. For example, why do we get drawn to certain objects and not to others? How is our perception of art and design shaped by our life experience, including the values we have absorbed from our social, cultural and political context? Can art and art therapy play a role in bringing about change within cultures (understood in the broadest sense) and even contribute to creative transformation?

**Keynote Presentation – Friday 8<sup>th</sup> Sept. 2006, 10.00-11.00am**

**VENUE: St. Malachy's Parish Hall, Alfred Street, near Europa**

### **Keynote Presentation: The Worm that Flies in the Night**

***Prof Paul Williams***

*Consultant Psychotherapist, Training and Supervising Analyst, Joint Editor-in-Chief (International Journal of Psychoanalysis) Northern Ireland*

What is creativity? How is it destroyed in the mind? In this paper, Paul Williams raises questions about the origins of generative thought, and how it can be destroyed, especially by psychotic ways of thinking. Are artists and poets 'special cases', or is there a link to a capacity for creative thinking in all of us? How and where does it begin? Is there a link with madness? Using visual and literary examples from psychoanalytic treatments, art, poetry and so-called 'primitive' cultures, he explores the universal need to be connected and how the mind searches out the spaces and situations to achieve this.

**1.1.A Paper: Drawing out Resilience to Transform Trauma**

***Ms Bobbi Stoll, Art Therapist, USA***

Nowhere does one witness more powerful and dramatic transformation than when working with victims acutely stressed by traumatic natural or man-made disasters. In crisis, victims can be in shock, withdrawn, uncommunicative, numb and exhibiting unusual physical or behavioral symptoms. Such reactions are normal defenses against traumatic images that repeatedly threaten victims in flashbacks and nightmares. Although difficult to articulate, these frightening images are easily communicated and transformed graphically. Examples will be shown of transforming art interventions with:

1. A 3 ½ yr old child with blocked bowel movements following a massive and threatening wildfire;
2. A man who just learned his brother was aboard United Airlines flight #93 that crashed in a field in Shanksville, PA on 9/11; and
3. Young girls from Moldova who were kidnapped, transported to Serbia, held hostage, starved, abused, and finally forced into prostitution in Bosnia-Herzegovina.

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**1.1.B Paper: Melancholy, the Muse and Mental Health Promotion - An analysis of the complex relationship between mood disorder and creativity, developing a specific model of mental health promotion.**

***Dr Judith Lee, Director of Education, Northern Ireland***

The notion that creativity and genius often feed off mental turmoil is not new:- the Ancient Greeks, such as Aristotle, believed there was a direct correlation between brilliance and madness. In the Renaissance, melancholy almost had a fashionable cachet - denoting sensibility. This was revived in the Romantic Movement of the 19th Century, when poets such as Byron spoke of the 'apostle of affliction, he who threw enchantment over passion and from woe wrung overwhelming eloquence.' However, documentary evidence suggests the popular image of the 'mad artist', whose suffering is an inevitable and necessary prerequisite for creative success, is overly simplistic. Many creative people have not suffered any form of psychological disturbance. Moreover, creative achievement of any value requires strengths or trait character, such as perseverance through difficulties and the ability to tolerate uncertainty, i.e. 'healthy' attributes. A range of surveys in the 20th Century have explored the link between creative eminence and prominent mood swings. However, these studies, whilst a rich source of information on the link between talented individuals and depression have stopped short of identifying any potential benefits and new learning that may be of value to non-artists. The overall aim of the research was to determine and analyse the common key factors of individuals with distinct creative aptitudes who also suffer from mood disorder and how difficult experiences and feelings can be positively harnessed to stimulate creative activity.

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**1.1.C Paper: Magic Transformations – The Topic of life in Art and Art Therapy**

***Prof Dr Karin Dannecker, Art Therapist, Germany***

Many artists are obsessed with the idea to magically transform amorphous and dead material into a lifelike work. One of the most famous metamorphoses is described in Ovid's story of Pygmalion, the Cypriot sculpturer who so much desired that his ivory sculpture of a woman

would turn alive. Until today the myth of Pygmalion is fascinating; its power is related to the eternal human longing to create life and meaningful relationships. The paper will present some ideas how art is considered to create life: the mythological stories, the role of the art material, the question of esthetic quality and how such different artists like Leonardo da Vinci, René Magritte and Alberto Giacometti have struggled to give presence to something that is absent. However, not only famous artists deal with the question of bringing life to their work – also patients in art therapy often aim to make their work appear as alive as possible. Many times their longing for esthetic liveliness is related to experiences of loss and of not being able to make good use of their life. The role of the art therapist will be paralleled with the transformative function of the goddess Venus in the story of Pygmalion. Art work from well known artists and patients will be shown.

**Parallel Sessions 1 – Thursday 7<sup>th</sup> Sept. 2006, 11.30am-1.00pm**

**VENUE: Room 2. Europa Hotel**

### **1.2.A Paper: Well-being Creativity**

***Dr Daniel Lysek, micropsychoanalyst, Switzerland***

***Dr Daniela Gariglio, micropsychoanalyst, Italy***

[In general, a person undergoing analysis becomes more creative when his defence mechanisms are softened and when he is freed of his neurotic repetitions. As analysts, we were interested in this phenomenon and thus we observed that a new type of creativity develops when the person acquired a sufficient psychic fluidity. The creative process is then released from certain obstacles. It tends to be worked out in a more harmonious way and to be expressed in a more serene emotional climate. We called this particular creative dynamics well-being creativity, because it has a balancing effect on the interior as well as on the relational level. The analytical tool indicates that the well-being creativity revives appeasing and relaxing traces memorized in the depths of psyche. Moreover, well-being creativity impregnates the conflicting psychic contents with its characteristics of appeasing and calm, thereby mitigating the effects of the conflict. In our paper, we try to describe the mechanisms of this intrapsychic recombination. We put forth the assumption that well-being creativity differs from sublimation or from a symptom-formation. It projects non-traumatic contents into external reality. Its purpose is not to exteriorize shameful desires, prohibited drives or repressed representations. Nothing leads us to think that it is a sign of a defensive dynamics. Far from implying an instinctual renouncement, it rather concretizes an agreement among the psychic agencies and it supports positive interactions between the subject and his environment. Thus, it completes in reality the recombination which began in the psyche. The objective of this paper is to describe the necessary conditions for well-being creativity and to formulate some theoretical assumptions on its unconscious mechanisms. We would also like to draw the attention of the analysts and the psychotherapists to the practical impact of this notion. The development of well-being creativity seems indeed to play a structuring role for the ego, allowing the subject to invest, in a constructive and visible way, the psychic energy released by his analytical work.]

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### **1.2.B Paper: Art Therapy, Intellectual Disability and Attachment: A Comparative Study**

***Prof. Emma Roth, Psychotherapist, Mexico***

Addressing and promoting mental health in mentally disabled persons has historically been a difficult task that many psychologists try to avoid. It is often assumed, wrongly many times, they do not have the cognitive ability to reflect on feelings, wishes, intentions and conflicts about themselves and among others. Unfortunately, the conditions in which they evolve and develop are still socially unfavorable due to the prevalence of rejection and stigmatization in their families and communities. There is evidence this group is more vulnerable to stress because of their commonly fragile attachment bonds, low self esteem, poor coping strategies and limited spaces to express and elaborate their problems. In this paper we present a

comparative study carried out with 27 mentally disabled persons divided on three groups according to their degree of disability, and based on the Attachment Theory Approach (increasing Reflective Function by promoting Mentalization Capacity) the objective was to promote, socio emotional development through Art Therapy. Participant Observation was used to register and analyse individual and group processes. Additional assessments were elaborated by parents, teachers and psychotherapists using Triangulation Techniques. Procedures, processes and material, along with preliminary findings are discussed.

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### **1.2.C Paper: Transformations - in the light of dynamic examination of drawings**

***Dr István Hárđi, Psychiatrist, Psychologist and Psychoanalyst, Hungary***

Since 1950 the author has been dealing with the serial-comparative examinations of drawings of psychiatric patients. Before, in the course and after treatment patients were asked to draw a human figure, an animal and free drawing. Thus a rich collection was developed (83,201 drawings containing 4,600 serials) with the centre of the changes. Graphic alterations of the serials express the clinical recovery just as the pathologic relapses or conditions. Dynamic categories of alterations help to follow the various clinical conditions. By the aid of personality levels of drawings comparison of the members of serials regression could be more precisely stated, just as the grade of recovery. The main graphic types of clinical processes could be shown. By the long follow-up studies transformations of personality deteriorations, (dementia etc.) just as regaining productivity and creativity – so important aspects of rehabilitation could be followed. The changes of style (Stilwandel) is also an interesting aspect in the light of the method.

**Parallel Sessions 1 – Thursday 7<sup>th</sup> Sept. 2006, 11.30am-1.00pm**

**VENUE: Room 3. Europa Hotel**

### **1.3.A Workshop: The Little Toe has a new meaning: Movement, Colour, Sound, Word and Drama merging with the Desert's Shades**

***Mrs Judith Siano & Ami Siano, Art Therapists, Israel***

No grower of bees  
Would put his  
Beehives here.  
But people  
Sometimes make honey from desolation  
Sweeter than anything.

Leave the safe place of your studio or therapy room and join us into the Judean Desert in its passive, primordial eternity! The workshops aim is to question: Can an open space become a safe place? Is nature (real and also metaphorically) a good location for conflict resolution? Can it serve to change old patterns of prejudices and lead to change old patters of prejudices and lead to a transformation of hostility to tolerance? A film made by Ami Siano, who accompanied a workshop into the desert at the Israeli Art Therapy conference (Arad, 2005) will underline these assumptions. You will experiences the uniqueness of the six streams of the expressive therapies: Art-Therapy, Music-Therapy, Dance-Therapy, Biblio-Therapy, Psychodrama and Drama-Therapy, and the power of their cooperation. This cooperation can be looked at as a metaphor for all collaboration, co-existence between individuals or groups, opinions, beliefs, cultural and religious affiliations. The desert can be a powerful resource for "opening up the soul". It has existed from the days before time; it calls you literally and figuratively back to nature and authenticity. At this workshop you will witness the confrontation of human expression with the surrounding nature in the film and, after that take part in a creative debate of the pros and cons of this experiment.

### **1.3.B Paper: Renku Therapy**

**Dr Fuyuhiko Furukawa**, *Psychiatrist, Japan*

Renku therapy is therapy because the psychiatrist or the therapist makes Renku with the patients. Renku is a chain of 18 or 36 Waka, traditional Japanese basal form of poesy. The participators stimulate mutually, and make the others better to make posey. We will propose that Renku therapy can be an example of the creative transformation, analyzing the structure and the structure rules of Renku. More than that, we will propose that Renku therapy could be practiced in the occidental countries. It is not necessary to conserve the form of waka which is composed of lines of 5, 7, 5, 7, 7 syllables, because such lines might reflect the rhythm of 4 times, proper to the Japanese language.

**Parallel Sessions 1 – Thursday 7<sup>th</sup> Sept. 2006, 11.30am-1.00pm**

**VENUE: Room 4. Europa Hotel**

### **1.4.A Workshop: Exploring Creativity, Transforming Understanding**

**Ms Shelley Tracey**, *Teaching Fellow, Northern Ireland*

The origins, nature, processes and products of creativity have always been intriguing, not only to scholars but to anyone who has ever made something new, admired a work of art or been engaged in watching a film or participating in a concert. Part of the intrigue of creativity is its enigmatic and complex nature, for which there is no single definitive explanation. This workshop offers the opportunity to acknowledge the complexity of creativity by sharing our individual understandings and symbolisings of it. We will also experience the power of the group process to create and transform understanding. A variety of arts-based methods will be available, including storytelling, mythology, action methods, music, art and creative writing.

### **1.4.B Paper: Prayer Trees: Transforming Material into Spirit**

**Ms Gretchen Hurlbut (Geri)**, *Art Therapist, USA*

This presentation describes the process and benefits of creating a community prayer tree. All over the world people create objects for holding and sending their prayers. The making of a prayer tree is a sacred process. Patients in an outpatient setting each contributed by creating individual casts of their hands and forearms and attaching them to an armature, transforming the material into a tree of helping hands This project provided an opportunity to address several therapeutic issues and resulted in a stronger sense of inclusion and community support within the group despite ethnic and cultural backgrounds, diagnoses, or personal experiences.

**Parallel Sessions 2 – Thursday 7<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 1. Europa Hotel**

### **2.1.A Paper: Creation as Transformation: Stories of Parenting as turning points in Drug Users lives**

**Name: Dr Kim Etherington**, *Academic / Counsellor, England*

'I just never used to care. I never saw any reason for caring really. Didn't give a shit about much really...until Jenny came along'.{John's story] This paper is based on a life

story inquiry into how people who used drugs in the past now understand how that behaviour was related to trauma. The particular focus for my presentation is on what participants say about how becoming a parent transformed their relationship with drugs and gave them the motivation to become drug free. Societal narratives usually focus on drug users' personal and psychological characteristics, without taking into account the life experiences or variable social, political and economic conditions that surround a person's life. Rarely do we find research that focuses on what a person has to tell us, in their own words, about how they retrospectively make sense of their drug misuse, and their recovery. I use two people's stories to show how becoming a parent became the turning point towards transformation and a healthy lifestyle. Drug using parents are vilified and, in many cases, lose their children into care or adoption. My paper suggests that by placing the parent-child relationship at the heart of recovery we might support children better; help their drug using parents to become fully committed members of society; and ease the heartache created by drugs in adults' and children's lives.

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### **2.1.B Paper: Illness and Transformation: Tales of Metamorphosis**

**Name: Ms Viv Martin, PhD Student, England**

This paper will draw on my doctoral research into narratives of illness and surgery and their impact on conceptions of self and life stories. Oliver Sacks writes of 'the paradox of disease' and its 'creative potential'. (1995 xii) The paradox of illness stories is that they encompass loss and chaos alongside meaning-making and 'creative transformation'. Such metamorphoses inform and shape our lives; they take us into territories where we recreate ourselves and yet return to mourning. In this presentation I will draw on the experiences of my participants and of myself and invite you to engage with stories full of paradox and contradiction; stories which embrace the hopeless as well as the hopeful; stories in which vulnerability becomes strength, and where the awareness which flows from our wounds can become a source of healing (Bennet 1987). In *Anam Cara*, John O'Donohue writes of the importance of paradox and contradiction as 'a creative force within the soul' (1997: 148). My own experience of life-threatening illness and neurosurgery was one of paradox and transformation; I hope that I bring this acceptance and welcoming of paradox into my research relationships. The stories I hear are stories of hope and despair, of vitality and mortality, of vulnerability and of strength, and of wounds which can heal. My intention is to tell stories which, I hope, will touch your heart, evoke your own stories, and in some small way contribute to further transformation.

Bennet, G. (1987) *The Wound and the Doctor: Healing, Technology and Power in Modern Medicine*. London: Secker and Warburg

O'Donohue, J. (1997) *Anam Cara*. London: Bantam Press.

Sacks, O. (1995) *An Anthropologist on Mars*. London: Picador

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### **2.1.C Paper: Finding the Music – A Song of Hope: Looking to the Arts as a resource in counselling research and presentation**

**Name: Ms Heather Gibbs, Counsellor, England**

My recently completed Counselling MSc Research Dissertation was an exploration into the lived experience of emotional disconnectedness. I hoped to make discoveries that would be of value to me personally and professionally. My decision to use myself as research subject threw up a number of challenges. How could I accurately represent a lack of emotional connection and therefore a lack of words? How could I protect identities, whilst not changing stories so much as to render them unreal? Where in the academic literature would I discover other rich examples of representation of lived experience? How would significant life events occurring within the research period be woven into my study? The challenge of these questions meant that my research took far longer than I had originally envisaged. The breakthrough came when I started to look to creative

methods of presenting my findings. In the end, these comprised a song (that I included on C.D.) A fictional story and stanza poem. This research process often felt very personally challenging and exposing, but was also ultimately richly rewarding and creative and strengthened my conviction as to the importance of the Arts in Counsellor Education and Development. I should like to briefly present aspects of my research. I should also like to include a performance of the song that forms part of the research and read brief extracts from "Tennoc'a Tale", the story through which I present my findings.

**Parallel Sessions 2 – Thursday 7<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 2. Europa Hotel**

### **2.2.A Paper: Mediating Creative thinking by free drawing**

**Name: Dr Edna Schapir, Teacher, Israel**

The contribution of free drawings for the child's whole personality is well known. This paper will focus on how free drawings develop creativity and especially the creative thinking ability of the child. The importance of creative thinking is by preparing children to deal with tasks they will face during their whole life; even problems that we can't predict now when they are young. The children will change and the world is constantly changing. So we have to make sure that they will face in the future. The main aspects of creative thinking we were defined since Guilford (1975) and Torrance (1964) are: Fluency, Flexibility, Originality, Elaboration, Overcome obstacles. The expression of those aspects in children's free drawings will be examined at the lecture and the ways of developing them through the interaction with adults who are present during the process. The aspects of "Mediated Learning" as were presented by Feuerstein et al. (1992): are to be used in this situation in order to make sure that the child will develop creative thinking.

Feuerstein, R., Klein, P., Tannenbaum, A. (1991), Mediated Learning Experience (MLE)- Theoretical, Psychosocial and Learning Implication. ICELP  
Guilford, J.P. (1957), "Creative Abilities in the arts". *Psych. Rev.* 64, pp. 110-118  
Torrance, E. P. (Education and Creativity", in: C. Taylor (ed.) Creativity: Progress and Potential, McGraw Hill, Hill, N.Y.

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### **2.2.B Paper: Chaos and Order: Self Organization in the Creative Process**

**Ms Ava Clark, Art Therapist, Canada**

Oscillating between Chaos and Order: Self Organization in the Creative Process. The theory of self organization describes how a system or organism moves towards a higher and more adaptive level of functioning. It has been used as a model to explain a wide range of systems including the creative process and the psyche. Applied to the field of art therapy, this research focuses on the self organization of the creative process; specifically exploring the oscillations between chaos and order as a necessary dynamic. The design of this study is a blend of theoretical and phenomenological research, which incorporates interviews with three visual artists to illustrate and explore theoretical concepts. Implications for mental health and creativity will also be emphasized, referring specifically to art therapy practice. A natural striving towards wellness and adaptation is reflected in creativity as a communicative, transformative, tool which brings chaos to order. Accepting the chaos and recognizing this oscillation within the creative process, is paramount in bringing about change and transformation within therapy, as the psyche is simultaneously involved in this self organization.

### **2.2.C Paper: Rehabilitation and Resocialisation of the Psychiatric Patients, especially Schizophrenics, through literary creativity**

***Dr Magdalena Tyszkiewicz & Dr Wanda Zuchowicz, Psychiatrists, Poland***

For 30 years we have been running the Club of Art Amateurs in Gdynia. The members of the Club are schizophrenic patients, often after frequent hospitalizations. The aims of the Club activities are rehabilitation and resocialisation of these persons. We have observed that about 10 percent of them after some years of pictorial expression (drawing, painting, and sculpturing) claim that they also write poems or short stories. We noticed great differences between the pathology of expression in their pictorial and literary works. Sometimes the persons who express themselves through literary creation show better social adaption, (computer work, computer graphics and taking up a job to earn some pocket money, making computer pages). During the Polish Congress, which will be held at Kazimierz on the Vistula on the 15<sup>th</sup> May we are going to prepare a program of psychiatric patients rehabilitation through literary creativity and cooperate on this subject with the known centres of this discipline in Poland and abroad (Italy-Professor pasanisi; Tours, France and other).

**Parallel Sessions 2 – Thursday 7<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 3. Europa Hotel**

### **2.3.A Workshop: A Transformational Palette: The use of Art in Family Therapy**

***Ms Deborah Schroder, Art Therapist, USA***

Family members who are hurting often become quite adept at verbal defenses. The use of art therapy with families offers fresh hope for renewed honest communication. This interactive, experiential workshop will offer participants an opportunity to try out an art therapy technique, while exploring common issues in family therapy work, including boundaries, roles, spoken and unspoken rules, and communication patterns. The use of artmaking in family therapy allows the therapist a view into how family members relate with one another and organize themselves. The imagery created often reveals that family members hold very different interpretations of important family events and issues. The images allow all voices to be heard, as the art tells each person's own story within the family system. Perhaps the most exciting aspect of encouraging family therapy artmaking is the clear, honest potential for transformation that is present in the art. Families can play with perceptions, solutions, paradoxes, and dreams, within the visual possibilities of the art process. The process is often transformational in itself, as family members rediscover their ability to imagine together, laugh together and play together. The art offers a safe space where emotions that may not have been allowed to surface, can be shared in a new way. As a client recently stated: "I didn't know that a few colors and lines could say so much about our family. I see love in our picture that I didn't know was still there."

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### **2.3.B Paper: Art Therapy – Waking the creativity capacity**

***Prof. Eveline Carrano, Psychologist, Brazil***

The contact with the imaginary representation, with the symbolic and with the creative product through the art, will enable the development and the rescue of the creative capacity because we live surrounded by stimulus, that drives our attention to the outside world, with values imposed by mass culture, to the detriment of the imaginary experience. Art will allow the creation of our own image through personal and unique experience. Facilitating the expression of something lived, experienced, chosen, based on the representation of built contents, articulated and original. It is fundamental to emphasize the student's creative path, with its expressive and constructive aspects.

The student needs to be invited to exercise a look, a listening, a touch and a reflection about himself through the art production, that will give sense to his existence.

**Parallel Sessions 2 – Thursday 7<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 4. Europa Hotel**

#### **2.4.A Workshop: Bullying: Dramatic Art as a Transformative Methodology with Primary School Children**

***Ms Dorothy Morrissey, Lecturer in Education, Republic of Ireland***

This workshop will demonstrate how dramatic art can be used as a transformative methodology to enable middle and upper primary school children to explore the topic of bullying. The story of Willy and Hugh by Anthony Browne is used as the source for this workshop. The workshop will also demonstrate how the exploration of bullying through dramatic art can fulfill the objectives of both the SPHE (Social, Personal and Health Education) and Drama curricula in Irish primary schools. In role as the monkeys in Browne's story the participants will engage in small-group dramatic playing in which they will be given opportunities to 'live through' what it feels like to be left out and to be part of the gang. They will engage in the creation and performance of small group improvisations which depict incidences of Willy (principal character) being bullied. The emphasis will be on building dramatic tension in these scenes. The participants will be presented with a framework for responding to each others' work and they will be given the opportunity to rework and reperform their scenes in the light of this response. All of this should enable the participants to gain insight into the interdependence of dramatic form and dramatic content (bullying). The potential of the art of drama to enhance understanding of the content will become apparent. The participants will take on the collective role of Hugh and give advice to Willy (teacher in role) on dealing with future potential bullying incidents. This will be followed with further small-group improvisational work depicting these possible resolutions.

#### **2.4.B Paper: Bringing home the basics: Kitchen Art groups**

***Ms Ceri Mc Kervill, Art Therapist, Northern Ireland***

An exploration of the adventures of a local "kitchen group" (Simon; 1997, 38). Is a kitchen group an opportunity to create the perfect conditions for creative transformation? Does spontaneous art-making around the kitchen table, with friends, enable magical change in the ordinary, insignificant; ephemeral details of domesticity through psychotherapeutic group interaction, or is it merely an excuse for tea and biscuits?

**Parallel Sessions 3 – Thursday 7<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 1. Europa Hotel**

#### **3.1.A Paper: Treating Children in Eastern Europe for Traumatic Stress**

***Dr Doris Arrington, University Professor, Psychologist, art therapist (BC), USA***

In 2000, as a member of a short term medical mission team I went to Kiev and worked in both government and private orphanages with some of the 100,000 children who since the fall of Communism have moved from their abusive and deplorable homes throughout the Ukraine to the streets of Kiev. There, the children live in train stations, parks and the steam and sewer systems under apartments supporting themselves by begging, stealing, or working as porters and prostitutes. Without papers they are not allowed to

attend school or, if there were jobs, work legally. I have returned to the Ukraine 10 times since then. My most recent trip was as a co sponsor of the Children At Risk Conference held in Kiev, September 2005, attended by participants from 7 countries throughout Europe and the USA. This paper will include a 5 minute history of Ukraine including the starvation of Ukrainians by Stalin, the brutal murder of Ukrainians by Hitler, Chernoble, and the current state of human trafficking and child pornography in the Ukraine. The rest of the paper will focus on how art therapy helps the children and their trauma and the secondary trauma experienced by people that work with the traumatized children.

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### **3.1.B Paper: Metamorphoses of Pierre Molinier**

**Dr Guy Roux**, *Neuropsychiatrist, France*

Over time the painter Pierre Molinier, accepted by Andre Breton and the Surrealists, became more famous through his photographs than his paintings. Molinier uses various different techniques in order to give himself a feminine appearance for his photographic self-portraits.

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### **3.1.C Paper: Le Mystère de la Métamorphosè au Coeur de Art Thérapie [The mystery of transformation at the heart of art therapy]**

**Mme Fanny Fradin &**, *Art Therapist, France*

**Mlle Camille Lefrançois**, *Neuroscience Researcher, France*

Metamorphosis can take the form of a state or a creation. It constitutes a change, a rupture. It occurs during a "moment of grace", in an unexpected, discontinuous way. Does it reveal a special gift? Does it manifest an individual expression of a more generally accessible potential? If the latter, how can we enable the alternation to such a creative mode and, more specifically, how can art-therapy facilitate this process? In this context the cognitive neurosciences demonstrate that creativity is to an important extent underlain by the prefrontal lobes, as is attested by its total and definitive disappearance when these are destroyed (lobotomy, Damasio, 1999). The prefrontal lobes are located just behind the forehead, and constitute the most evolved area of the cerebral cortex. Studies in cerebral imagery show that the activation of the prefrontal areas allows a cognitive mode of functioning (Prefrontal Mental Mode) characterized by six parameters: curiosity, flexibility, nuance and perception of complexity, capacity to stand back, reflection, individualization (Fradin, 2003). These parameters appear to be at the origin of the creation of new cognitive strategies, of general and emotional intelligence, of logical reasoning etc (Duncan, 2000; Fradin, 2003; Goleman, 1995; Raichle et al., 1994). They thus constitute the conditions necessary to the emergence of creation, such as many specialists in art-therapy have been able to identify (cf. Moron et al., 2003): flexibility, open-mindedness, attitude of freedom of thought and choice, capacity to stand back, linking of real or imaginary items, etc. Unfortunately the prefrontal regions have a difficult access to consciousness (Damasio, 1999; Fradin et al., in press; Lefrançois et al., submitted; Tassin, 1998), and are here competed with by older, posterior and lower regions of our brain, which have a faster access to consciousness. The activation of these posterior areas constitute an operating mode according to 6 parameters, point by point the opposite of those of the prefrontal mode: fear of new situations, fear of upsets, Manichaeism, feeling of certainty and truth, exclusive focus on results, fear of the regard of the other. This operating mode (Automatic Mental Mode) is adapted to the management of known and routine situations. Competition between the automatic mode and the prefrontal mode makes the emergence of creativity rare if prefrontal activity isn't given preference to. In addition to a lack of creativity, a predominance of the automatic mode tends to lead to states of stress, depressive states or other pathologies. The difficult access to consciousness of the prefrontal processes can also explain the elusive character of creation and metamorphosis, the feeling of their sudden irruption in the field of consciousness (Damasio, 1999). The team of the "Institut de Médecine Environnementale" (IME\*, Paris) has developed "prefrontalizing" exercises, and a validated Cognitive Strategies Evaluation Scale (CSES) which makes it possible to evaluate

clinically to what extent we recruit the Prefrontal Mental Mode or the Automatic Mental Mode (cf. Fradin, 2003; Fradin et al., in press). Inspired by such models, art-therapy can facilitate the shift from the automatic to the prefrontal mode and stimulate the brain-regions that underlie adaptation and creative intelligence. In this way, the possibility of a Metamorphosis is enhanced. Such a neurocognitive and behavioural approach to art-therapy, that we have applied both in outpatient treatment and in company trainings, leads to what is described as a genuine change through a unique and effortless work where previous limitations are transcended, accompanied by feelings of surprise, timelessness, calm and satisfaction. When applied in a training-setting, almost invariably a new perception of one's place in the group and the loss of concern with one's social image and competition are reported.

**Parallel Sessions 3 – Thursday 7<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 2. Europa Hotel**

**3.2.A Paper: The Relations between drawing a tree and the natural environment**

***Prof Kiyoshi Hamano, Tsukiko Sugioka, Paul Kazuhisa Eguchi and Yoshiko Ono, Clinical Psychologist, Japan***

To ask one to draw a tree is a very useful way to understand one's psychology simply and instinctively. But natural trees on the earth are very different from each other according to the environment in which they grow and the difference of drawings might reflect this fact more than individual psychological differences. So it is important to know that understanding one's psychology on the unitary criterion such as personality assessment criterion of the tree test is limited by what kind of environment one lives in. We have surveyed tree drawings in such countries as Cameroon Bali in Indonesia, Sri Lanka, Vietnam, China etc. Since 2003. They show that natural environment; especially its vegetation can be the more basic factor which influences how one develops one's personality than one's culture. We have also examined the cultural differences of verbal images such as trees, human beings, earth, water, fire, air etc. In the above mentioned countries. The result is quite interesting and we will present it at the congress.

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**3.2.B Paper: Transforming the Research Process: Using the creative process for the collection and analysis of data**

***Mr Darren Black, Art Therapist, Northern Ireland***

Research is an important part of the development and establishment of arts therapies within the mainstream of treatment provision. However the current methodologies used in psychosocial therapy research do not account for the creative nature and processes involved. Using examples from his research dissertation "endings in art therapy", submitted as part of an MSc in Art Therapy, this interactive presentation aims to demonstrate a creative way of collecting data when researching the arts therapies, and to discuss some ways of interpreting such data.

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**3.2.C Paper: No Longer my Father's Moustache: Transforming Identity through Artful creative writing**

***Ms Nell Bridges, ESRC Funded PhD Student, England***

I am my father's moustache, and I could have been a prize one but I looked a little uneven before the competition and so he trimmed, first this side and then that, and unable to find the perfect balance he invited others in to help. And over time the moustache got smaller and smaller, and seeing that it was now very diminished but no

less wayward, he finally cut it off altogether. Researchers are no longer assumed to be neutral, impersonal or invisible in the research process and reflexivity is increasingly practised to explore the nature of their connection to the field, some of which must be profoundly personal. Such reflexive explorations inevitably involve the storying of researcher identity and as such open possibilities for renegotiating that identity. My initial attempts to use writing to support my reflexivity as a researcher included journal writing; reflections on reading and key experiences; emails to advisers, participants and peers; and traditional academic writing. These kept me distanced from those aspects of my work that pertained to my life history and as such they had limited success. However, postmodernity has brought challenges to old boundaries such as between art and science or therapy and research and my current engagement with more 'artful' ways of writing grew from these challenges. In this paper I reflect on my narrative research process with excerpts from my creative writing (such as 'My Father's Moustache' above) to show how it became both a critical methodology and personally transformative action.

**Parallel Sessions 3 – Thursday 7<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 3. Europa Hotel**

**3.3.A Performance: 'Who am I?' Researcher, Art Therapist, Artist, Donna, Babe or Bitch!**

*Ms Tracey Murray, Art Therapist, Northern Ireland*

Using the creative form of soliloquy this performance will explore the various aspects of professional roles and personal and inner selves of the researcher. The researcher will transform in dialogue with herself. The aim is to resolve the conflict between each role and inner self in hope to form unity and create an understanding of herself within her research. Video, visual imagery, sound, text and installation will be used to enhance the autobiographical reflections and aid the viewers to the visual forms in which the researcher portrays and lives.

**3.4.A Paper: 'The Valley Spirit Never Dies' – An Eastern Contribution to Creative Transformation**

*Prof. em. Dr. Bou-Yong Rhi, Psychiatrist and Analyst, Korea*

In encountering the sufferings of man and world, the crucial thing is the basic attitude of the therapist towards the problem rather than the artificial devices and techniques aimed at the superficial elimination of the problems. Laotzu's words in his Tao Te Ching, which was compiled in ancient China during the age of the civil wars, might certainly serve as valuable references for the critical review of one's therapeutic attitude, if understood in symbolic terms. In this paper, the various symbolic representatives of Tao, the ultimate principle of man and universe are demonstrated and interpreted by illustrations of traditional Korean paintings and graphic products of some patients.

**Parallel Sessions 3 – Thursday 7<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 4. Europa Hotel**

**3.4.A Workshop: Shamanism and Spirit Guides: An Art and Nature Healing Connection**

*Ms Suzie Cahn, Art Therapist, Republic of Ireland*

Tying in with the concepts outlined in a paper also given by this presenter, this workshop will combine Ecopsychology methods with those of Art Therapy to create a unique

experience of art and nature. It will interest those aware of the experience of loss in relationship to wild places; loss of species and our relationship with them; loss of such basic things like clean air, water, soil; loss of childhood places, to name a few. Meditation, clay and other natural materials will be used to seek connection with an ancient inner source of health. Many names are given to this source often referred to as part of the self, such as, the unconscious, the inner child, the higher self, intuition, right brain, emotional self. In this workshop, the name used will be spirit guide. Contact will be made and messages listened to by the self and/or by the group. Participants will take away a renewed trust in human healing processes and the circular connection to healing of the planet.

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### **3.4.B Paper: Group Analytic Art Therapy: Building bridges with the imagination in creative transformation**

***Dr Goncalves, Art Psychotherapist, Portugal***

The author will start with a small introduction regarding his perspective on Art Therapy Polymorphic approach, focusing then on Group analytic Art Psychotherapy and the creative transformation process that occurs within those groups. Having conducted analytic art psychotherapy groups for about 10 years and 4 slow open groups for 7 years, involving nearly 50 patients, the author will refer to how these groups are structured, the emerging phenomena and to the psychotherapeutic process, facilitators of creative transformation. The image created within a psychotherapeutic group relational context is a communication vehicle that allows mirroring and resonance within the group. Reflection upon the shared images will facilitate the assimilation of new meanings on the matrix of the self, leading to creative transformation of the intra-psychic sense of self.

**Performance: Friday 8<sup>th</sup> Sept. 2006, 11.30am – 12.30pm**

**VENUE: Parish Hall (near Europa)**

### **P.1.A Performance: 'Art Therapy has Many Faces' – film**

***Dr Judith Rubin, Art Therapist, Psychologist, Psychoanalyst, USA***  
***with discussant: Prof. Irene Jakab, Psychiatrist, USA***

"Art Therapy Has Many Faces" is an overview of the field of art therapy using footage from clinicians all over the world,, demonstrating the healing power of art with vivid and lively examples of art therapy in action. It begins with the sources of art therapy--the use of art in healing, and the spontaneous turning to art to cope with pain. The history of art therapy and the development of the profession are then described. The next section includes examples of work with people of all ages in a wide variety of settings, hearing from them about how art helped. How art in therapy is unique is described, including the importance of creating in the presence of another; and of both doing and reflecting. The following section describes the art of art therapy: setting the stage, evoking expression, facilitating expression, and facilitating reflection. Next, different approaches to art therapy are noted, with examples of art psychotherapy and art as therapy; plus art therapy conducted from a variety of viewpoints: psychodynamic, humanistic, cognitive, multimodal, family, and group. The extension of art therapy to new settings and populations is followed by some reasons why art therapy has grown: creating comes naturally, art involves the whole person, much can be better said and seen through art than with words, and art is powerful in dealing with the effects of trauma. The film parallels the author's books, especially Art Therapy: An Introduction, The Art of Art Therapy,, and Approaches to Art Therapy.

**4.1.A Paper: Themes of Transformation and 'Creative Connection': African students expressive arts work**

***Dr Sally Goodall, Psychologist / Ethnomusicologist, UK***

Cost and language limitations restrict accessibility to psychotherapeutic services in South Africa. Most help is needed by the African majority who cannot pay, and most psychologists do not speak an African language. Natalie Rogers' humanistic 'creative connection' approach to group expressive arts was offered to three groups of 3rd year university students to explore the method's appropriateness in overcoming the obstructions to services. Interpretative phenomenological analysis was used to explore 20 black African students' written work on journal reflections during 8 weeks of intermodal artistic work. Themes of transformation centre on relationships to self (healing and relief through expression and reflection) and on improved intragroup relationships which surprised students. Traumatic loss (during political violence of the 1980s) is a third striking theme. The paper concludes that the 'creative connection' approach offers a cost-effective and in some cases patient-sustainable therapeutic option which is eminently suitable for second-language speakers. The intermodal expressive approach can be fairly easily learnt by already-trained therapists, psychologist and teachers.

**4.1.B Paper: Transformative Learning of Healing: The use of creative art therapies within a South African trauma course**

***Ms Colleen Brown and Ms Jennifer Basa, Expressive Arts Therapists, USA***

Transformative Learning theory, pioneered by Jack Mezirow involves reflectively transforming the beliefs, attitudes, opinions, and emotional reactions that constitute our meaning schemes. Influences on the theory include Paulo Freire and constructivist thought. Paulo Freire describes the process of conscientization as one in which adults achieve a deepening awareness of both the sociocultural reality which shapes their lives and their capacity to transform that reality by acting upon it. Constructivism is the assumption that meaning exists within us rather than in external forms. Transformative learning involves:

- becoming more reflective and critical
- being more open to the perspectives of others
- being less defensive and more accepting of new ideas.

In this paper we will explore an innovative course that took post-graduate students from a university in Cambridge, Massachusetts, USA to Cape Town, South Africa to explore culturally appropriate and effective community interventions using Creative Arts Therapies to foster resilience in the aftermath of violence. The paper will begin with a review of Transformative Learning theory and a brief overview of the trauma course, together with objectives and the pedagogical approach used. This will be followed by a discussion of the specific creative modalities used and the transformative effects of interventions on several groups: clients, students and the instructor.

**4.1.C Paper: The Role of Psychiatry during and after socio-political oppression**

***Prof. Irene Jakab, Psychiatrist, USA***

Psychiatric practice during and after the communist regime in Hungary Following World War 2 and the role of psychiatry after the dissolution of the apartheid in South Africa. The discussion will focus on the countries, Hungary and South Africa. In addition to the

role of psychiatry, a wider context in the role of mental health services in those countries will also be presented.

**Parallel Sessions 4: Friday 8<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 2. Europa Hotel**

#### **4.2.A Paper: The meaning of 'Listening' to music in music therapy**

***Prof. Chieko Suzuki, Music Therapist, Japan***

Listening to music involves being passive and having a long history behind its therapeutic approach involves the acquisition of physiological and psychological results. It covers a range of stress management for people who are physically healthy to those who have various disabilities, from young to old, for almost all age levels. Various approaches are used depending on the cases. At the presentation I will be introducing specific examples of the use of my music therapy with young children and the elderly, including explanations of the importance of the choice of music and the cultural background of music.

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#### **4.2.B Paper: 'The air between two hands' – An Exploration of music, silence and music therapy**

***Dr Julie Sutton, Music Therapist, UK***

Silence underpins music and the nonverbal content of intersubjectivity. While it is fundamental to an artist's and a therapist's work, it is rarely written about in any focused way. This paper explores some phenomenological and intersubjective aspects of silence in music, and in music therapy. The presentation is informed by recent publications and an international research collaboration. The paper is illustrated with examples of music, both from the general and the clinical setting. The aim is to open up questions in the listener relating to their own practice. It is hoped that this will stimulate further thinking in the audience, and that from this, dialogue will result across different disciplines and modalities.

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#### **4.2.C Paper: An In-depth case study of a Laban-based dance programme for service users with enduring brain injury and the health care staff who work with them**

***Ms Jenny Elliot, Dance Practitioner in Health & Education, Northern Ireland***

The proposed presentation will examine the progress of my PhD research study within the context of my community dance residency, South and East Belfast Health and Social Services Trust, N.I. Title of project: An in-depth study of a Laban-based creative dance programme for service users with enduring brain injury and the health staff that care for them. Aims of Study: This research explores the impact a dance programme has on the well-being of service users and staff. It maps the "lived" experience of all the participants through the processes of a community dance training programme including the formation of a Dance Company, and public performance. The aims are: 1/ To design a creative dance project for use with people with brain injury and healthcare staff. 2/To illustrate how a creative dance project can enhance the well-being of persons with enduring brain injury. Location of study: Neuro-behavioural Rehabilitation Unit, South and East Belfast Health and Social Services Trust. Research Context: Artscare is an organisation that has sustained a fourteen-year relationship with Health, engaging artists in health facilities throughout Northern Ireland. South and East Belfast Health Trust have demonstrated its commitment to the arts by creating a community arts space

in Knockbracken Healthcare Park. This space accommodates art, recording and dance studios it is the only purpose built designed art space within a healthcare setting in the U.K. and Ireland. Description of study: There are two components: 1) Staff dance-training programme; 2) Four-week dance project for staff and service user's methodology. The single-case study has multiple methods of data collection, including: Video, 2. Reflective diaries, 3. Questionnaires. The presentation will focus on the exploration of creative film-making frameworks as a valuable evaluative tool.

**Parallel Sessions 4: Friday 8<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 3. Europa Hotel**

#### **4.3.A Performance: 'To See the Song'**

**Mr David Cunningham, Art Therapy Student, Republic of Ireland**

The theme of my performance is a call for people in general and Arts Therapists to continue to value with equal importance a person's verbal and non-verbal communication through creative expression. Within my performance the non-verbal expression will take the form of visual artwork, dance, movement and gesture that will exist within the space of the performance. The verbal expression will come in the form of a poem recital and then singing an unaccompanied song. The performance will take the form of

1. A recital of my poem entitled 'To see the song'
2. The singing of a traditional Irish song, entitled 'The Drunken Man.'

'I saw the song in my hands underneath the low light,

Twisting and moving red and white

Speckled and warm and hungry in words

The song stayed with me unperturbed

Not needing to fight or jostle for space

Lifting its voice out of my hands in that place.' (Extract from poem, 'To See the Song')

The song that follows the poem is written from the point of view of one woman's ability to 'voice' powerfully and lovingly, her wish that her partner would drink more moderately. The use of turning the conversation between two people into rhythmical song, allows more to be visually communicated through dance. As the song moves in rhythm, it gives opportunity for the singer to move physically and emotionally in time. To move 'in time' with the song, in a literal sense, through dance but also metaphorically the song helps the singer move forward emotionally in (her own) time.

#### **4.3.B Paper: The Metamorphosis of Man into an Insect**

**Dr Guy Roux, Neuropsychiatrist, France**

The metamorphosis of a man into an insect, more than any other transformation belongs to the field of fantasy. Literature and drawing provide us with examples. Irony and the feeling of depersonalisation provide favourable conditions for this mutation.

**Parallel Sessions 4: Friday 8<sup>th</sup> Sept. 2006, 2.00pm – 3.30pm**

**VENUE: Room 4. Europa Hotel**

#### **4.4.A Workshop: Mythically Resolving Conflict**

**Ms Janet O'Hagan, Dramatherapist, Northern Ireland**

The "tain" is one of the oldest myths in Europe and centrepiece of the Ulster Cycle of heroic tales. In this experiential workshop, participants are offered the opportunity to meet the central characters of Ulster's biggest battle with Connacht ie Medb and

Cuchulain. In working with the heroes and heroines from our ancient past, ways of resolving conflict can be explored which are relevant to our community today.

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#### **4.4.B Paper: 'Black also has shades' – The Power of art expression and creation in coping with life under threat**

***Mrs Tamar Hazut, Head of Art Therapy Training Programme, Israel***

Over many years, I have gained much experience through working with multi-cultural groups in Israel, living in times of ongoing threat. Jews, both religious and secular, Arabs (Christian and Muslim alike), Bedwiin, and Druz, all found a unique form of communication through art, even in situations of extreme crises and conflict. The varied use of "black expression" in my patients works has revealed the "shades of black". A broad symbolic perception allowing them to turn rigid notions into more flexible ones. The purpose of the lecture is to introduce special techniques of therapeutic interventions that, since the Gulf War, have assisted patients - victims of hostile activities, and supported many therapists. The lecture emphasizes the significance of black in creative expression and therapeutic intervention, which can facilitate direct expression of pain and anger, through a process that enables one to take apart and rebuild, symbolic of the desired rehabilitation process. The creative art process can be thought of as the "work of hope", as it leads to physical and mental tension, which pushes for materialization of the inner thought and feeling. The active nature of this process assists in gaining a perspective on future times, change and renewal, as well as attaining inner-strength. The ritually nature of the creative process and the powerful physical and mental influence of color and form, are particularly appropriate for need for coping with trauma, grief, and loss.

**Parallel Sessions 5: Friday 8<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 1. Europa Hotel**

#### **5.1.A Paper: Drawing Power: Contours and connections along the visual-verbal continuum in art psychotherapy and acute states of mind**

***Mrs Sheila Grandison-Barendt, Art Psychotherapist, UK***

This paper will address the predominant use of drawing materials - felt-tip pens, pencils, pastels, crayons and charcoal - in art psychotherapy with adults in acute states of mind. What is it to draw? What is the person who draws doing? The art psychotherapist is privileged to share the drawing processes of others and reflect on the direct interplay between psyche and matter. How transformative change takes place, and how the transformation is carried over in art, is the very stuff of art psychotherapy. Imagistic forms precede the capacity to put experience into thought and understanding. Witnessing the psychic investment in drawing by those in acute states of mind, whose experience is not yet transformable by words, is to see drawing as both open-ended activity and urgent enquiry - simultaneously so far from and so close to writing. The power of drawing in art psychotherapy is seen as a tool of conceptualisation in the liminal space of coming-into-being and coming-into-language. The central use of art materials for working between non-verbal, sensory and verbal levels of communication, within the safety of a clearly defined psychotherapeutic relationship, is a unique resource of art psychotherapy. Illustrations will be used throughout this paper of clinical case material from a ten-year period of providing both individual and group art therapy on acute psychiatric wards in a multi-cultural inner-London mental health unit.

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### **5.1.B Paper: A Palette of Opportunity: the experience of an Art Therapist working for the Probation Board for N. Ireland**

***Ms Eileen McCourt, Art Therapist, Northern Ireland***

This illustrated presentation will feature the dilemmas involved in the transition from the profession of a probation officer to that of an art therapist working with high risk offenders under community supervision. It will delineate the various tensions and complexities involved in the relationships within a service focussed on offending behaviour yet able to welcome and incorporate over the last 20 years a full time art therapy service which is able to espouse and evidence the contribution of symbolic communication to working with offenders.

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### **5.1.C Paper: Very Toxic – Handle with Care. Some aspects of the maternal function in art therapy**

***Mr Christopher Brown, Art Therapist, UK***

What makes Art Therapy unique is its ability to transform the self in the process of creativity. This paper presents and examines pictures made in Art Therapy by a paranoid schizophrenic man over a four-year period. Changes in the aesthetic qualities of the pictures can be seen to reflect changes in his inner world. His use of art making is used to demonstrate how toxic emotion is processed, which allows for the emergence of growth promoting experiences. The nature of the setting in which the work took place is described along with how this changed over time to adapt to his developing needs. Theoretical understandings draw upon the concepts of the transitional object (Winnicott, 1951) and the transformational object (Bollas, 1987). The therapist's role was largely a non-verbal one and is framed in terms of the containment of counter transference feelings and maintenance of the boundaries within both the relationship and the setting. The above aspects of the maternal function are seen as central ingredients in the modification of the patient's self and object.

**Parallel Sessions 5: Friday 8<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 2. Europa Hotel**

### **5.2.A Paper: The Sublime, Beauty and Transformation**

***Ms Philippa Brown, Art Therapist / University Lecturer, UK***

From the beautiful to the grotesque, the sublime and the abject, violent act to reparation and the capacity for love entwined with cruelty, these experiences and actions show a world full of complex human extreme. This paper will consider in particular the sublime and the beautiful, where both have been positioned historically in visual art and how they might contribute to a creative transformational process. The relationship between the aesthetic moment of pleasure in viewing a beautiful object, and the sublime when representing the unrepresentable in art making and human endeavor, will be discussed through specific works, within the field of contemporary art. How an understanding of the sublime and the beautiful can aid a process of moving us from one state of mind to another will be looked at, as will Kant's emphasis that beauty was in the eye of the beholder, not residing within the innate qualities of an object. This tells us that we need to consider our own responses first, not judge the object purely by its form or fitness to serve a certain purpose. The paper will look at how in separating the beautiful from the sublime in art our understanding of extreme human experience can be processed and enhanced through a reflective and contemplative engagement, with an artwork, both in its making and the final product.

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### **5.2.B Paper: Metamorphosis, Art and Therapy [Transformation, Art and Therapy]**

***Dr Youssef Mourtada, Child Psychiatrist, France***

Au commencement, c'est le réel, une répétition où les choses sont ponctuées par le rien; cette alternance, à l'échelle de la réalité humaine se traduit par une autre répétition, celle de la naissance et de la mort ou on peut dire que notre naissance est à chaque instant celle de notre mort. Confronté au réel de sa finitude, l'humain n'a pas tout le temps pour transcender sa mort et accéder à sa vie qui se tisse au fil des instants dans la mémoire de l'autre. Interroger cette métamorphose de la mort, naissance de la vie est au cœur du processus créatif qui seul permet la thérapie de l'être pas la trace de l'autre. Tel est sens de ce travail.

[The fact is that the beginning is a repetition where things are punctuated by nothingness. In the scale of human reality, this sequence is expressed by a further repetition; that of birth and death, where it could be said that birth and death are indistinguishable. Confronted with the reality of one's mortality, a human being doesn't have sufficient time to overcome death and attain life, a life which is woven from threads of other memories. In examining this transformation from death, the birth of life is at the heart of the creative process, which alone permits the therapy of being through the path of the other. This is the direction of this work.]

### **5.2.C Paper: Creative transformation through Aspostolos Kilessopoulos' work**

***Mme Lianna Polychromiadou, Psychologist, Greece***

Creative transformation through Aspostolos Kilessopoulos' work, one of the greatest artists of contemporary Greece. From Iraklitos to super card modern theories, a panorama of theories illustrated and expressed through the process of metamorphose in Kilessopoulos paintings. Métamorphoses pour le créativité à travers l'oeuvre d'Aspostolos Kilessopoulos un des plus grands créateurs de la cove'ce contemporaine. D'Iraklitos au supercord, panorama de theories illustrées et exprimées à travers ses tableaux.

**Parallel Sessions 5: Friday 8<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 3. Europa Hotel**

### **5.3.A Paper: Creative transformation – Transforming hate into creativity**

***Dr Raman Kapur, Clinical Psychology / Psychotherapy, Northern Ireland***

Transforming hate into creativity is a complex process. Using Kleinian and post-Kleinian theory, this paper will present clinical and organisational cases which highlight the importance of detoxifying negative projections and projective identifications that are embedded within envy and hate. For this process to be effective the recipient of the negative emotions has to contain, through experience and thought, the destructive emotions and "hold onto" the state of mind of the patient/group/organisation to allow creativity to emerge. The process of managing collapse and/or retaliation is described.

### **5.3.B Paper: Art Therapy and Ecopsychology: Sustaining Human Health**

*Ms Suzie Cahn, Art Therapist, Republic of Ireland*

Ecopsychology suggests that the separation of man from nature is a major factor in sustaining our physical and mental health. Attachment and loss are looked at in terms of the attachments to our whole environment. Conversely, we experience loss in relationship to the rest of life: loss of wild places; loss of species and our relationship with them; loss of such basic things like clean air, water, soil; loss of childhood places, to name a few. If this theory has merit then how does this impact bereavement services? What issues does this raise for Health Professionals? Can art act as a balm for this loss? Failure is often the impetus to change. Medicine has concentrated on symptom relief, without looking at the underlying cause of dis-ease. In hospital care of the dying medicine lost its *raison d'être*. Cure was no longer possible. Practitioners from all disciplines re-examined the reductionistic medical approach, and initiated a paradigm shift in the medical/scientific worldview towards whole person care. Dealing with death and bereavement needed a new response, and this led to the development of Hospices. Within them a dynamic example of the marriage of western and other models of health is emerging. Hospice and bereavement care are perhaps prototypes for change. They respond to the disruption in modern life of ancient death rituals, which may also reflect the rapid change in our connection to natural cycles. Clinical examples of how art therapy is used in the area will be given. New and ancient approaches to death and bereavement will be looked at.

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### **5.3.C Paper: Thoughts through Space**

*Mr Duncan Wallace, Art Therapist, Northern Ireland*

The exhibition will highlight individuals who have suffered profound mental and/or physical trauma following an acquired brain injury. The unique working relationship between the art therapist and clients has allowed the art therapy process to be illustrated with its own visual narrative. The artworks express mind to mind communication and ventures into the areas where creativity forms a bridge to the outside to the outside world. At a humanitarian level clarity of content presents art therapy with imaginative potential to venture into the complexities of human relationships. The ultimate outcome is a unique relationship between art therapist and client where compassion and self worth aims to soul search and untap one's creative potential.

**Parallel Sessions 5: Friday 8<sup>th</sup> Sept. 2006, 3.50pm – 5.20pm**

**VENUE: Room 4. Europa Hotel**

### **5.4.A Workshop: Shadow Boxing: The compartments and connections between personal, communal and cultural trauma**

*Dr Eimear O'Neill, Psychotherapist and Educator, Canada*

Drawing on images from artful heuristic research with a community art installation of 36 women's lanterns, each capturing a woman's personal journey of s/Self transformation, and on her personal Shadow Box in which personal, communal and cultural traumas and colonisations are held in conversation. Eimear O'Neill reconceptualises deep transformation as multi-local, participatory and indigenous. Understanding trauma and colonisation as occurring at personal, familial, cultural, peoples and place levels (multi-locally), recognising that we co-constitute our reality and our processes of change (participatorily) and that crucial to healing is reconnecting with our own bodies, peoples and place (becoming more indigenous), changes therapy and therapist education. As someone born and educated originally in Northern Ireland, spending childhood in West

Africa and immigrating to Canada in the early seventies, Eimear brings a timely integral perspective to re-rooting our therapeutic models.

#### **5.4.B Paper: La Métamorphose**

**Dr Manfred Heuser**, *University Professor, Germany*

Ovidius. Metamorphose on Libre. Mythology. Voltaire. La terre est couverte de métamorphoses. Goethe. Die Metamorphose. Comparative morphology. Pre-Darwinism.

**Parallel Sessions 6: Saturday 9<sup>th</sup> Sept. 2006, 9.30am – 11.00am**

**VENUE: Room 1. Europa Hotel**

#### **6.1.A Panel: Art Therapy and Cancer Care**

**Prof Diane Waller**, *Art Therapist, Group Psychotherapist, England*

**Mrs Elizabeth Stone Matho**, *Art Therapist/Psychotherapist. France*

**Dr Paolo Luzzatto**, *Art Therapist. USA*

**Dr Caryl Sibbett**, *Art Therapist, University Lecturer. Northern Ireland*

Nowhere more graphically than in working with those with serious medical illness, who are confronting the uncertainty of life, does the mind/body interplay in art therapy become more poignant. In the past decade or two, much public attention has begun to shift toward the psychological experience of those who have been traumatized by life-threatening illness, and in particular, cancer. Finally, the way the cancer experience is lived psychologically, and not only medically, has begun to gain recognition due to the efforts of those patients and caregivers who have brought the need for such attention out into the public arena. The contribution of art therapy to the maintenance of psychological equilibrium and the reconstituting of identity has proven to be invaluable when the trauma of a cancer diagnosis is confronted. Each of the four panelists specializes in art therapy and cancer care, and each offers a unique lens through which to view creative, psycho-social and therapeutic issues concerning the trauma of how to live one's life while facing the possibility of death. Therefore, this panel shall address contemporary issues in art therapy and cancer care, as each panelist brings to the discussion her own approach to the field both in theoretical and practical terms. In particular, panelists Waller and Sibbett have extended our contemporary knowledge of the many facets of the subject in their recent volume jointly edited, *Facing death: Art Therapy and Cancer Care*, published by the Open University Press, McGraw-Hill (2005), where Luzzatto and Stone, are also contributors.

**Parallel Sessions 6: Saturday 9<sup>th</sup> Sept. 2006, 9.30am – 11.00am**

**VENUE: Room 2. Europa Hotel**

#### **6.2.A Paper: Moment-clé et Transformation, Temporalité et Art-thérapie**

**Mr Jacques Stitelmann**, *Doctor, Switzerland*

L'intervention art-thérapique est un art et une science. Les processus de transformation sont déployés par chaque partenaire implique en temps réel dans le dispositif. Le participant vient avec un certain manque à vivre et des douleurs psychiques et existentielles, il espère une métamorphose. Le professionnel propose un dispositif dans

lequel ces questions sont mises en mouvement. Le moment présent de la rencontre est essentiel, par moment orienté sur le passé et à d'autres moments orienté vers le futur. Moments de résistance, moments de retrait, moments de rencontre, moments de surgissement du passé transgénérationnel, moments bénis de la transformation alternent au fil de la relation. Certains moments, ceux qui précèdent et ouvrent la transformation sont nommés moments-clefs. Que sont-ils? Peut-on les favoriser, les exploiter plus ou moins bien, et comment? Quelle est la notion du temps utile à l'art-thérapie? Ces questions sont abordées dans cette communication, proposée à partir d'un poème de Guillaume Apollinaire, relie clinique et théorie de la temporalité.

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### **6.2.B Paper: Fracturing the culture of silence; using creative research methods to enable pupils' and teachers' voices in Northern Ireland post-conflict**

**Dr Ruth Leitch**, University Lecturer, Northern Ireland

**Denise McKee**, Teacher, Northern Ireland

The Northern Ireland conflict, known euphemistically as, "The Troubles" has spanned a generation. Since the 11<sup>th</sup> June 1966 until August 1994, there have been a total of almost 4,000 deaths with over 40,000 people injured and 26% of all victims have been under 22 years of age. Despite the Good Friday Agreement in 1998, which signalled an official political end to conflict, nevertheless tensions, sectarianism, violence and conflict persist across the country, particularly in pocketed areas. Every statistic tells its own private story of extended family grief and hardship and the effects of traumatic loss reach far beyond the family unit into the wider community. This qualitative research and development study, supported by the Government Victims strategy, was focused in precisely one of these conflicted geographical areas. The goal of the study was to provide educational support for teachers and pupils in the context of the recent and ongoing community conflict and to find the means to break the "culture of silence" which persists. The culture of silence appears to be a coping mechanism or "safety valve" which means that people in all communities deny the significance of "The Troubles" and remain silent about their feelings and views particularly across the protestant/catholic divisions. Schools are seen as "safe havens" and children growing up as being unscathed by the past or present tensions. Among a range of creative interventions with pupils and teachers in one region known as the "murder triangle", collage work and creative writing approaches were developed with mixed groups of teachers in teacher development programmes and with pupils of cross-community groups in schools as a "safe container", a container through which teachers and pupils could find voice to speak "across the divide" of their hopes, fear and feelings through symbolic language. The presentation maps the process and complexity of using creative methods for these transformational purposes.

**Parallel Sessions 6: Saturday 9<sup>th</sup> Sept. 2006, 9.30am – 11.00am**

**VENUE: Room 3. Europa Hotel**

### **6.3.A Paper: From a point to a body: the representation of a metamorphosis in a case of anorexia nervosa**

**Dr Roberta Magnotti and Prof Gabriella Ba**, Psychotherapists, Italy

Du point au corps: la représentation d'une métamorphose dans un cas d'anorexie mentale. Tout parcours thérapeutique prévoit implicitement la transformation des vécus du patient en ce qui concerne son monde intérieur et la relation avec son milieu parmi le soi corporel. Cette transformation est particulièrement éclatante dans l'anorexie mentale, où le refus de l'identification avec l'objet de référence et la tendance à s'annuler

produisent une perception du soi corporel déformé voire complètement refusée. Le cas clinique qu'on va exposer décrit très bien, par l'auto représentation graphique spontanée, la métamorphose qui la relation thérapeutique a produit au niveau de la perception du soi de la patiente. Elle parvient en effet grâce à la créativité de cette relation, à reconstruire et transformer son corps du "point" (35 kilos) où était arrivée qui s'était représenté au début du traitement.

[From a point to a body: the representation of a metamorphosis in a case of anorexia nervosa. Every therapeutic journey implicitly anticipates the transformation of the patient's experience concerning her/his interior world and the relationship with her/his environment through the corporal self. This transformation is particularly striking in anorexia, where the refusal to identify with the object of reference and the tendency to self-negate produces a deformed, indeed completely rejected perception of the corporal self. The clinical case which will be outlined clearly describes, though spontaneous, graphic self-representation, the transformation of the patient's self-perception produced by the therapeutic relationship. As a result of the creativity of this relationship she succeeds in rebuilding and transforming her body from the 35 kilos present at the beginning of the treatment.]

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### **6.3.B Paper: An Innovative Approach to Supporting Young, Vulnerable Parents and Children**

***Dominique Vandevorst, Art Therapist, Scotland***

Langlees Family Centre is a community-based project, within a deprived area of Falkirk. Funding from the National programme for Improving Mental Health and Well-being (Scottish Executive) has enabled Langlees Family Centre to develop an infant mental health programme. This Project aims at reducing barriers to accessing support services for young families who have complex needs, e.g. mental health issues, drug/alcohol, dependency, isolation, homelessness. The project provides a drop in service, infant massage and art therapy for women who are either pregnant or have at least one child under 12 months old and their partners and who may be at risk of developing ante/postnatal depression, attachment difficulties or are struggling to cope with their life circumstances (Daniels 2002). Statistics show that one in ten women in Scotland will suffer from either prenatal and/or postnatal depression (SIGN 2002). The Project emphasis is on prevention, early intervention and promotion of the relationship between parent and child (Trevarthen 1997). The focus of this paper will be on the use of infant massage and art therapy as part of an integrated package of support.

- Infant massage is the positive nurturing touch that builds on the bonding and relationship between parent/carer and child
- Art therapy throughout pregnancy and after birth as support, preventative and intervention measure to decrease the occurrence of prenatal and/or postnatal depression / theoretical framework based on life transition (Van Genep 1960)
- Practical exploration through Case Study and art therapy
- Findings / challenges / insights

**Parallel Sessions 6: Saturday 9<sup>th</sup> Sept. 2006, 9.30am – 11.00am**

**VENUE: Room 4. Europa Hotel**

### **6.4.A Paper: Buddhism in China and Japan**

***Dr Hayashi, Assistant Professor and Psychiatrist, Japan***

Buddhism was introduced to Japan through China (Hokuden Daijo Buddhism). Albeit with some points of similarity, there are many differences between Buddhism of Japan and that of China. Many Buddhist temples in Japan have gardens (dry Japanese

gardens), while their Chinese counterparts have no gardens whatsoever. In Japan, the tea ceremony was formed in the form of it's being tied with Zen. However, the culture-form of the tea ceremony in China is quite different from it, white sands and green pine trees constitute big elements in Japan. The way of worshipping at Chinese temples is the same as that at Taoism temples. Incense sticks, bells and drums are provided; they seem to be aimed at praying for mundane interests and perennial youth-longevity. Few Buddhist temples including Zen temples in China seem to have sitting in meditation and training as an objectives. This seems to be closely related to the fact that Buddhism took root and developed in a Chinese way though the influence of Taoism in China and in a Japanese way though China in Japan, each being with the culture and natural features of respective countries. In this presentation, I discuss various aspects of the Chinese and Japanese way of worshipping Buddhism in the form of their being tied with culture, natural features and tradition of both countries.

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#### **6.4.B Paper: Art in Surgeries**

***Ms Marianne Sturtridge, Co-Director Art for Change, England***

The presentation will consist of two parts; the first will give a description of an Art for Surgeries delivery in the South West of England. This project is delivered in GP surgeries to groups who have long term mental illnesses. This will look at the lessons gained from the one year pilot study, how this has informed the present delivery now in its second year. Through exploring the project's journey participants will be able to share in what happens when trying to combine an art education therapy programme to people suffering from severe mental illness. This will demonstrate how issues such as memory loss combined with extreme frustration leading to feelings of uselessness can exacerbate the individual's feelings of worthlessness when trying new or forgotten arts. The presenter will share her experiences and coping strategies.

**Parallel Sessions 7: Saturday 9<sup>th</sup> Sept. 2006, 11.30am – 1.00pm**

**VENUE: Room 1. Europa Hotel**

#### **7.1.A Paper: Lorsque le Handicap n'est plus au devant de la scene [When the handicap is no longer at the forefront.]**

***Name: Dr Annie Stammler, Psychiatric Psychoanalyst, France***

[Two clinical examples will be given.

The first example is Dominic, an adult nearly forty years old, with Down Syndrome. Seven years ago he began to paint. He works in a workshop built for him by his family, exhibits his paintings and has orders for his work. He now only works part-time at the Centre d'Aide par le Travail. His life has been transformed by his artistic creativity. Dominic started to paint following his mother reading him the book 'Snowy, the white blackbird' (Neigeuse, la merlette blanche). This book was written and illustrated by the author for disabled (souffrant de handicap) children and their families.

The second example is Annabelle, aged twenty five, who has a very different history. Having nanism, she has always lived in an institution and has severe personality problems together with an absence of speech. When she was twelve, during her stay in hospital following resuscitation, the author who worked as the psychiatrist in the Internat Medic-Pedagogique where she lived, was given permission to visit her with his violin. The teachers had given him an African xylophone and she started to make her own music. She was no longer a multiply disabled child (enfant multihandicapee). She had for her parents, for the first time, the status of a human being. However when she moved

institutions three years later, her xylophone was stolen. In her new Center, adults were interested by medical care, not by music, and she was again a medical case...]

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### **7.1.B Paper: The revival of family storytelling & its therapeutic effects**

***Prof Paul Kazuhisa Eguchi, Ethnologist, Japan***

In the good old days people used to tell folktales in their families. The folktales played an important role in individual growth, and taught people how to live and how to die. The folktales had many taboos: they were not to be told during the daytime, nor told without beginning and ending formulas. Through many generations, the folktales were selected and polished by successive tellers. When storytelling was still alive, people lived a rather healthy family life thanks to the therapeutic power of the folktales. Now only people living in certain limited parts of the world still keep up the practice of family storytelling. I have been experimenting with the revival of storytelling similar to that of the past but within the present day context. This enables both the storyteller and the audience to reach a kind of satisfaction or "communion" when the story is told with maximum relaxation and making the full use of orality. By communion it is meant that both parties, the storyteller and the audience, can experience something more than simple communication. Traditionally, people used to place more importance on the side of the audience. But I would like to emphasize that this communion may give satisfaction and good therapeutic effects to both parties. In the storytelling workshop, we have been using the method and stories found in West Africa, where storytelling is still practiced. The storytelling workshop is the result of my lifetime field work among the Fulfulde-speaking people in Northern Cameroon.

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**Parallel Sessions 7: Saturday 9<sup>th</sup> Sept. 2006, 11.30am – 1.00pm**

**VENUE: Room 2. Europa Hotel**

### **7.2.A Paper: Ecriture du Desir [Writing of desire]**

***Mme Francine Barois, Psychiatrist, France***

<<Papiers de soi>>, est un atelier de psychothérapie a médiation créatrice, lieu de recherché, de soin et de <<faire écrire>>. Lieu du tout possible a écrire a fortiori ses propres drames et l'indicible douleur d'être. Peu à peu trouver sa place, la faire pour les uns ou la réinventer afin que peut-être ce qui n'a pu être dit puisse être déposé. Alors le temps d'un texte fait ceuvre en attestant du SUJET qu'il s'agisse de dépression, de psychose, qu'il s'agisse du silence de vivre ou démarche de création produit du sujet par delà le symptôme. Cette fonction de consolidation du <<sujet-texte>> en état d'effondrement psychique s'articule autour du désir et de l'accueil qui est fait à ce désir. Désirer écrire produit cela et accueillir ce désir et les mots qui en découlent est la réponse qui reconnaît ce qui est mis en œuvre. Quand pour certains, prendre le risque d'aller mieux s'assimile au pire. Quand il s'agit d'aller vers une autre écriture de son histoire, alors l'écriture met du possible dans cette création humaine. Et le travail d'édition atteste du sujet auteur pour l'autre.

["Papers of self" ("Papiers de soi") is a creative mediation psychotherapy workshop, a place of research, of care and creative writing. It is a place where participants can write anything of their individual dramas and the unspeakable grief of being. They can gradually find their place, to become themselves or to reinvent themselves so that what cannot be articulated can be disposed of. As a consequence, a participant's work may bear witness to their depression or psychosis, their silence or anorexia, addiction or personal turmoil. What is being enacted in the creative process reveals an individual

beyond the symptoms. This function of reinforcement of "subject-text" in a state of psychological collapse is articulated around desire and the reception given to this desire. Wanting to write produces this, and welcoming this desire and the words which flow is the known response to what is written. However, for some, taking the risk to get better seems worse. When it's a question of moving towards another version of one's story, then writing makes anything possible in the creation of an individual. Publishing the work validates this for others.]

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**7.2.B Paper: Art Therapie et Prévention Tertiaire en Psychopathologie de l'Adolescence**  
[Art therapy and tertiary prevention in psychopathology of adolescence]

**Dr Lony Schiltz**, *Doctor and Clinical Psychologist, Luxembourg*

In adolescence psychotherapy has to face specific difficulties such as the problematics of limits and the greater impact of current familiar relations in comparison with the past ones. Classical verbal psychotherapy, developed to treat adult neurotic patients, does not always consider the particular frailty of adolescents. An integrated approach, combining the basic positions of psychoanalysis and of Rogers' non directive psychotherapy with an artistic mediation has proved to be efficient to relaunch the blocked or hindered process of subjectivation. The application of this eclectic approach to different kinds of disorders in adolescents will be illustrated by means of examples. Research results concerning the effectiveness and efficiency of this method of treatment will be presented. The follow up studies in question were led according to a systematic quasi-experimental design with repeated measures and exterior validation criteria. The specific function of the artistic expression in the global context of the therapeutic setting is stressed. The conclusions of these studies will be discussed in relationship with some actual controversies in developmental and clinical psychopathology of adolescence.

**Parallel Sessions 7: Saturday 9th Sept. 2006, 11.30am – 1.00pm**

**VENUE: Room 3. Europa Hotel**

**7.3.A Workshop: Dance and Movement therapy and psychodrama**

**Ms Orit Barel Naharin**, *Psychotherapist and Educator / Counsellor, Israel*

The psychodramatic method developed by J. L. Moreno is one that call for the expression of the inner self as a way to develop spontaneity, creativity, and sensitivity for the other through both mind and body. By exercising the techniques of psychodrama one can attain more flexibility, adjusting to change events, and improve alternative behaviors, in here and now situations. Throughout the ages, people of many cultures have used dance to express powerful emotions, tell stories, treat illness, celebrate important events, and maintain communal bonds. Since the pioneered Marian Chace (1896-1970), and more exactly since 1966, when the American Dance Therapy Association (ADTA) was founded, dance therapy gained professional recognition. Dance therapy is based on the premise that the body and mind are interrelated and that mental and emotional problems are often held in the body in the form of muscle tension and constrained movement patterns. The state of the body can affect attitude and feelings, both positively and negatively. Psychodrama and dance therapy are a new combination that came to enrich and reinforced the benefit of each method, using both verbal and nonverbal expression and group techniques. In this workshop, participants will experience the two kinds of therapy using body language for the interrelation of the mind and the body and to explore new limits of the body and of the feelings. In this experiential session, we will harness the power of movement to explore and reveal the self and swim in the springs of

our own health. Psychodrama will give the opportunity to leave conserved and stultified patterns in favor of living freely.

**Parallel Sessions 7: Saturday 9<sup>th</sup> Sept. 2006, 11.30am – 1.00pm**

**VENUE: Room 4. Europa Hotel**

#### **7.4.A Workshop: Forgiveness: A Healing Transformation**

***Dr Doris Arrington, University Professor, Psychologist, art therapist (BC), USA***

Everyone has struggled with a hurt inflicted by another. Counselling was born from issues of hurt and conflict when human beings first began interacting together. Preoccupation with the injury and the need for revenge leads from simple distrust between people to murder and war between countries. Forgiveness of hurt is held as the diamond of recovery from interpersonal injury. Forgiveness of self and others is a positive result of therapy but a topic rarely explored outside of religious settings. Researchers Tennen Afflect, (2000) found that people with higher levels of blame had more varieties of illness. Freedman and Enright, (1996) found that learning to forgive increased from teen years into elderly life. Gottmans's (1999) study of marriage satisfaction identified the "failure of repair attempts", or "turning toward vs turning away," forgiving, is the number one dysfunction when marriages are ailing. This workshop will provide participants an opportunity to look at global questions of forgiveness as well as the impact of age and gender on forgiveness; the language and stages of forgiveness as well as the impact of age and gender on forgiveness; the language and stages of forgiveness and magical and religious thoughts about forgiveness (Fogarty, 1999). Participants will explore theoretical models of forgiveness focusing on the integration of Luskins's (2003) Guided Practice (HEAL) into art therapy intervention.

**Poster: What If ..... Metaphors and Similes**

***Mrs Lynn Ansell, Art Therapy student, Isle of Man***

This collage was created to embody the counter-transference that has been encountered during my student placement at a hospice. The metaphors symbolise the empathetic process that I experienced and how I have been emotionally "moved" as I have "travelled" with the clients part way on their personal journey through cancer.

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**Poster: Creative process as peace process: The role of psychosocial arts therapies in transforming poverty<>violence**

***Ms Colleen Brown, Expressive (or Creative Arts) Therapist, USA***

This poster seeks to present my thesis for Master of Arts in Expressive Therapies at Lesley University, Cambridge, Massachusetts, USA (2003-2006). I entitled this thesis, Creative process as peace process: The role of psychosocial arts therapies in transforming poverty<>violence, in order to acknowledge the inherently healing, or peacebuilding, process of individual and collective creativity, most essential within social realities which have interrupted its reconciliatory power. Due to the breadth of this topic, it is my hope that a case-studied structure has helped to focus, or rather anchor, the thesis in concrete examples. The "cases" selected involved a journey of revisiting fieldwork experiences in Belfast, Cape Town, and Boston, and thus the entire writing process served as a means of integrating three chapters – six years – of post-graduate work in interdisciplinary and interconnected areas of Spirituality<>Peace<>Arts. I am particularly hoping that the work, advocating the psychosocial approach of arts-as-therapy<>arts-as-activism, will contribute to a lack of literature about the powerful scope of arts within human (individual<>social) transformation. Through recognizing who is doing the work, exploring what they are doing and why they are doing it, my ultimate hope is that this thesis can help to draw resources toward pioneering efforts to assist the inner<>outer transformations vital for lasting peace.

**Installation: Exploration of a line tracking the process(s) within Art Therapy**

***Ms Jayne Harkness, Art Therapy student, Northern Ireland***

Based on Wadeson's (1994) "Diving and Snorkelling: The Depths and Shallows of Therapy" I have developed a model to track the therapeutic process for both the client and the therapist. Through a paralleling of two graphs, I have been exploring how to track where the client "travels" within a session (deep and or shallow) and to illustrate where I was with my client. The development of this model has presented some issues regarding how a simple line can record such an "invisible" yet important aspect of any therapy. Within this installation I aim to provide information on how I have used this model within my ongoing practice as a student art therapist, and question the viewer as to how they would see a line, representing a feeling or emotion (a happy line, sad line, deep line, shallow line, frightened line, calm line). A brief anonymous questionnaire will be available for anyone who wishes to complete it. There will be a comments/question book available for those who wish to use also or instead of the questionnaire. Ultimately, I would aim to explore the feedback as data in relation to my MSc dissertation to gain a better understanding of how a line can, or cannot represent a process and/or emotions.

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## **Poster: The Use of Photography in Art-Therapy**

***Andrzej Kowal and Agnieszka Pawłowska, Art Therapists, Poland***

1. A photograph as a specific document is a medium through which external and internal reality are brought together and the past mingles with the present. A photograph, which is preserved and annotated, brings back memories of past and present events and puts them together as one in the current conscious experience. A photograph referring to experience seems to be a condensed mosaic of the past, the present and ... the foreseeable future.
2. An artistic photograph completes the document with an expression of feelings, images and thoughts.
3. An artistic photograph can be used to analyse person's fate (the history of his/her life) and to analyse his or her psychic experience. In our paper we wish to present a psychological analysis of "the empty house" after experiencing a tragedy connected with losing the object of their first love, and a film script about the history of a person's life.
4. A photograph and a film can be used in therapy, for example, in the treatment of depression and of personality disorders. Phototherapy uses photographs chosen or taken by the person himself/herself for:
  - his/her confrontation and dialogue with his/her own history, feelings, opinions, set of values and social relations;
  - bringing unconscious emotions and behaviour patterns out of oblivion into the conscious mind.

Phototherapy as a method based on picture material is helpful for people who have difficulty in verbal communication and creates a particular type of freedom and confidence between the examined person and the examining person. Photographs and film scripts constitute an object of examination while the examined and the examining are collaborating persons, equally engaged participants of joint work in a subject – subject relationship.

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kowal@babinski.pl apawłowska@artograf.pl

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## **Poster: La Creativite et L'intervetnion post-traumatique**

***Dr Franciose Lavellee, Professor, France***

Longtemps sous-estimée, l'intervention post-traumatique deviant de plus en plus étudiée. D'une part, la pratique démontre que les approches cognitives et comportementales contribuent à la stabilisation des nombreux symptômes rencontrés. D'autre part, il nous semble que l'approche psychodynamique et l'approche de deuil s'avèrent particulièrement aidant dans le traitement post-traumatique. Une approche englobante faisant directement appel à la créativité de l'intervenant nous apparaît prometteuse. Les auteurs présentent les différents moyens qu'elles privilégient dans leur intervention : la métaphore, le conte, le poème, le dessin et l'écriture. Leur expérience clinique démontre que ces modes d'intervention solide. De plus ils ébranlent la << cristallisation >> faisant suite à un traumatisme en facilitant dans un premier temps le détachement émotif lors du retour sur l'événement critique, ainsi que la réappropriation de toute la dimension émotive que le client devra réaliser dans la phase suivante du processus. Par ailleurs, ces modes d'intervention favorisent une meilleure compréhension de la problématique et une plus grande intégration en thérapie transformant ainsi la << cécité émotionnelle >> décrite par Miller en une nouvelle récupération de la sensibilité.

## Organizing Committee

The Organizing Committee members include:

### **National**

- Dr Caryl Sibbett, Art Therapist (HPC Reg.). BACP Accredited Counsellor / Psychotherapist. Lecturer, School of Education, Queen's University Belfast. Past chairperson of NIGAT. Contact: Congress contact address, e-mail: C.Sibbett@qub.ac.uk
- Eileen McCourt, Art Therapist (HPC Reg.), Probation Board for Northern Ireland. Past chairperson of NIGAT. Contact: Congress contact address, e-mail: admin.pdu@pbni.org.uk
- Alice Graham, Art Therapist (HPC Reg.). M.Med.Sc (Psychotherapy). Founding member and past chairperson of NIGAT. Contact: Congress contact address.
- Margaret Rea, Olive Getty, Judith Cardwell, administrators, School of Education, Queen's University Belfast. Contact: Congress contact address, e-mail: admin-edu@qub.ac.uk
- Prof Peter Clough, Professor of Education, School of Education, Queen's University Belfast. Contact: Congress contact address, e-mail: P.Clough@qub.ac.uk
- Dr Ruth Leitch, Senior Lecturer, School of Education, Queen's University Belfast. Clinical Psychologist. Contact: Congress contact address, e-mail: -mail: R.Leitch@qub.ac.uk
- NIGAT working group dedicated to the XVIII SIPE International Congress.
- Conference Organizers dedicated to the XVIII SIPE International Congress.
- Expression of support from: Centre for Psychotherapy, S&E Belfast HSS Trust.

### **International** (alphabetical)

- Muriel Laharie, Senior Lecturer in History, SIPE's Treasurer, France.
- Dr Jean-Pierre Mathieu, pedopsychiatrist, SIPE's Vice-Chairman, Belgium.
- Dr René Padelon, psychiatrist, SIPE's Secretary in charge of Public Relations, France.
- Lianna Polychroniadou, musicotherapist, Greece.
- Pr Bou-Yong Rhi, psychiatrist, SIPE's Vice-Chairman, Korea.
- Dr Magsalena Tyszkiewicz, psychiatrist, SIPE's Vice-Chairman, Poland

The *Creative Transformation* Congress Organizing Committee wish to thank all our participants and everyone who made this Congress possible.



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## Congress Contact Address

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Also, during the Congress, Europa Hotel: tel.: +44 (0) 2890 271066

## MAPS: Congress Venues:

**1 Europa Hotel** – main Congress venue

**2 St. Malachy's Parish Hall** - venue for Friday 8<sup>th</sup> morning



Via: Amelia St., Franklin St, Bedford St., Clarence St. (approx. 8-10 mins walk)



## RECEPTION, Thursday 7<sup>th</sup> Sept. 8.00pm

- **The Great Hall**, Queen's University Belfast



From Europa via: Gt. Victoria St., Bradbury Pl., University Rd.