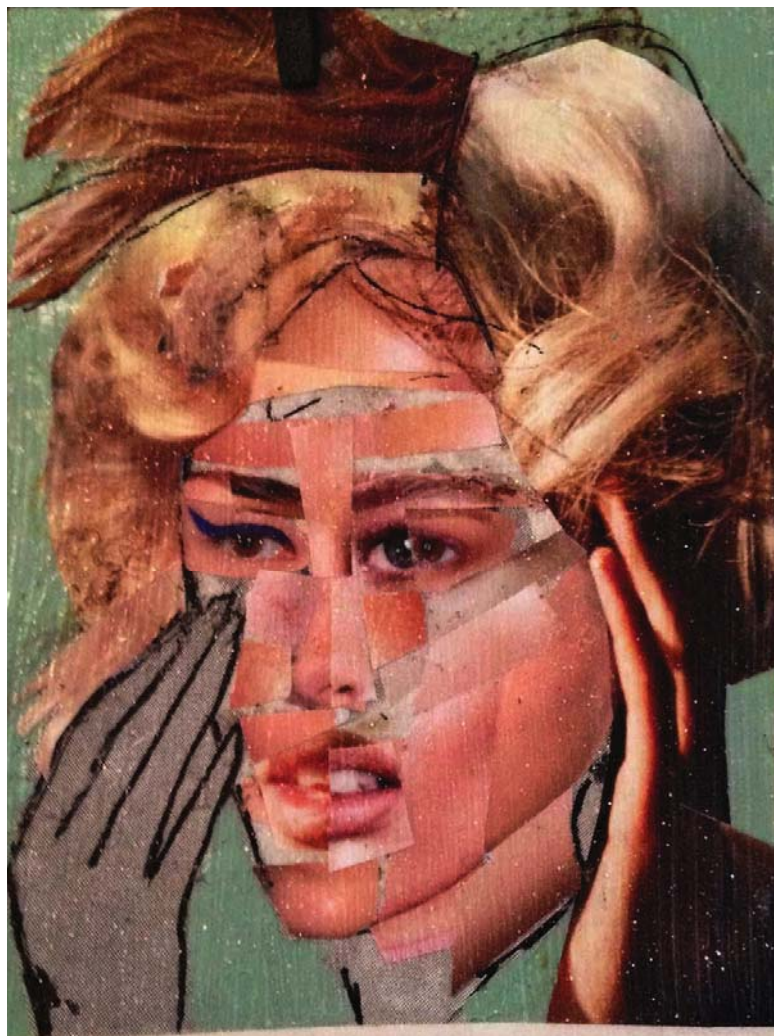




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International Expressive Arts Therapy Association



How to “re-style” your face

**Judson Davis & Claire Polansky
Publications Co-Chairs**

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A Global Forum for Professional Dialogue



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International Expressive Arts Therapy Association

Fall 2015

Hello from the ECCs!

We are very excited about the first international conference in Asia: The Flowing Tao of Expressive Arts. The Tao is often attributed to the 6th century philosopher and poet Lao Tzu who famously said, "A journey of a thousand miles begins with a single step." And so here we are taking a giant step with a truly international conference. The Tao has been said to be the path or the way or the *flow of the universe*, often represented by the ying/yang symbol, that represents balance which, in essence, is the mark of true health. The Tao cannot be named and needs to be experienced. Isn't this what Expressive Arts is all about—difficult to name but once experienced always a powerful and profound occurrence.

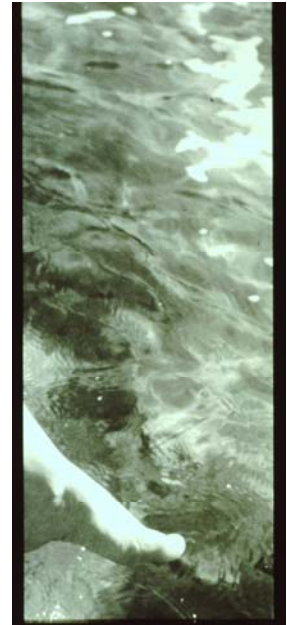
Thank you to all the conference committee in Hong Kong and in the U.S. for all of your hard work and dedication toward making this conference a huge success—and thank you for reminding us of the ancient wisdom of the Tao.

As we move towards the end of 2015, your ECCs certainly find our organization in the flow and working to keep steady and balanced with all of our collective ying and yang energies. The ECCs seem to be pushed along by the flow in a yang fashion to expand rapidly to all parts of the globe as a truly international organization and at the same time be yin-like in the holding of our members with a true sense of mindful contemplation and compassion. In a systems way of thinking, we are evolving and need to expand in order to be more inclusive to survive. In an identity way, we need to enhance our exclusivity—that we are the premier international holding organization for expressive arts, therapy, consulting, and education.

IEATA began 20 years ago in San Francisco. It registered as a business and opened a post office box there. Our mail still comes to this post office box and our bank account is still in San Francisco. The REAT and REACE certificates were based on criteria similar to California licensing requirements. Our conferences were held in North America—Canada, too—for easy access. Our ECCs have always been Americans and most of our board, as well. And all our material has until recently been in English.

So what has happened? IEATA was meant to grow and it has. Our membership first began to flourish in the U.S. The east coast region has its own expressive arts flavor and wanted more influence in policy decisions, and so initiated changes around REAT. All countries and within those

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International Expressive Arts Therapy Association

countries, regions, have their own ways for bringing the arts to help individuals, families, and communities to flourish. Individual members and organizations need an IEATA regional structure to do so. Organizations look to IEATA for support and offer the talent, specialized knowledge and enthusiasm that will keep IEATA sustainable.

As we expand outward across the globe, IEATA must continue to encourage and serve independent regional groups. We welcome all ways to strengthen the already established regional groups and those who are interested in creating new ones. We are proud of the Expressive Arts Florida Institute for their initiative in holding their 2nd regional conference co-sponsored with IEATA in January 2016: www.expressiveartsflorida.com/event/imagination-in-action/. We encourage meeting in your regions, in your neighborhoods, in your local areas, to network, create together, and in general support the expressive arts. We must think globally but act locally if we are to continue to grow and sustain our international vision.

IEATA is a learning organization and the ECCs are learning through experience. With this conference in Hong Kong, we welcome new members and welcome back our present ones. Our members are the ones who will teach us so much and push us forward. The conference honors our founders and pioneers whose wisdom and experience continues to inform and hold us. Your ECCs and our Executive Board, which includes Patricia Rojas-Zambrano (Secretary) and Yasmin Decuire (Treasurer), continue to swim alongside each other as we work to support the next steps toward navigating our arts-based ways through the sometimes turbulent and unpredictable Tao. We look forward to continuing to bring the balance needed to move forward into the future. We welcome all of your support and would love to hear from all of you with suggestions and thoughts about how to move into a bright and flowing future.

Mitchell Kossak, Yousef AlAjarma, and Lisa Herman

Inside this Issue:

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Artist Contributions

Cover:

How to "re-style" your face—Martha McCaughey

Page 1:

Mermaid—R.P. O'Brien

Page 26:

Untitled—Mark Lewis Wagner

Page 51:

Marcia Self-Portrait—Marcia, El Colectivo Macondo

Thank you to everyone who contributed their original artwork, and for artwork shared as visuals accompanying written submissions. Their beauty reaches across the globe and connects us, firing our own creativity and inspiring us, as artists and healers, to keep reaching and making a difference.



Committee Reports



The 11th International Expressive Arts Therapy Association Conference The Flowing Tao of Expressive Arts

Pre-conference workshops: October 6-7, 2015

Main Conference: October 8-10, 2015

PLEASE JOIN OUR CONFERENCE & INTENTIONS!!

IEATA's 11th International Conference, "The Flowing Tao of Expressive Arts" has created an electric current of activity and the interchange of cultural ideas and learning. The conference Co-Chairs: Fiona Chang and Grace Cheng, along with Kate Donohue, Pearl Tse, and our ECCs' liaison, Lisa Herman, started with a strong intention to create the first conference in Asia that was affordable and accessible to everyone across many cultures. We developed a multi-cultural array of 50 presenters from the 150 presentation proposals submitted. All proposals were rich and varied, and we had a strong group of cross-cultural reviewers who had to manage a difficult selection process. We urge you to take a look at our great schedule: <https://ieatahk.org.hk/program-schedule/>

In addition, our five-day program features over 100 events: Pre-conference workshops with esteemed professionals from the East and West, a keynote speech, pioneers' sessions and regional panels from many countries and regions across Asia, agency visits, cultural events, interactive presentations, experiential sessions, open studios, artist projects, and performances, as well as meetings (membership, regional, REAT, and REACE.) We will also present our traditional Shining Star award to an outstanding member of the IEATA community.

With a keen knowledge of the economic struggles in developing countries and aware of different members' financial situations, IEATA awarded 10 overseas scholarships and the HK Charity Concert Fund sponsored 9 presenters. We have over 60 volunteers and 70 presenters who were awarded a fee reduction in exchange for their work. We have worked very hard to raise money to host this conference as well as working to keep IEATA financially viable. We would like your support. **Please come and join us if you have not already signed up.** If you can't make it, consider donating to IEATA (in the U.S. donations are tax deductible.) The conference will be electric as we

(continued)



Committee Reports

experience the cooperative flow of the Tao from East to West and West to East.

Come be a participant in our conference! Over 20 countries are represented among our 300 participants from China, Japan, Nepal, India, Korea, Malaysia, Singapore, the Philippines, Taiwan, Europe, the U.K., North, Central, and South America, South Africa, and Russia. And join the 173 new people who have joined IEATA due to their involvement in the conference.

We have collected the following intentions of participants for this multi-cultural conference. Please take a look and think about yours.

Mitchell, Yousef, and Lisa, our hard-working Executive Co-Chairs offered this:

The Tao is often attributed to the 6th century philosopher and poet Lao Tzu who famously said, "A journey of a thousand miles begins with one single step." IEATA is about to take that step and dance toward a truly international conference and organization.

Daria Halprin: Keynote Presenter/Pre-conference Workshop Leader:

I am coming to IEATA Hong Kong as one way that I can continue contributing to the field of expressive arts therapy. Joining together for professional exchanges with colleagues and students who I might not otherwise meet or work with feels important. I'm curious to be in touch with how we are learning, growing, and changing as a field.

Christina Hampton: Co-Chair of New Professionals and Students Committee:

I will be participating in the conference to further engage students and recent graduates in Hong Kong and the surrounding areas within Asia, and hope to collaborate with them during and after the conference to create a more inclusive and international committee.

Erny ros V. Manlangit (Philippines): Scholarship Awardee:

As an artist and special education practitioner, I would like to expand my knowledge in using the arts to help a special person express. The 11th Conference will be an opportunity to share practices in the East-West perspectives and discover what may work best in our respective fields and cultures.

Elke Scholz, Co-Chair: Artist Committee:

My heart has experienced Expressive Arts since 1979. My hope is to share some of these fun, simple, easy exercises for you and for yours to share. I am thrilled to help.

(continued)



I am so proud of being one of the volunteering group leaders in such a meaningful international expressive art event in Hong Kong. This is our great opportunity for me to show participants and guests from all over the world great Hong Kong hospitality.

Please prepare to join the activities created by Christina Hampton, Elke Scholz, Amy Morrison, and Caitlin Turcotte-Good from the New Professionals and Students and Artists and Social Action Committees. Join via <http://ieatahk.org.hk/activities-at-conference/>

You can join this electric current of intention supporting the Flow of the Tao by visiting our website <http://ieatahk.org.hk> or Facebook page at <https://goo.gl/AzjNf>

You will find all the information about the conference as well as updates, local places of interest, and preparation ideas. For those who are traveling from other countries, please go to the IEATA HK Overseas Travel coordination facebook group at <https://goo.gl/s9SAf0>

Thank you to our Public Relations Co-Chairs, David Eckelkamp and Connie Gretsch, for their great efforts in keeping our FB posts up-to-date. David produces a lot of great videos about the conference. You can find them on our IEATA PR YouTube channel at <https://goo.gl/2mT0Ku>

Fiona, Grace, Kate, Pearl, Lisa, and our board members and volunteers eagerly await your energy, either by your physical presence or your spiritual one, and keep this electrical current vibrating...

Please check out the conference details via our website <http://ieatahk.org.hk>

We hope to see *you* in Hong Kong!





Committee Reports

Artist Report

For the art portion of the upcoming IEATA conference, we would like to offer a **Green Room** (named this at the last conference) and **Members Showcase**.

In the **Green Room** we will be using papers from last conference's members stating what they got out of the Berkeley conference. These papers will be pinned on ribbons and interwoven with this year's contributions. They will be the beginning bridge to what our conference members are experiencing and their experience. Ribbon, string, fabric, and long strips of paper expressions will be attached to clothesline to fabricate a curtain. This curtain will become an installation and a right-of-passage (the curtain location can be determined afterwards.)

Members are invited to bring ribbon, thread, wool, and fabric for this purpose. The conference will provide markers, adhesive tape, paper for the curtain, clothespins, glue, and staplers to attach the pieces onto the curtain.

The **Members Showcase**, which could be part of the Green Room, will showcase attending members' work including 2-dimensional, music/CDs, film/DVDs, and books published by our members. We hope to set up a computer that will loop members' expressive arts movement pieces and visuals.

REACE Report

Greetings from the REACE Committee!

We have been busy revising the REACE application process and working through a leadership transition plan with Kathleen Horne, who has been sharing her many years of experience. Some of the key REACE projects include the following:

REACE Meeting in Hong Kong - We will be hosting a REACE meeting at the IEATA conference in Hong Kong and would love to have you join us. This session is open to current and prospective REACE members. Consultants and educators who use the expressive arts in a broad range of approaches in education, organizational development, health fields, and more are invited to share their experience and ideas. There will be an opportunity to discuss and contribute to the REACE committee's vision. Participants will also have an opportunity to network and to talk about their work in the expressive arts field.

(continued)



Committee Reports

REACE Application Process and Standards - The REACE designation includes expressive arts consultants and educators who use expressive arts in a broad range of approaches in education, organizational development, health fields, and more. The REACE candidate may have formal training or acquired experience by applying their skills in work situations. The applicant will choose one of two application tracks that best fit his or her education and experience. REACE applicants must thoroughly document education, work experience, expressive arts training, and personal and professional competency as an expressive arts consultant/educator and agree to abide by our REACE Code of Ethics. Please review the new guidelines online at www.ieata.org/reace.

REACE and IEATA Renewal - We have consolidated the renewal process online to include renewing both the REACE registration and the IEATA membership at the same time. In the past, the REACE renewals have been in June, but from now on they will be coordinated with the date of your IEATA membership renewal. You can now renew both at the same location online using this link and renewing as a “professional” member:

<https://ieata.memberclicks.net>

If you have already renewed your membership and REACE professional designation, Thank you!

REACE Liability Insurance - To keep your REACE active you will need to review the Liability Insurance requirement. IEATA requires each REACE to either have liability insurance or to submit a request for exemption from this requirement. Generally, the reasons for exemption are that you are covered by the organization that you work for or you are currently not doing active work in the Expressive Arts field. We have received most of your insurance forms, but in case you missed the email, please send us your insurance information to reace@ieata.org, or submit your request for exemption to the same email address.

REACE Committee Members - Thank you to Kathleen Horne for her many years of dedicated leadership and service to the REACE committee. Kathleen will continue serving the board as a REACE committee member after fully transitioning the co-chair leadership to Terri Goslin-Jones and Susan O'Connell, effective November 1, 2015.

REACE committee members include Sally Atkins, Barbara Bagan, Karen Berg-Smith, Victoria Eomienicello-Anderson, Maria Gonzales Blue, Terri Goslin-Jones, Kathleen Horne, Susan O'Connell, Julia Balzer Riley, Christine Valters Painter, Susan Rosano, Brenda Stockdale, Fay Wilkinson. If you are a REACE and interested in serving on this committee, please be in touch.

(continued)



Committee Reports

Welcome New REACE Members! Please welcome and congratulate our newest REACE members:

Wendy Phillips - a teacher, psychotherapist, and practicing visual artist. Wendy lives in Atlanta, Georgia where she works with clients that include immigrants from Mexico and Central America. She teaches at Goddard College, where she initiated the development of the Expressive Arts Therapy Emphasis in the Psychology and Counseling Program. Together with her colleague, Jesus Pastor, she founded “El Colectivo Macondo,” a bilingual (Spanish-English) Expressive Arts Therapy Institute based in Mexico. El Colectivo Macondo’s first workshop was held in Mexico City this summer and included ten students with roots in Mexico, El Salvador, and the United States. Wendy received her MA degree in Clinical Psychology and her PhD in Psychology from Georgia State University. Wendy is also co-chair of IEATA’s Educational Resources Committee.

Karen Sjöholm - an artist and arts educator who has served the San Francisco Bay Area educational institutions for over twenty years. Her artwork includes artists’ books, installations, ceramics, and mixed media and is focused on issues of memory, spirituality, the environment, and social issues. Karen’s work has been exhibited nationally and internationally. As an educator, she believes that creativity is an inclusive, embodied experience that connects all participants to the deepest meanings of life and invites us to be present to its ever-changing movements. Karen is a certified creativity coach through the Creative Coaching Association. She is the co-curator of the Alta Bates Hospital Gallery in Berkeley and has served as Chair of the Arts & Consciousness program at John F. Kennedy University since 2009.

Keiko Soejima - joins us from Japan. She works primarily in the educational sector in the hopes that people can express their personal worldview freely with multi-modal expressive arts. Keiko received her BA in Drama and Theater Studies from Royal Holloway University of London. She is excited to work with clients and colleagues to expand universal peace. Keiko also engages aromatherapy with her expressive arts work. She has personally experienced the essential benefits of integrating aromatherapy and expressive arts for wellness and health. Keiko is excited to present *Creative Discussion: Let’s make a Global Achievement!* at the IEATA conference in Hong Kong.

REACE Vision and Goals - Later this year, after the IEATA conference, we will be sending a questionnaire out to REACE members in order to gather ideas for our Vision and our Goals for future actions of the REACE committee. Please contact us if you have any ideas you would like to share or discuss. We are excited to work with you!

Warm regards,
Terri Goslin-Jones and Susan O’Connell,
Professional Standards Committee, REACE



Committee Reports

Regional Latino America Report

Expressive Arts in health, education, and social action is growing in these lands. Many professionals, social workers, and educational agents are working hard. We need to work together. It is not easy, but IEATA offers a great opportunity to evaluate, discuss, and agree on standards and assertive training in this field. My mission, as IEATA's Regional Latino America representative, is to invite all Latino American countries to join us in the movement to include Expressive Arts as a path of humanistic consciousness and growth. Hong Kong's IEATA Conference is a call for our global meeting!

Social Action Report

Amy Morrison, PhD, ATR-BC, LMHC
Caitlin Turcotte-Good, MA, REAT, LMHC

We have Accomplished:

A description about the Social Action Committee under the IEATA Board and Committee description on the IEATA	The "Mail Art" postcard social action project that reached over 400 IEATA members with original artwork created by IEATA and non-IEATA members	Will implement a newly created social action project for the Hong Kong conference	Created a Social Action web page linked to the IEATA website highlighting IEATA members' social action projects globally
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We Need:

Social Action Committee members from a wide range of the global community	Project proposals for the Social Action Committee	New Social Action projects to highlight on our Social Action website link
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We are Working on:

Being approved to create and maintain a social action blog to highlight IEATA members engaging in social action projects globally. The blog will be linked to the IEATA website.
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Committee Reports

Publications Report

The Publications Committee have been blessed with some extra help this quarter. We extend our deepest gratitude to Roselle O'Brien for designing this newsletter and to Lelya Eraslan, Tasir El-Souessi, Men Chun Wong, Jan D'sa, Tanissa Matindale, Amy Morrison, Terri Goslin-Jones, Dr. Martha McCaughey, Dr. Mary Francis Hoffman, Roselle O'Brien, Lisa Herman, and Kathleene Home for assisting with editing articles.

The Publications Committee has officially transferred the newsletter from the hard copy to electronic. We believe that we have ironed out the glitches, but we are always seeking ways to improve the process with the most user-friendly option available. We can still utilize a regular designer who can commit to designing the newsletter bi-annually. Please let us know if you can assist us by contacting publications@ieata.org.

We have been speaking about creating a journal in the future, since we receive so many informative articles. We are open to feedback on this process and we will need assistance if this becomes a reality. In the meantime, we may instill a word limit/page limit on articles due to the amount of text we at times receive.

REMINDER: Please send articles and other text as **doc files** and art in **jpg or png** formats—not pasted in the body of the email—as your files will likely get lost. Pdfs get corrupted, so this is not an efficient format other than to show us how you would like the file's version to appear.

Judson Davis & Claire Polansky



IEATA CONFERENCE 2015

The 11th International Expressive Arts Therapy Association Conference
The Flowing Tao of Expressive Arts

Conference

October 8-10

Wu Kwai Sha Youth Village,
Ma On Shan

- Authentic East-West exchange
- Featuring 100 workshops/presentation
- 150 presenters from 18 countries
- Building regional & global network
- Getting Continued Education Units

All-in-One Fee: USD 600 (ieata member)

USD 700 (non ieata member)

(including conference registration, accommodation & meals)

First time to host
the ieata conference
in Hong Kong

Pre-conference workshops & events

October 6 & 7

The Hong Kong Jockey Club Building
for Interdisciplinary Research, Pokfulam

- 12 one-day workshops
- Great opportunity to learn from pioneers
- Experience expressive arts in action
- Visit local agencies

Pre-conference workshop USD 150 each

Pre-conference event USD 50/ 100 each

Registered NOW via <http://ieatahk.org.hk>



合辦

Co-hosts:



International Expressive Arts Therapy Association



藝術在醫院
ART IN HOSPITAL

協辦

Co-presenters:



東華三院
Tung Wah Group of Hospitals



Department of Social Work
The Chinese University of Hong Kong



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COLLEGE
GRADUATE EDUCATION IN PSYCHOLOGY

合作伙伴

Collaborators:



香港大學行為健康研究中心
Centre for Behavioral Health, HKU



ACATA
ART THERAPY ASSOCIATION OF THE CHINESE UNIVERSITY OF HONG KONG



香港社會工作者總工會
Hong Kong Social Workers' General Union



香港賽馬會
Hong Kong Jockey Club



聯合健康發展教育中心
Shing Chi Institute of Health and Human Services



社區文化發展中心
Centre for Community Cultural Development



韓國文化基金會
Korea Cultural Foundation



Department of Cultural and Religious Studies
The Chinese University of Hong Kong



20th Anniversary
20th Anniversary



THE COMMUNITY CHEST
THE COMMUNITY CHEST



ARTS
ARTS



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My soul in deep prayer, asking and longing for God's mercy and grace.

We go through challenges and hardships in life, but I believe this is not God's way of punishing us.

Instead, this is His way to humble us and teach us with enlightened wisdom.

This artwork was a product of Expressive Art Meditation, a service we offer at Artist Madhouse.

It is a creative retreat. A soothing fusion of guided meditation and free-flowing art making.

Experiencing these two simultaneously in the process comforts, enlightens, gives transformative insights.

I feel in my heart this is my soul's longing as I experience Expressive Arts Meditation; to be connected and to be guided by the Creator.



Ripening Seeds



Ripening Seeds contributions have spanned the continental United States, Canada, Mexico, Argentina, Peru, and many parts of Asia. I look forward to more offerings from our international community. We need to hear many more voices!

Please contact me to discuss your ideas and share your contributions in this important dialogue among IEATA members.

If you would like to contribute, please contact me: kate@kate-donohue.com

The Harvest of Approaches in Expressive Arts Therapy

Editor:

Kate T. Donohue, PhD, REAT

Ripening Seeds is delighted to offer this wonderful contribution from Melissa Michaels. I sense you will be very moved by the healing and social action work Melissa is providing for youth.

Melissa's approach with people in all of life's cycles is called *SomaSource*® which she describes as a path of practice, study, and service that honors the body as a force for individual and collective repair and empowerment while midwifing individuals home to themselves and into their communities as leaders.

She highlights on her website the work she is doing in *SomaSource*® as part of a collective movement that is responding to the evolutionary needs of these times, and says, "We each have a unique journey to make along this dancing path of awakening. Yet there are some basic steps to follow that likely will lead us onto the sacred soils of our own souls and our service in this world. The first step is to say yes. Yes, it is my intention to fully feel, live, and serve life. Yes."

In this writing, Melissa introduces you to seeds of inspiration in her personal life as well as to the *Surfing the Creative*® map, describing her work and how she enacts it with youth. She illuminates in her closing a few applications of her work. Prepare to be inspired and moved by Melissa's *Surfing the Creative*® journey with young people. Thank you. (<http://bit.ly/SurfingTheCreativeFilm>).





Ripening Seeds

Global Youth Leaders Dancing into Action

by Melissa Michaels, EdD

Melissa's Personal Journey

I was pissed. I was moving fast, seeking sanity and safety anywhere I could find it. I was a teen, an obese, enraged, drug dealing white girl with a certain kind of privilege. I was hungering for things that I could not find in the corridors of shopping malls, in the text of my school books, in my job at a steel mill, in the arms of some random guy, nor could I find it in the absent gaze of the so-called adults around me.

Something was missing.

What was missing was a portal to my deepest truths, my wildest dreams, and my life-force longing to be liberated. My hunger lead me many places, some of them straight-up dangerous. I was looking for something—anything—to fill me.

At the poignant age of twenty-one, my hunger was insatiable. Seeking connection with something bigger than the world as I knew it, I journeyed far away from the safety and routine of my life. Air-lifted by fate, I landed in a small village in South India. For months, I taught dozens of young Tamil children. Our classes were held in the embrace of the branches of a huge Banyan tree. With no knowledge of the Tamil language, I turned to the only vehicle for communication the children and I had in common: our bodies.

Every morning I was greeted by bright-eyed children, each delighted to imitate my every gesture. I found myself moving in ways I never imagined possible. Using my body for anything other than numbing my pain was a real stretch. Yet, my enthusiasm guided me to jump and roll, to do whatever it took to explain to these curious young learners the basics of addition and subtraction. I would contort my body into funny shapes, creating moving images to describe their vocabulary words.

Meanwhile, my young Tamil “students” were busy teaching *me*. Their nimble hands crafted beautiful dolls from scraps as they learned to sew and weave with their Mamas. They constantly tended to one another, brushing and stroking each other’s hair with great devotion. Out of nowhere, their voices would spontaneously rise up together, in the middle of cooking their meal of local grains, simply because someone felt like singing. These young people were naturally embodied; a state of being that I, as a fragmented Western girl, would take years to access.

(continued)





Ripening Seeds

One particular morning, when I was alone with the children and completely lost in my work of trying to explain things with my antics, a demanding voice began speaking to me from within. Disoriented, I leaned onto a wide root of our Banyan tree as this wave of intense energy washed through me. I felt like I was hearing the cries of the children all over the world. Images of wide open, colorful faces were flashing before me. Their hunger and innocence were so intense that I could barely stand. A message was being delivered intravenously, into my soul:

*Melissa, the children of the world are calling.
You will help raise the children that will help
raise the children.*

That mandate has guided my journey ever since.

In that poignant moment, far from the shores of the familiar, I came home to myself. A date with destiny was made. Not only were the children of the world calling, my soul was calling. I knew that the universal language of movement was where our conversation would begin.



developing and teaching dance-based programs around the world. Ending up in church basements, schools, detention centers, conference centers, village squares, universities, open fields, even the United Nations, I have moved with diverse peoples throughout the life-cycle, especially youth.

(continued)



Decades have passed since that fateful day. What saved my life also gave me a life. Over these years, I have danced and danced - until my nervous system calmed down, my heart opened, and my mind cleared. Of course, with all of that movement, the muse began to potently mobilize and actualize through me. I responded to the penetrating calls of my soul *and* the children by





Ripening Seeds

Philosophical Underpinnings and the Structure of Surfing the Creative

Understanding the natural longings that adolescents have for connection with something Great, within and without, I have dedicated my creativity over the past three decades to building communities of practice that foster this kind of true connection. Season after season, hundreds of young people, and the adults who support them, now gather to awaken their creative life-force through a moving rites-of-passage process I developed: *Surfing the Creative*®.

Across race, class, religion, culture, and gender, these young people come together from townships in South Africa, across borders in the Middle East, from refugee settlements, from rural villages across Asia, from college campuses, from urban environments, eco villages, prisons, farms, orphanages. They come seeking to know themselves and to awaken their unique capacities to be the leaders the world so desperately needs. They come struggling with addiction, questions around sexual identity, too many mind-blowing traumas from injustices they do not yet understand. They come longing to be a part of a community that speaks to their souls and supports them unconditionally. They come ready to access and liberate their radically authentic voices. They come with gifts that they are focused on excavating and cultivating for this world.

They come hosting these questions:

Who am I?
Who am I in Relationship to Others?
Who am I as a Creative Being?
Who am I as a Spiritual Being?
How can I make a Difference in this World?



(continued)





Ripening Seeds

Surfing the Creative® International Youth Rites of Passage Camps are a contemporary example of how the creative process, rooted in dance, assists in the repair, initiation, education, and mentorship of young people as they move into action. Emerging leaders come by choice to journey through this process that begins as a 12-day camp and grows into a life-path for many. The young people are guided through the seven-phased process that I developed, *SomaSource*®, offering them creative tools to access and/or refine their specific calling in this world, allowing them to move into their lives grounded and empowered to be who they are.

For some, it is the context into which they can complete previously aborted developmental tasks. For others, this work provides them the opportunity to renegotiate traumas, experiences of abandonment or invasion still living in their bodies and in their hearts. For others, it is the place where addictions are faced and, once and for all, are put to rest. For still others, this is the context into which their cultural heritage is seen and valued in ways they had not yet experienced. For all, it is a place where their internal “true north” is accessed and ignited. They find their creative power along with the confidence and inner support to further develop themselves. This allows them to move into the world with greater faith, focus, and freedom.

Specifically, the *SomaSource*® seven-phased developmental process begins with *Soul Call*®. Young people feel a stirring from within, encouraging them to heal and grow. Honoring this call from within, they set their intentions and make a commitment to the rites-of-passage experience ahead. They discover the power of making conscious choices and the magic that can unfold through fully saying *YES* to something.

Below are a few quotes from the extensive statements of intent written prior to camp:

- “I am really looking forward to Camp...especially with its timing...me leaving home and preparing to step foot into a world where I am the only one responsible for taking care of my needs. It’s nerve-wracking...but it’s inevitable and absolutely essential...and I understand that completely. My intention really is to CHOOSE this life... I feel like I’ve been pushed into it...I want it to be my choice to move into adulthood...”
- “I am healing deeply from the diverse wounds I have inside of me as a result of the different stages of abuse, violence, and addiction I have experienced in my life. Through going to Camp this summer, I seek to continue to heal from these past wounds, to continue to dance through them and keep creating the most absolute beauty in my life...”

(continued)





Ripening Seeds

- “I am dark, and blind...more so now than I have ever felt before. It may be only because I’ve just started to allow myself to feel, but it has taken more pain, failure, dishonesty, and disappointment than I have ever experienced to get here. I fear myself. I fear never becoming myself...I am a product of my environment, and it is a product of me, and I hate where I am right now...So, here I am, with this last desperate attempt to break through and topple my entrenched perception of this world and myself...”

- Voices of Youth

Phase Two, *Embodying Life’s Rhythms*, assists young people as they begin to access the wisdom of their bodies. When so many youth are dislocated from the natural world and stable communities, their bodies can become their ground of being, the sacred space through which their consciousness can awaken. Understanding and incorporating cutting-edge, somatic arts for healing and awakening serves to resource the youth



Phase Three, *The Truth of Our Hearts*, addresses the importance of offering young people body-centered pathways for the exploration and expression of their emotions, ultimately opening their capacity to give and receive love. This phase of the process provides young people with tools to unpack and liberate their feelings along with giving them tools to successfully communicate with others.

Phase Four is devoted to *Liberating the Creative Wild Child*, the normal adolescent developmental process of individuation, moving from reaction to creation. This phase encompasses the essential work of peace-making with one’s parents, with those who served, or not, in this role. Through movement-based rituals of transformation, universal concepts of Mother and Father are considered. From there, the youth are introduced to the potential of connection with a

healthy inner mother and father. Once these inner resources are in place, the youth are carefully guided through the body and their imaginative forces into an encounter with their parents of origin.

(continued)





Ripening Seeds

The second part of Phase Four is that of the welcoming of the *Creative Wild Child*. When a young person is no longer unconsciously reacting to their family of origin, the creative self can begin to emerge. Creative choices abound. Colorful celebrations of emancipation and authentic expression are ignited. Glimpses are given of the one who is returning from the rites-of-passage journey.

Phase Five encompasses a vast landscape that we call *The Breath of Intimacy*®. By recognizing their creative capacities, beyond that of making babies or trouble, the subjects of fertility, intimacy, and sexuality are overtly introduced along with art-based inquiry into the nature of these powerful energies and how they can be channeled in satisfying and developmentally appropriate ways. This process seeds collective authenticity and curiosity about the changes happening within:

- “Why is it OK for a man to have sex with lots of people, but we call a woman who does that a slut?”
- “Why can love hurt way more than physical pain?”
- “Why is it so easy to get into relationships and so hard to get out of them?”
- “How do I start treasuring my virginity instead of hiding it?”
- “Why can’t I have a wife and a mistress?”
- “How long should a person wait before you make-out in a healthy relationship?”
- “Why do people think that being gay is a choice?”
- “What am I supposed to do with my erection in public?”

- Voices of Youth

Phase Six, *Birthing the Soul*, respects that the adolescent has the potential to be twice born during the rigorous process of growing from childhood into adulthood. At this juncture, we guide the young people through a very specific series of dances and artistic activities that metaphorically replicate the journey from conception through gestation, birth, and the post-partum period of welcoming new life. The focus is on that which is longing to be born through each of the participants’ projects, initiatives, next steps invoking and honoring the ever-more adult one who is emerging. Intentions for the journey ahead are shared.

Phase Seven, *Destiny in Action*, helps with integration. Mentors support the young people as they return to their lives to meet their families, their communities, the environment, the world, and their destinies. The brilliant and brave work of these young ones rising onto the world stage is celebrated and supported. The global community bonfire of goodness, truth, and beauty is now ignited by these righteous, creative, diverse, and benevolent youth rising.

(continued)





Ripening Seeds

Throughout this whole process, dances are made. Abundant supplies of paint, pastels, pens, musical instruments, clay, glue, fabric, and collage equip the youth as they begin to bring into form what is stirring within. Making the invisible visible, they are moving from destruction into creation; from fragmentation into wholeness; from isolation into connection. The creative pulse has mobilized and empowered a generation of embodied global leaders.



Ripening Seeds: the Actual Work

At this point, I will share with you some of the hundreds of stories of mighty youth who have risen from the ashes into beacons of light around the world:

Arjune, whose teacher had slippery and devastating boundaries with him in adolescence. After years of healing through our work, he is today running a community school and a cottage industry serving hundreds of children and adults in his home place. He is married, parenting, and leading with grace and integrity.

Svetlanka, who dropped out of school and wildly ran around her community with an emaciated body, a sassy mouth, and no parents to tend to her. She hid under the table her first day of dancing. Today she is a renowned yoga teacher, an artist, and activist generously bringing justice issues to the front lines of our collective consciousness.

Drew was failing school, burning in his rage, and puddled in his grief over the abuse his girlfriend had faced. Today he has a doctoral degree, a professorship, and a beautiful marriage.

The bright young leaders who fully embraced *Surfing the Creative*® as their initiatory process from adolescence into adulthood are now empowering Bedouin women in the Middle East, rapping radical truths on the front lines of Ferguson and Baltimore, tending to the sexual awakening of girls becoming women in Puerto Rico, bringing emotional literacy through the arts into classrooms across the United States, and educating children about indigenous arts in South India.

Contemporary and traditional arts of body, heart, and soul are being woven into their work as educators and activists, hundreds of them, emerging as brave leaders who have transformed their

(continued)





Ripening Seeds



pain into medicine and are now building global bridges of peace.

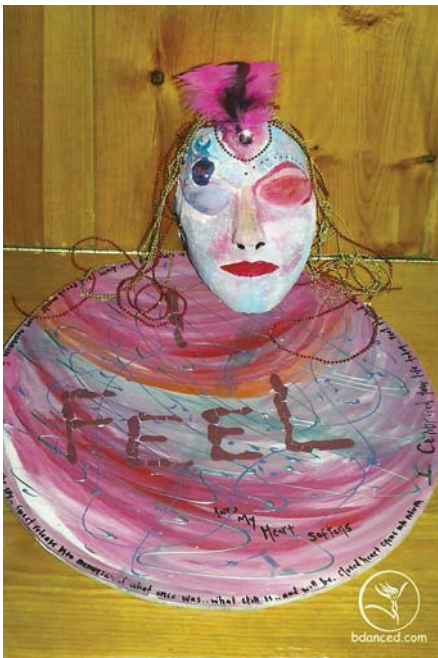
Just a few weeks ago, I sat with our leadership team on the last day of *Surfing the Creative*®. One young woman turned to me and said, “Melissa, you have raised the children who are raising the children.” I burst into tears. Truth was spoken. What was once a mandate from my soul is now a living reality, awakening the souls of many others. Every dancing step that it took to grow this mighty global community has humbled and liberated me, too!

This work is a small drop in a massive sea of need. The work has just begun. If you are moved to join us on this dancing path, you

are welcome. We are dedicated to our collective renewal through the liberation of the creative spirit! As one young woman said, “This work is for me what the developer in a darkroom is. It is constantly helping me realize who I am and who I am becoming, slowly bringing into focus the true colors of myself.” - H.S.

Another woman wrote, “I can truly say that I have been changed, worked, burned, birthed, and blossomed. How wonderful it is to feel at home in my own skin...” - E.O.

Another simply stated, “This work saved my life.” - A.R.



Melissa's contact information:

www.goldenbridge.org

www.bdanced.com

Ripening Seeds Submission Guidelines:

Please email questions, ideas, or your essay

- Personal Story 500-700 words
- Philosophy 500-700 words
- Actual Work 1100-1500 words

Kate Donohue

kate@kate-donohue.com





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International Expressive Arts Therapy Association



Intermodal If



Heather Korlak

If I could paint away the pain
I would use lemon yellow, the reddest red
The deepest purple
I would choose a canvas so large
That the more colour I used
The more it would help
To paint away the pain

If I could laugh away pain
I would wear the biggest clown nose
I would slip on a million bananas
I would be the saddest August
And the silliest Joey if it meant
I could laugh away the pain

If I could dance away the pain
I would be graceful and light
I would lift my arms and hold you in them
So gently
So carefully
I would roll and leap and jump
I would hit the drum beat by heartbeat
I could dance away the pain

If I could pretend and tell stories
To take away the pain
I would write the biggest novel
The sweetest poem
The saddest song
I would be a fierce dragon
Or a wicked witch
I could act away the pain

(continued)



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If I could use my hands to take away pain
I would shape and form the clay
To become a new life
A new being
I would smooth the roughness
I would slam out the anger
I could use my hands to take the pain away

If I could use words and images
If I could water your imagination
Like a garden
I would plant the seeds and put them in the sunlight
I would sit with you and dream
I would laugh and squirt paint
I would sing and clap
I would forever be by your side
Just to let you know
I could take the pain away



Intermodal If ■ Heather Korlak

IEATA CONFERENCE 2015

第十一屆國際表達藝術治療協會國際會議
表達藝術・順道流形

首次於香港舉辦

會議

2015年10月8-10日

烏溪沙青年新村

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- 100場工作坊 / 專案匯報
- 150位來自18個國家的講者
- 建立跨地域網路
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2015年10月6-7日

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- 12個全日工作坊
- 向先驅學習的難得機會
- 參與及體驗表達藝術
- 參觀本地機構

會前工作坊每天收費150美金
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立即登記：<http://ieatahk.org.hk>



<p>合辦 Co-hosts:</p> <p>ieata International Expressive Arts Therapy Association</p>	<p>藝術在醫院 ART IN HOSPITAL</p>
<p>協辦 Co-presenters:</p> <p>東華三院 Tung Wah Group of Hospitals</p> <p>145th Anniversary</p> <p>Department of Social Work The Chinese University of Hong Kong</p> <p>CONSULATE GENERAL OF THE UNITED STATES OF AMERICA</p>	
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Notes from the Field



"Welcome," Winnie Fung ■ "El Colectivo," Wendy Phillips ■ "Playlist Therapy," Jamie Marich ■ "Liminal Space," Claire Polansky ■ "Liberty/Disability," Kurt Fondreist ■ "Encompassing Views," Andrée Salom ■ "Magical Moments," Irene Renzenbrink ■ "600 Butterflies," Mark Lewis Wagner ■ "Process of Engaging," Roselle P. O'Brien



Notes from the Field

Welcome to the Hong Kong Expressive Arts Community! by Winnie Fung

The 11th International Conference of the International Expressive Arts Therapy Association (IEATA)—The Flowing Tao of Expressive Arts - will be held in Hong Kong on October 8-10, 2015. This is the first time that the IEATA conference is held in Asia. How exciting! Expressive Arts Therapy is growing in Hong Kong. Since 2011, we have developed a certificate programme and Master's Degree in Expressive Arts.

The Expressive Arts Therapy Association of Hong Kong (EATAHK) was established in 2012 as a non-profit professional organization to support Expressive Arts Therapists, artists, social workers, and educators in the multimodal/intermodal arts processes in an integrated way, to promote healing, personal growth, and social transformation in the community.

EATAHK encourages an evolving multimodal/intermodal approach within psychology, social work practice, counseling, organizational development, community arts, and education. By integrating the arts processes and allowing one to flow into another, the participants gain access to their inner resources for healing, self-awareness, and creativity.

The logo of The Expressive Arts Therapy Association of Hong Kong (EATAHK) was created by our founding chairlady, combined with the Chinese name of expressive arts and the short form of our association.



Since its establishment, and in order to raise awareness about the benefits of using Expressive Arts, EATAHK has conducted a variety of workshop sessions for our members and interested parties. The following pictures share some of our activities:

(continued)



Notes from the Field



*The lecture and launching ceremony
with our professional members, Paolo Knill, and Margo Fuchs Knill.*



Dr. Kate Donohue's lecture on Expressive Arts Therapy

(continued)



Notes from the Field

In light of professional excellence and ethical standards of practice in the field of Expressive Arts according to the professional code of ethics of IEATA, we developed the professional indemnity insurance for local expressive/creative arts therapists and interns in Hong Kong to protect their professional practice

We hope to inspire people bringing the arts into the community for wellness, growth, healing, communication, and collaborative learning.

Last year we organized a community arts project in Cambodia to serve the orphan children and HIV patients.

Our founding chairlady, Fiona Chang, said during the welcoming remarks, "We are engaging and co-creating a community to promote the mindful use of Expressive Arts for personal growth, group development, and social transformation in Hong Kong."

We are inviting and welcoming everyone to come to Hong Kong to share our passion in Expressive Arts as well as our vibrant culture.

For more information,
Please visit our website:

www.eatahk.org

or email us:

enquiries@eatahk.org



EXA SERVICE TRIP IN RAINBOW
BRIDGE, CAMBODIA



Notes from the Field



News from El Colectivo Macondo by Wendy Phillips, PhD, LMFT, REACE

This summer, El Colectivo Macondo Expressive Arts Institute offered its first Multimodal Expressive Arts Workshop in Mexico City. We were a group of thirteen students and teachers with roots in Mexico, El Salvador, and many regions of the United States. Our interest areas included Drama Therapy, Expressive Arts Therapy, Musical Improv, Traditional Popular Arts, and Community and Liberation Psychology.

Our teacher, Jesus, taught us about traditional Mexican Popular Art practices that have an expressive component. For example, Papel Picado, the Mexican Popular Art practice by which complex designs are cut into tissue paper, was originally a Shamanic meditative practice through which the practitioner cut designs into traditional bark paper while praying to help a family with a problem and bring everything into balance. We learned that we may offer this practice to our clients, giving them the opportunity to cut a design into paper with an intention and meditative attitude, and also to experience the surprise as the paper is unfolded.

Throughout our time together, we worked Multimodally, moving from one process to another and offering reflections in writing, movement, theatrical improvisations, and words. We communicated with each other in both English and Spanish during our time together.

We visited the ritual spaces of Frida Kahlo's home/studio, the sacred ruins of Teotihuacan, the Basilica of La Virgen de Guadalupe, and the recreated tombs in the Museum of Anthropology. These experiences provided inspiration for our Expressive work with varied materials and processes. I feel that we have formed lasting friendships and we look forward to our next workshop in Mexico, June 20-30, 2016.



Please see our website: www.elcolectivo.diasporacitizen.com for information on our projects and our new bilingual (English-Spanish) Multimodal Expressive Arts Certification program



Notes from the Field

"Playlist Therapy": A Creative Practice for Health and Wellness

by Jamie Marich, PhD, LPCC-S, LICDC-CS, RMT

When I came of age in the early nineties, making mix tapes was a huge thing for me. Like many peers of my era, recording songs off the radio was a way to procure music, especially when my mother wouldn't permit me to buy the *whole* CD if I was just going to listen to one song! Hitting "Play + Rec" while some of the CDs I owned played a favorite tune helped me to craft a collection that was uniquely mine! Without realizing it, I began to engage in a practice I now call *playlist therapy*. The modern technologies of outlets like iTunes, Spotify, and countless other platforms make it even easier for me to craft a playlist that is personal. These platforms allow me to capture moments and celebrate experiences. Playlists can also create a musical life-raft for riding out difficult emotional seasons.

I got my first iPod in 2006. Like many newbies to digital music, I was instantly amazed and pleasantly surprised by how easy it could be to make playlists. It was at that time that the notion of playlist themes became real for me. In my mix tape era, the intention of making the mix was to capture pieces of music that I liked. Anyone who might find those tapes hanging around today would likely have a time capsule-style glimpse into where I was in my life circa 1991—a young adolescent struggling for a sense of identity and acceptance. When I met the digital technology, I began making lists of all types of themes: "My best spiritual tunes," "Instant calm," and "My cheap happy high." Yes, I have several playlists on my device that are sure to lift my mood, at least somewhat, whenever I hear them. I'm not ashamed to admit that Hanson's *MMMBop* is one of them. The happy lists are also populated with a healthy dose of bands like Vengaboys and ABBA. Going to this happy list is one of my best go-to coping strategies when I feel the weight of stress or some heavy emotional work in which I may be engaging. There have been times when, on a difficult drive to or from work, cuing up this playlist offered me a chance for healthy containment.

I've learned in my work and professionally assisting others that sometimes we need a container for keeping our challenging emotions managed. Other times it's the best course of action to really be with a challenging emotional experience; to feel the feelings fully, to ride out the wave without shame. During these times when healing work calls me, Playlist Therapy is there to assist. I've made playlists along themes, "Dancing out my anger," "Crying through my grief," and, yes, "My awesome breakup mix." I've made several breakup playlists after getting out of difficult relationships, and I inevitably find that in letting the list evolve—typically starting with anger and angst—it transitions me to a place of empowerment, claiming my life back. You can choose to simply listen to them as vehicles for helping you feel the feelings. Alternately, you can dance, practice *asanas*, or otherwise move to them in a way that's organic to you. Remember that if this process gets too challenging or overwhelming at any time, go back to one of your container playlists like "Happy," or "Calming."

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Notes from the Field

Maybe even consider seeking support and sharing your playlists with others in your circle who can support you in the process of mindful listening.

As a facilitator of conscious dance who trains others to facilitate, I work a great deal with making playlists and teaching others to do the same. When we craft dance experiences for the community, it's generally vital to work with an intentional theme. That theme can be something multi-faceted like, "The interplay between darkness and light." Often, it makes the most sense to craft a class using a season, "Spring," one of the chakras, or a decade of music to facilitate an experience for those attending your class. Your options for making themed playlists and integrating them into your personal wellness practices are limitless. Maybe you are already accessing the power of the playlist in your life—think of some other ways that you can take your use of the playlist further! How can you translate this into your work with others?

Here are some themes along which I've made playlists. I've used many of these for my own personal dance meditation practice. I've found value in sitting in mindful reflection as I listen and often journaling after the experience:

- The yin/yang of saying "yes" and "no"
- Nature sounds and songs inspired by nature
- Non-striving: giving myself permission to not try so hard
- Dancing the songs I'd like played at my funeral
- Connecting to the God of my understanding

Dancing Mindfulness affiliate trainer Ramona Skriiko (Texas/ Ohio) speaks to the power of the playlist during a season of transition in her life: "This past year has been a time of intense personal healing and growth for me and my playlists have had a vital role in that. Probably the most important is the playlist I call my 'Training Montage.' I've put a great deal of time and energy into developing a new fitness routine in the last few months, and my training montage playlist keeps me motivated. I love listening to it while I'm working out. When resistance rears its ugly head, or when I'm feeling bad about myself, my training montage music gets me going again and reminds me of who I am and what I can do."

Facilitator Shelly Heilweil (Montana) addresses the personal and communal power of playlist-making, "My dance became deeper 100-fold when I started making my own playlists—for myself and for the mindful dance group I was a part of. We met weekly and took turns bringing in our playlists. Such a rich practice."

Links: Happy: Community Montage
TANGO: Dancing Mindfulness Style (Instruction)
Dancing Mindfulness www.dancingmindfulness.com



Notes from the Field

Reflections on the Liminal Space between the Artist as Therapist in Education by Claire Polansky

“Oh, my God!” I screamed to my sister and colleague, “They’re worse than the kids at the lock-down treatment center! I had kids there for attempted murder that behaved better than this!”

I was losing control of my students in a foreign country where I did not speak the language or understand the culture. I was an English teacher and a Madricha (Hebrew: camp counselor) in the Middle East where tempers are as hot as the weather and rules are a matter of suggestion. And I had no tools. “We need art supplies!” I said to my sister.

We begged our supervisors to let us in the camp’s supply house which was not designated for our use. We were begrudgingly given access. We filled our bags hurriedly with polymer clay, brass brads, scissors, and paper as if we were collecting ammunition for a war. When I returned to the classroom, I clunked art supplies on the table. The boys hungrily grabbed the clay. Soon I had tables full of little clay and paper army trucks, paper airplanes, hearts, and tributes to boy bands. The clay and paper seemed to absorb the excess energy and raging pre-pubescent hormones. I regained control of my students through the universal language of art.

As an art therapist, I have felt the existential crisis of *belonging* until I realized that I can offer my services nearly anywhere. Art is versatile and art therapists must be flexible. Shaun McNiff (2013) pointed out in the keynote address at The Art of Arts in Health International Conference in Haifa, Israel, that divisions are absurd, so we must not attach ourselves to the rigid definitions of the professions, “Things with wings cannot be fenced,” (ibid). Throughout my years in the helping and teaching professions, I have carried many roles and many titles. I realized rather early on that I could not get attached to titles and labels. I had to adapt according to the needs before me, which Landgarten deems essential to the therapeutic process. It was nothing new (in Rubin, 2005, p. xiii). Yet, when these experiences happen, I am still taken aback.

The “Education for All Children Act,” which passed in the United States in 1975, guarantees that all children have the right to free education regardless of their disabilities (Wadeson, 2000, p. 26). For this reason, most public schools, and many private schools, have students with learning disabilities, physical disabilities, developmental disabilities, and psychological disturbances who are integrated into classrooms. Theoretically, the programs and education strategies should be modified to suit the varied needs of the children with Individualized Education Plans (IEPs). Unfortunately, many students find themselves lost in the cracks of the system. I have witnessed that art has a magical way of reaching these students.

(continued)



Notes from the Field

Wadeson (2000) attests that art is beneficial in the classroom because it increases the motivation to learn, which I have noted in my various classrooms during the last eleven years. The line between teacher and therapist blurred most notably when I served as an art teacher for an inner-city nonprofit Catholic high school that was created in response to the high drop-out rate among teenagers in the area. Most of the students were in the low economic bracket and were minorities in the region. They came to the classroom with weighted baggage of neglect, abuse, and fatigue from adult-like responsibilities. The liminal space between teacher and therapist was thin.

When I assigned a mask-making project (see figure 1) for my students, some of their subconscious material seemed to surface from the layers of plaster bandages—especially for Quintin.*

Quintin was an attractive African-American male who typically displayed an exaggerated confidence or a cool indifference. I asked the students to work in groups for the project. This process involved a student sitting still with his or her eyes closed and mouth shut as the student's peers dipped plaster-coated gauze bandages into water and laid them on the students' faces. The student needed to sit still and quite for a few minutes as the plaster gauze hardened. A few students chose to partner with me instead, so I had a small waiting line of teenagers who preferred my "expert touch."

I began to reflect on the intimate space that I had entered with Veronica as I was smoothing a piece of gauze very close to the inside of Veronica's nostril. Suddenly, I heard Quintin scream, "You are doing it all wrong! Sit still, you fool!" One of the girls screamed as the others laughed dramatically. The mask he wore in front of others cracked literally and metaphorically as the bandages slid off his face and fell to the floor. "I am going to work with Ms. Polansky!" he screamed as he jumped up. "I am going to work with a professional!" By "professional" he seemed to be saying "someone who will make me feel safe." Quintin ran to me and sat in a chair beside me as I was finishing up with Veronica, an outspoken teenager with seemingly few close friends.

I informed the students that the process does not work if they moved their faces, so students needed to respect one another, "No taunting or making each other laugh." I spent the next few minutes trying to protect the various students and double-checking that they were following safety procedures by using the straws in their nose and mouth for breathing.



Figure 1
Climbing the Ladder,
Polansky, C., Artist,
(2007) Mixed Media on
Wood

*Names changed and locations omitted for confidentiality purposes

(continued)



Notes from the Field

When I began to work on Quintin's face, he started to giggle and squirm. It was clearly difficult for him to sit in the silence without being able to see what was happening around him. The gauze bandages crinkled on his face again and I had to start over. "I wonder if he has experienced trauma," I thought.

David Crenshaw (2006), a play therapist and childhood trauma specialist, writes that children who have experienced trauma remain in a state of hyperarousal and hypervigilance, so they need a sense of personal control in order to feel safe. In this situation, Quintin had no control. It was my responsibility to help him feel safe during the process.

"You have to keep your face still or the bandages will not stick," I told him. "Have you ever meditated?" I asked. "Can you think of a mantra, a favorite line of a song, or a bible verse to repeat to yourself? Sometimes I like to focus on my breathing while I say a phrase. Don't worry. I have your back."

I reminded the kids in the room to respect his space so his mask would dry smoothly. I don't what he said to himself, but he became silent and still. The mask soon hardened and the edges dried smoothly. I touched my fingers to a few places on the mask in order to check if it was cold, a sign that it is ready to be removed. It was ready to be taken off his face. I helped him remove the mask. When I showed it to him, he seemed pleased. "See what happens when you are calm," I said.

My relationship seemed to change with Quintin. It's as if the transference and countertransference from that process never left. He started helping me with my unruly freshman boys—alongside two of his large, football player-type buddies. He even managed to gain control of the child who literally danced on my table in the middle of a lecture in one of his many attempts to seek attention. It seemed to be an 'I have your back, you have mine' relationship with Quintin and his friends. Later in the year I honored Quintin with the Studio Award at the end of the year ceremony, in recognition of all his help in managing my classroom and keeping the energy alive in the studio. I wanted him to know that I valued him.

Quintin was not the only student with whom I developed a therapeutic alliance in the classroom. I learned about students' troubles at home, their adult-like responsibilities, their dissatisfaction with religion, sexuality concerns and beliefs. I once had to report potential child abuse to the school counselor after two girls were sharing their frustrations with home life. My most talented student informed me that she saved me for last at parent/teacher meetings because I was the only one would say something nice about her. I realized I was far more than a teacher for the students, and they were far more than simply my art students. I often needed to slap on my therapist hat although I was the art teacher, acting as the "good enough mother" in the holding environment (Robbins 2000).

The day I lost control of summer camp, I knew just what to do. Art helps us reach those unspeakable places, no matter where we are. Every moment is an opportunity to bring about an inner calm with these tools.

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Notes from the Field

What if Miss Liberty had a Disability? by The Residents of Misericordia under the mentorship of Expressive Art Therapist, Dr. Kurt Fondriest, MFA, REAT, ART

It was around the fourth of July and I was doing an expressive art project on the poem, *The New Colossus*, by Emma Lazarus. “Give me your tired, your poor/Your huddled masses yearning to breathe free,” was the sentence I had just finished before the hand-held statue wobbled out of my hand, falling to the floor. Everyone stood from their chairs. People in wheelchairs tried to steer near the accident scene. She was on the floor, broken away from her base.

“Well, now she’s disabled,” one resident said. Those words sparked an entire expressive art project that would reflect on the rights of people with disabilities, especially people who are non-ambulatory and use a wheelchair. This was the inspiration for an advocacy project which held personal empowerment as its torch. I said aloud to the group, “What if Miss Liberty now has to use a wheelchair—would this change the way people look at her?”

We gathered cardboard boxes and mixed a large quantity of sea foam green. In a month the Miss Liberty sculpture was completed. Now came the letter from NYC saying she was fired due to the fact she could not longer stand on the base. I read the letter to the group, knowing they would take the bite:

“Hey—that’s not fair.”

“Really? She is out of a job?”

“Good thing I wasn’t doing her job.”

Examples of self-advocacy and basic human rights being expressed by people in the same predicament. I asked what we could do to help Miss Liberty get her job back.

The answers kept on coming: write the president, write the mayor of NYC, let the people of NYC know. This project now was more than a sculpture of Miss Liberty; it was an experience many of the residents have shared - discrimination. We wrote letters to all the above mentioned people and groups expressing how Miss Liberty is a symbol of our country, in a wheelchair or not. The residents gave me their letters to mail. About a month later I received a letter from the City of New York saying how sorry they were and, yes, Miss Liberty could have her job back.

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Applause, applause for at least ten minutes. A shared battle had been won. A shared voice was heard. And mostly a shared vision was seen. The Miss Liberty sculpture has her place in our expressive art studio, but, more important, her heart has a place within all the residents who understand what being seen as a person first means. Simply: "I'm a person with a name first, not a disability." I'm an individual who is able to achieve many things if given the chance.



Notes from the Field

Encompassing Views: Academic Art Therapy Symposium in Colombia by Andrée Salom

The Universidad de los Andes hosted the first art therapy symposium in the country, May 11 and 12, 2015, marking the initiation of the art therapy profession within Colombian academia. The symposium's most prevalent theme revolved around the implementation of an art therapy autochthonous to Colombia, an ongoing topic about the emerging profession, needed, in part, because of the vast diversity in undergraduate backgrounds, international experiences, and theoretical bases of the Colombian Art Therapists, (Gómez & Salom, 2012). These differences claim for shared aims and an acceptance of differing views. The symposium encompassed both.

The symposium presenters included professional Art Therapists with specializations, master's, or doctoral degrees. The presenters were trained all over the world representing many different programs in the study of art therapy. Julia Byers and Pat Allen, renowned American Art Therapists, participated. The Colombian Art Therapists had undergraduate majors and/or degrees in psychology, art, architecture, and fashion design. Five had studied art therapy in different programs within the United States, three in the same program in Argentina, two in different programs in Spain, one in England, and one in Australia.

Theoretic frameworks covered psychoanalytic, humanistic, behavioral, and transpersonal approaches. The 'art therapy' pole was represented, as was the 'art psychotherapy' pole, in addition to community and social action angles. The importance of research was included, as was the empiric knowledge of artists who are developing personal practices of emotional growth.

Amidst the varied topics of each particular paper, the presenters underlined certain commonalities about art therapy. In order to include as many perspectives as possible, I opted for Lynn Kapitan's (2010) comprehensive definition of art therapy presented during the introduction to the symposium: "Art therapy is often defined functionally as a set of interpersonal and art-based skills used to help people come to terms with psychological, developmental, social, and behavioral stressors that impede their health and well-being," (30).

Of note was the video that Pat Allen (2015) created for the event in which she addressed inclusive parameters:

Art therapy is a broad field and is home to a wide spectrum of approaches. Each approach has a slightly different view of the role of the Art Therapist, the balance of art and words in sessions, and the understanding of what the art and words are for. What most practitioners do agree on is, first, that everyone has the innate capacity to express themselves in images; that art is a

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powerful means of exploring ourselves, our thoughts, our beliefs, our relationships, and our experiences of the world; that art making can affect our mental emotional, physical, spiritual selves as well as the communities in which we live; and that a practiced and experienced guide is a great assistance in therapy.

Other shared views included the importance of having extensive practice in the field, supervision, a supportive community of peers, and a clear framework. Cultural themes were recurrently addressed:

- ✚ Viviana Molina's (2015) presentation of the Colombian Art Therapy Association highlighted the Association's mission of establishing high standards regarding art therapy ethics, research, and practice.
- ✚ Julia Byers, who has extensive international art therapy proficiency, explicitly insisted on the importance of "context" regarding art therapy interventions. Responding to the context of the symposium, Byers (2015) incorporated Bogotá's graffiti culture as part of an exercise during one of her two presentations. Digital images related to graffiti were transformed with tools in www.mymoments.com
- ✚ Marcela Cobo (2015) talked about the need to consider cultural contexts regarding time structures, confidentiality matters, and clarity of roles.
- ✚ During María Reyes' (2015) and Carolina Rivera's (2015) case studies, cultural idiosyncrasies were made visible. For instance, the close alliance with the mother or a patient and the physical contact with a group of elder adults respectively evidenced traditionally appropriate proximity.
- ✚ Ana María Melani (2015) addressed the topic from an artistic outlook - creative metaphors need to be legible by each particular population.
- ✚ María Isabel Angel (2015) presented quantitative data showing the urgency of addressing sexual violence in Colombia. She spoke about the benefits of artistic interventions when working through trauma.
- ✚ The importance of educating about the profession to serve inside palliative care facilities and schools was discussed by Natalia Estrada, Alejandra Torres, and Juan Manuel Benavides (2015). This panel also vouched for alliances between artists and psychologists

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in the interval, until an art therapy degree is locally available.

✚ A second panel, comprised of artists Luis Antonio Silva, Camila Peres, and Vanessa Rojas (2015), spoke about art and healing in both personal and collective scenarios.

✚ The audience asked about the benefits that art therapy could offer indigenous populations, the educational system, and the peace process that the country is currently undergoing.

In unison with the call for the development of a Colombian art therapy, various participants repeatedly convened for an academic art therapy program in higher education. An educational program on Colombian soil would facilitate the identity of a culturally autochthonous profession. Without such a program, sojourning Art Therapists are faced with constantly translating cultural interpretations of the profession. The efforts being made to create a cohesive master's degree program in the country intend to incorporate the global agreements of the profession with the artistic roots, widespread crafts, healing practices, and therapeutic relatedness traditionally used in Colombia. The multi-layered identity of Colombian art therapy will continuously be unraveled.

Links:

- Pat Allen's video: <https://www.openstudioproject.org/>
- Recordings of the conference (added as edited): <http://arteyterapia.co/simposio/programacion/>
- The Colombian Art Therapy Association: <http://arteterapiacolombia.org/>

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Notes from the Field

Magical Moments in Art Therapy by Irene Renzenbrink

After thirty-five years as a social worker, I discovered art therapy. I first discovered art therapy as a client when my husband was diagnosed with cancer, then I became an art therapy student, and now I am an art therapy practitioner in a palliative care unit. There is something about art therapy that has a healing power at times of emotional turmoil and spiritual pain; but, in a professional climate of evidence-based practice, this “power” is difficult to demonstrate and even more difficult to prove. Pat Allen (1995), an American art therapy pioneer, suggests that, “art is a way of knowing,” and that the life of our imagination is “just as real” as our everyday life. Perhaps Albert Einstein said it best with his words, “Not everything that can be counted counts and not everything that counts can be counted.”

While it is tempting to try to name “magical moments” in art therapy as examples of “embodied empathy,” “spiritual connection,” “food for the soul,” and “spiritual nourishment,” none of these terms can really capture the mystery of such deep encounters. Martin Buber’s *I-Thou* concept of the sacredness of a living relationship comes close.

I am reminded of William Blake’s poem, *Eternity*:

He who binds to himself a joy
Does the winged life destroy
He who kisses the joy as it flies
Lives in eternity’s sunrise



Figure 1
A Flower Garden

Case Studies

Jane* was a woman in her late 40s who was dying of oesophageal cancer. She communicated with her devoted family by whispering and had very little energy. At her sister’s request, I brought some art materials to Jane’s bedside. Water colour crayons are particularly suitable for people who are frail because they are able to use a light touch to draw something on paper and when they add water with a brush, there is a flowing movement of colour on the page. Jane had spoken to

*All names changed to protect privacy

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her sister about how much she missed her garden. At my suggestion, she began to draw flowers. She was delighted by what she had created, she whispered, “This is fun.”

At a time when the focus of palliative care is on the alleviation of symptoms, this kind of creative opportunity reminds patients that they are still alive and capable. It is a “restoration of capacity” and an illustration of how “the soul finds its form in art,” (Levine 2002).

Ray was a 58 year old man dying from two different kinds of cancer. He spoke with me about the “ups and downs of life.” He had previous experience with art therapy while in a cancer treatment centre. He was eager to work with soft pastels to create an image (Figure 2). He described the pain of being ill, being estranged from his family, and the difficulties related to his addiction to alcohol. The “worst” pain, depicted by a black “lightning strike” in the middle of his pastel drawing, was the pain of betrayal by a



Figure 2
Life's Ups and Downs

woman he had fallen in love with during a period of rehabilitation. When I invited him to say something about the small heart within the larger red heart, he replied, “That’s the part of me that’s still whole.”

What followed was a “magical” moment of profound recognition and silence. Shortly before Ray died, he was able to spend meaningful time with his children and, with the help of a chaplain, he was able to say goodbye. The chaplain later told me that Ray kept the pastel drawing near his bed and had referred to the art therapy session as a turning point.

The Healing Power of Art

Allen (1995) testifies to the healing power of art-making when she says, “Through art-making I have assuaged pain, faced losses and disappointments, and come to know myself deeply,” (xix). She stresses the importance of self-knowledge and self-care for the art therapist and practitioner who engages in the service of others.

While working in the palliative care unit, I kept an arts-based journal and I worked with a therapist who helped me cope with the intensity of daily encounters with dying patients. Fortunately, my husband recovered from his illness. But when my sister was diagnosed and treated for breast cancer, I felt more vulnerable. Dame Cicely Saunders once said, “We in this work are missing an outer layer of skin and must take care to renew ourselves,” (as cited in Stoddard 1978).

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As I embark on an arts-based research project to explore the magical moments in art therapy in palliative care, I feel sure that it will be possible to describe and document this privilege and sacred phenomenon more completely. We need to ensure that the arts continue to hold a special place in the care of dying and bereaved people.**

**Images used with permission

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Notes from the Field

600 Butterflies: An Homage to a Fallen Art Teacher

by Mark Lewis Wagner,
Founder and Creative Director of *Drawing on Earth*

Last month I received an email out of the blue from Nicole, an artist/teacher/mom. She asked for help with ideas around an art fair she was organizing at her kid's elementary school. Their art teacher had been ill most of the year and had recently passed away from cancer. Ah... a fallen comrade, sigh.

It's wonderful that their school even had an art teacher. Most elementary schools do not have art teachers, which I know is NOT right. I'd even call it a sin (light humor here.) "In the beginning God CREATED," and what are we doing with our educational system, our kids, their creative spirits? Ken Robinson would say we are educating them out of their bodies and into their heads, which is not where the future wants to go. Creativity wants to be nurtured and anchored in little people's hearts, minds, and bodies so that they can grow up and have access to that part of themselves in all aspects of their lives.

My name is Mark Lewis Wagner. I am a professional artist. I am a painter and a graphic designer. I work in the film business as a concept artist and I am currently working on a sci-fi/fantasy graphic novel that's about saving the world. I created the 501c3 nonprofit, *Drawing on Earth*, after becoming aware of the lack of art teachers in the public elementary school that my kids went to. *Drawing on Earth* passionately connects art and creativity to youth and communities around the world. We create large chalk drawings on the streets for schools, art festivals, and corporate events. Our first project in the San Francisco Bay Area set a Guinness World Record for the largest chalk drawing in 2008. We covered 90,000 sq. ft. (8,362 sq. meters) with the help of 6,000 people (most of them elementary school kids,) and we got a satellite to photograph the art. We have drawn on 3 continents and worked with close to 15,000 kids.

The art teacher, previous classroom teacher, and friend of many, especially the Principal, was Carole Larsen. We decided I would come to the school, give a fun and creative slide lecture to the entire school and then get out onto the playground and draw with everyone over the next 2 days. After I gave a chalk demo and a how-to-draw butterflies demo, I asked each kid, teacher, and parent volunteer to draw one butterfly for Carole, they could then draw anything else they wanted (except commercial products and words - we want them to explore being original.)

I truthfully was a tad shocked when more than one teacher cringed when I offered them chalk to draw with. They were embarrassed about their art chops. I asked what kind of teachers were they if they felt that uncomfortable drawing with their own students? I felt for them, the educational system let them down, and now they were letting their students down, too. Glad we were there making art with everyone.

Over 2 days at Valhalla Elementary School in Pleasant Hill, California, we drew 600 butterflies. It was an awesome, creative, and cathartic experience for everyone. It was really something special, it felt big... a community getting together to mourn, to celebrate, to say thank you and good-bye, for everyone from kid to adult. Even Carole's daughter was able to visit the playground the next day.

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I've been creating some new 3D anamorphic perspective street paintings (chalk drawings) and was able to work on a larger butterfly piece for Carole while the entire school created around me. All in all, it was a brilliant experience and totally heart-felt as we made art for someone else, for a reason, as one's creative spirit was dedicated to a greater whole. It was such an honor and really fun. Kids are so interesting, silly, wired, weird, cute, honest, and open to the collaborative experience of creating 600 butterflies.



To see photos of our 600 butterflies, learn about *Drawing on Earth* and how you can get us to your school or community, please visit:
www.drawingonearth.org/600-butterflies





Notes from the Field

The Process of Engaging

by Roselle P. O'Brien, LMHC, REAT, ICAT

Autumn in New England is awakening. Uppermost leaves are fading to gold, too soon for the umber and scarlet. Their glory will peak come October, a final gift before the blanketing hush of snow. I am aware, more than ever, of the interplay between self and world. I worry about my clients who are living with environmental illnesses, knowing the temperatures will drop as we turn away from summer and the beach to fall and the harvest. Some sleep in cars, unable to find shelter they can tolerate. Others suffer with housing in apartments, homes, and buildings whose internal and external materials—the walls, flooring, carpets, shared areas, heating systems—bring about endless reactions involving all organ systems that leave them physically, cognitively, and emotionally compromised, often totally disabled. They have nowhere else to go.

I work with individuals who have chronic environmental illnesses: Mast Cell Activation Syndrome (MCAS), Multiple Chemical Sensitivity (MCS), Mastocytosis, mast cell and mast cell activation related disorders. These are people who, because of their chronic illness and the severity of their symptoms and reactions, are not always able to manage traditional face-to-face therapy. Our culture of healing often limits and can be itself a barrier to accessing care. I offer options, therapeutic alternatives: telephone, email, virtual, instant messaging, as well as face-to-face and combinations.

The process of engaging in Creative Arts Therapy through these alternative routes of access constantly challenges me to adapt my thinking and my approach, to not only channel them through these different avenues that influence the form, flavor, and essence of the therapy, but also to reinterpret my personal understanding of systems in relation to our natural environment. This shifting of insight brought into the therapy feeds our understanding of self in relation to a world that holds and sustains us. We are creatures of relationship, and this one most significant relationship of self with environment, more frequently than not, is overlooked and under-explored.

Man's impact on the environment, as well as our relationship with the environment, is a convoluted exchange of need and dominion. People who live with environmental illnesses can feel as if the world has turned on them. They struggle under the weight of multiple layers of abandonment, rejection, and loss of hope.

Examining life systems through the lens of complexity science gives rise to the question: how can we make any predictions about behavior if we ignore the essential initial condition of the natural

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environment within which we co-exist? Complexity science teaches us that life systems are highly intricate and ever-changing, and that “any ignorance of the initial conditions of a life system make any predictions impossible,” (Luhman & Boje 2001). Life systems impact and interact with each other in myriad ways, and each exchange creates, influences, and destroys. These interactions that deconstruct and reconstruct are conversations. The study of discourse—of conversations—and how we make meaning through language is profoundly influential in understanding what it means to reach and connect, especially through the creative arts.

Words, images, scents, the experience of the tactile, movement and motion, the sound within a sound. The day-to-day of human life, of being alive, is an interplay of ecosystems at the micro and macro levels. Individuals with environmental illnesses have internal, physical ecosystems that have been damaged and broken. Their ability to participate in all levels of exchange has become profoundly limited and impaired. Expanding our understanding of the ingredients of discourse, the ways through which we communicate, and the languages of the disciplines enables us as artists, clinicians, and practitioners to move through murky waters to places of contact and connection.

The intersection of ecopsychology and Creative Arts Therapy provides a meeting ground and an opportunity to directly consider the role of the natural environment in our lives, our illnesses, and in healing. We are part of a culture that emphasizes a construct within which humans exist as independent and self-contained, separate from the natural environment, and impervious to the consequences of their behaviors. Sarah A. Conn, PhD, in the book *Ecopsychology: Restoring the Earth, Healing the Mind*, writes, “Because we experience the self as separate from the Earth, we feel either overwhelmed by or removed from what we learn about environmental deterioration; we become helpless or indifferent in the face of it, and unable to respond except with numbness and denial,” (Roszak et al 1995). This numbness and denial is carried over into our responses to the people who are living with the effects of environmental deterioration and the accompanying illnesses that are the direct consequences of human behaviors.

The American Medical Association continues to deny that environmental illnesses, such as MCS, exist, insisting they are at best mental illnesses. The majority of doctors are not trained to recognize, diagnose, or treat environmental illnesses and mast cell related disorders, leaving individuals without appropriate care or supports. Conn offers in her essay an apt description of the position of mainstream psychology in regard to MCS and environmental illness, “we tend to address personal problems, or sometimes social, economic, or political issues, without much attention to how they are interrelated or affected by the larger context... We have, in short, cut ourselves off from our connection to the

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Earth so thoroughly in our epistemology and our psychology that even though we are “bleeding at the roots,” we neither understand the problem nor know what we can do about it,” (Roszak et al 1995).

The work I share with my clients inevitably and fundamentally is about the relationship of self and environment. I consciously offer them doorways to walk through, thresholds to cross, mirrors to which they can turn or turn away. Most poignant is my awareness of companionship. Environmental illnesses are isolating conditions of separation filled with loss and death: the death of dreams, futures, friendships; the loss of a familiar life in the middle of living it; all the ways we measure and value our worth no longer applicable. Avoidance, sadly, is a medical necessity for individuals living with environmental illnesses. Avoidance is a bleak landscape with the fact of chemical injury a seemingly insurmountable obstacle: they must avoid exposure to the chemicals and substances to which they react—on themselves, on others, and in the environment. Every day I am challenged to reach and connect with individuals who, because of their chronic illness, must avoid people, places, and contact.

The creative arts are places and avenues that reach beyond the imposed limitations of chronic illness to connect, sustain, and nurture. Through the process of engaging in Creative Arts Therapy, we are able to hold, give, and share in moments of witness. Whether it’s music, words, movement, the soft silk of dry plaster on your hands, each individual creates an installation and invites others to join them, to see through their eyes, to feel and know. Expanding our awareness, our invitation, to include our relationship with the natural environment allows us to acknowledge the positive aspects of our relationship with the earth, our need for sustenance and comfort, the solace we find in nature, while making real the burden of our behaviors. The power of the arts to heal is tremendous. Through music, the natural environment, writing, drama, the visual arts, we are able to own and feel the depths of pain and loss, outrage, separation, the joy of the morning, the hope for tomorrow. The creative arts in therapy gives voice to the unutterable, helps us embrace what we cannot change and through its touch shows us everything we can, everything we are.

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Book Reviews



The Use of the Creative Therapies in Treating Depression, by Stephanie L. Brooke and Charles E. Myers—Reviewed by Cherith Pedersen ■ *Becoming an Art Therapist: Enabling Growth, Change, and Action for Emerging Students in the Field*, by Maxine Borowsky Junge and Kim Newall—Reviewed by Judson Davis, PhD ■ *Attunement in Expressive Arts Therapy: Toward an Understanding of Embodied Empathy*, by Mitchell Kossak, PhD, LMHC, REAT—Reviewed by Tawnya D. Smith



Book Reviews

The Use of the Creative Therapies in Treating Depression

by Stephanie L. Brooke and Charles E. Myers (Eds.)

Reviewed by Cherith Pedersen

This is simply a refreshing look at ways to understand depression from a creative perspective. As a mental illness, depression is one of the most prevalent. The practitioner can rely on this edition to provide a comprehensive source of inspiring approaches including a chapter on best ethical practices. All of the creative arts therapies are represented here, including Equine and Animal-assisted therapy. This book redirects our ideas and causes us to rethink depression. It raises our awareness of the message beyond the diagnosis. How does depression sit in our bodies, kinesphere, or even present itself as themes through the arts? A common thread spins throughout: creative modalities provide a tangible yet contemplative process for clients to honor their efforts toward transforming their illness and reinforce behavioral changes. Here are a few highlights:

In the chapter featuring the Expressive Therapy Continuum (ETC), an interesting point is made of how studies in Art therapy usually fail to demonstrate the effectiveness of this intervention on altering moods. ETC is suggested as an effective method for examining the very diverse array of causes and effects of depression. As a framework it is also meant to act as a helpful theoretical structure for explaining client interactions with the art media.

In another chapter we meet Ashley whose CBT depression treatment is enhanced by the use of Art-making. Here the verbal and visual work hand-in-hand to help keep a record of her perceptions and progress on a new path toward change. Art-making is said to allow teens to be less guarded and stimulate mirror neurons, thereby giving cues to the therapist regarding the emotional states of the client.

In Annie Heiderscheit's use of music therapy she speaks of the unique benefits of music to provide a means of expression at a time when feelings and emotions may be fragmented and inaccessible to language. The use of guided imagery and music was found to markedly decrease standard measures of depression in adults in addictions treatment. In one instance, songwriting was said to even act as a container for feelings and lend to a sense of mastery and success.

In a dance movement therapy (DMT) approach, we learn that depression is clearly a condition that takes residence in the body and causes a disconnection from an enlivened sense of well-being. This body centered approach is a direct route for intervention which gives a wealth of opportunities for healing to be a gentle and gradual process for attending to both the emotional and somatic experi-

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Book Reviews

ence of the individual.

The process of using drama therapy as a depression intervention allowed one therapist to challenge the focus of drama therapy on “only doing.” He abandoned the continuous enactment during treatment which seemingly only perpetuated the problem and led to discharge lacking insight, for the use of simple repetitive movements and little verbalization. Cosmin Gheorghe believes this makes space for meta-communication in treatment.

The *Blazing your own trail* group provides creative art, masks, yoga, and journaling followed by partnering with horses to transform the symptoms of adolescent depression. This equine-facilitated therapy helps youth to have their internal states mirrored back to them by horses. It is especially beneficial to clients experiencing stuck-ness with the traditional office experience.

This book is definitely one for your collection, whether you are seeking inspiration, alternative interventions, or hoping to bring a burst of creativity to your own stuck areas of treatment for depression.



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Book Reviews

Becoming an Art Therapist: Enabling Growth, Change, and Action for Emerging Students in the Field

by Maxine Borowsky Junge & Kim Newall

Reviewed by Judson Davis, PhD

Maxine Junge and Kim Newall have pooled their insights and experiences into the writing of a unique and ultimately inspiring book that deals with the immense challenges inherent in the process (as the title aptly states) of *Becoming an Art Therapist*. The focus of this work is the ongoing journey of discovery - with its emotional burdens, economic demands, academic requirements, creative inspirations, and career uncertainties - that the art therapy student inevitably encounters. This journey also involves (if a given graduate program is truly effective) periods of deep personal growth that induce a search for identity and personal meaning, which in turn may result in periods of intense loneliness and the questioning of oneself and one's chosen vocation.

In response to these sometimes disheartening realities, and in an effort to strengthen the resolve of those who wish to pursue this potentially rewarding profession, the authors engage in a prolonged dialogical exchange in which both Junge (as teacher and mentor) and Newall (as student and practitioner-in-training) articulate their own experiences and perspectives. This provides the reader with the tremendous advantage of receiving insight from both an accomplished and highly respected therapist and a sensitive and articulate student who is experiencing this process for the first time. The book is further accentuated by a chapter in which graduate students reflect upon their various experiences and role models, as well as a chapter in which leading art therapists write personal statements of encouragement and support to the present and future generations of art therapy practitioners. The book also includes a section that outlines recommended literature in the field along with basic texts for the student.

In reading and reviewing this work, I was struck by just how useful such a resource would have been in my own related graduate studies, and in this sense (and many others) the authors have accomplished their mission. Although at times the underlying emphasis reveals itself as heavily weighted toward the most challenging and emotionally charged issues, and although I feel that a greater emphasis on the enriching and creative aspects of art therapy would have resulted in greater balance, this book nonetheless stands as an extremely informative and useful guide to not only the student and future practitioner but to all who are already working in the field. We are reminded by the authors on many occasions that this journey of discovery continues unabated throughout the course of one's involvement in the field, and that the need to address one's own shadow and other inner processes is very much a part of the endless learning curve that is inherent in the practice of psychotherapy. The reader is also reminded that one must remain open and genuinely receptive to

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Book Reviews

the often surprising and at times utterly mysterious processes that can arise when the psyche engages an artistic expression or symbolic image. This is the realm of the deeply spiritual, a domain in which both the art therapist and the client encounter the forces of healing and atonement. And it is in this sacred domain that both find the potential for redemption and renewal, a process that is beautifully articulated by Newall in the following passage:

Healing and art have always gone hand in hand for me; since I was a child, my creative spirit found its companionship in the non-human and in the inner world. Images were and are most intimate to me and the Divine communicates to me through the silent space of making something as I listen deeply for the next instruction. Making art is a communion with something at the same bigger than the self and essentially Self, (p. 4).

This quality of deep communion—whether it occurs with a particular image or with a given client—is ultimately the sustaining feature that provides the necessary sense of determination and purpose required in the long and challenging process of becoming an art therapist. The authors and the book's other contributors have done a great service to their fellow and future practitioners with this work, and no doubt *Becoming an Art Therapist* will continue to serve as an informative and inspiring resource for many years to come.





**IMAGINATION IN ACTION:
Movement Basis of Artistic
Expression**

A Weekend with Shaun McNiff
January 30-31, 2016

Expressive Arts Florida Institute welcomes Shaun McNiff, PhD to Sarasota in January for a second regional IEATA co-sponsored event.

[**Click here for more details!**](#)





Book Reviews

Attunement in Expressive Arts Therapy: Toward an Understanding of Embodied Empathy

by Mitchell Kossak, PhD, LMHC, REAT

Reviewed by Tawnya D. Smith

Mitchell Kossak has written a book that elaborates and expands upon his dissertation research, as it includes insights from additional studies and draws upon his experience working with both clients and expressive arts therapy students. While this book is grounded in research and practice, it is written in an accessible format that includes narratives from the field. Kossak provides insights into attunement and misattunement as they are experienced in therapeutic situations and in everyday life.

In the first chapter, Kossak orients the reader by providing an introduction to aspects and benefits of expressive arts therapy as a means to promote health and wellness. Specifically, he demonstrates how the arts provide a body-based process that facilitates both shifts in awareness or consciousness, and “deeply shared experience(s) of intersubjective connectivity.” The second chapter provides theoretical underpinnings that support an understanding of “embodied creative awareness, empathy, play, spontaneity, flow and peak experiences.” While the first half of the chapter is largely theoretical, it is interspersed with practical examples that illustrate key concepts. The second half of the chapter includes field notes from a research study, a poem, and a table of the phases of engagement (ten aspects along with important characteristics, properties, and features of each phase) that all work to illuminate the concept of embodied creative intelligence.

The third chapter focuses primarily upon the benefits of improvisation as a means to “respond to, and influence our life.” Kossak explains how engaging in improvisation is a type of rehearsal that prepared us to attend to unpredictability in both life and nature. Staying with moments of misattunement or confusion in improvisations helps to cultivate trust in embodied creative intelligence to carry through and deliver new meanings and possibilities. Chapter four connects research findings related to rhythm, entrainment, resonance, interpersonal attunement, and mirror neurons as they apply to individual experience. Here Kossak explores the connection between the expressive arts and both altered states of consciousness and collective rhythmical resonance as experienced within groups. Chapter five provides a very practical look at attunement in individual, group, and community trauma through powerful examples and case studies. The final chapter focuses upon the importance of individuals’ and therapists’ tuning in to themselves, to their own improvisational art processes, to the present moment, and to the world around them.

Kossak writes from a musical/performing arts perspective, providing a view into the expressive arts that is mindful of how expressive arts processes occur in time. According to Kossak, mo-

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Book Reviews

ments of attunement and misattunement are dynamic and changing, even if they are typically experienced in timeless awareness. This book offers the expressive therapy community a new way of looking at arts processes as they flow in and out of chaos, allowing participants to benefit from liminal spaces and the unique awarenesses that can be discovered there. While many other writings in the field provide vital visual and spatial perspectives, this musical or performing arts perspective illuminates key aspects of expressive arts practice. This new perspective can assist individuals, therapists, and educators to understand better the deep listening required for tuning in to the self and others.

The Use of the Creative Therapies in Treating Depression,

Stephanie L. Brooke and Charles Edwin Myers (Editors)

Publisher: Charles C. Thomas Pub. Ltd. (May 1, 2015)

ISBN-10: 0398081484

ISBN-13: 978-0398081485

Becoming an Art Therapist: Enabling Growth, Change, and Action for Emerging Students in the Field,

Maxine Borowsky Junge and Kim Newall

Publisher: Charles C. Thomas Pub. Ltd. (April 29, 2015)

ISBN-10: 03980900734

ISBN-13: 978-0398090739

Attunement in Expressive Arts Therapy: Towards an Understanding of Embodied Empathy,

Mitchell Kossak

Publisher: Charles C. Thomas Pub. Ltd. (February 20, 2015)

ISBN-10: 0398081360

ISBN-13: 978-0398081362



Call for Asian Voices in Expressive Arts: Theory and Practice

I am collecting submissions for a book on Asian Voices in Expressive Arts from writers who are Asian or part of the Asian Diaspora. If you have a case study, education program, or theoretical model, you are invited to submit a chapter (word documents preferred) by March 1, 2016 to Dr. Mukti Khanna at:

expresspeace@gmail.com

If you are of Asian origin, please make a submission to this evolving project.

I hope to meet many of you during the Hong Kong conference!

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The expressive arts combine the visual arts, movement, drama, music, writing, and other creative processes to foster deep personal growth and community development. IEATA encourages an evolving multimodal approach within psychology, organizational development, community arts, and education. By integrating the arts processes and allowing one to flow into another, we gain access to our inner resources for healing, clarity, illumination, and creativity.



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In Honor of Xochipilli, Goddess of Flowers;
Archetypes and Symbols of the Feminine
and Multimodal Expressive Arts - June 20 to 30, 2016
in Guanajuato, Mexico

We will explore Expressive Arts processes that are aspects of traditional Mexican Popular Art practices and rituals. We are particularly interested in processes and practices that are informed by feminine symbols, for example, expressive work with clay as traditionally practiced by Mexican women. We will also engage in Mexican artisanal bread making as dough provides the material for expression, sculpting, and forming pieces that are also transformed in the womb-oven. We work multimodally, reflecting in writing, voices, movement, improvisation, and other forms.

Contact:

www.elcolectivo.diasporacitizen.com
dreamsandpsychotherapy@gmail.com
404-798-1061



**FALL 2015 EXPRESSIVE ARTS RETREATS
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jenaleake.com





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 Dive In to Expressive Arts, November 12-15 & April 7-10
 Expressive Arts for Body, Mind, Spirit, January 7-10
 Foundations of Expressive Arts, January 14-17
 Expressive Arts in the World, April 14-17

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The International Expressive Arts Therapy Association (IEATA), a non-profit, professional organization, was founded in 1994 to encourage the creative spirit. Our inclusive, culturally diverse organization supports expressive arts therapists, artists, educators, consultants and others using integrative, multimodal arts processes for personal and community growth and transformation.



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Join us for these exciting offerings!

Tamalpa Experience 1-Day Workshop

w/ Maria Luisa Diaz de Leon

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w/ Elisabeth Osgood-Campbell

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More information coming soon!

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tamalpa.org/calendar

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Expressive Arts Unite! Bringing Together the Tribe

The road to licensure in the healing arts field can be long and treacherous. Thankfully, having supportive folks around you to share the experience can make the journey more bearable.

With this in mind, *Expressive Arts Unite!* was created as a monthly gathering in San Jose, California, to allow early-career Expressive Arts Therapists to share resources, engage in art experimentations, and find solidarity in the rewards and challenges of doing this amazing work.

We invite everyone to join our group on Facebook to find out more about upcoming events and activities: Expressive Arts Unite Facebook Group!

You can also email us here:
expressivearts.ps@gmail.com

And last but not least, here is a very exciting link to : The Expressive Arts Unite Blog!

Our next meeting will be held on Sunday, September 20th. We hope you'll come and get creative with us—after all, we're in this together.

Leyla Eraslan
leyla.a.eraslan@gmail.com
(blog) <https://expressiveartsunite.wordpress.com>



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International Expressive Arts Therapy Association

Newsletter Submission Guidelines:

Deadline for Submissions:

Edition 1:
March 1st

Edition 2:
September 1st

Email Submissions to:
publications@ieata.org

We accept submissions in multiple categories

Ask about advertising with IEATA

The Newsletter is a forum for IEATA professional, student, and supporting members to connect, exchange ideas, network, and stay current on the latest developments in the field of Expressive Arts. It is published bi-annually by the IEATA Publications Committee. Submissions are welcome from any current IEATA member and from those in the larger expressive arts community upon committee approval.

The current Publications Co-Chairs are Judson Davis and Claire Polansky. They can be reached by email at: publications@ieata.org

Creative Contributions:

We welcome artistic contributions in a single or multiple modalities that inform or depict expressive arts work.

All creative contributions must be submitted with a title, brief description, and short author bio. Please include your name, credentials, professional title, and where or with whom you work. Title, descriptions, and bio must be submitted in English or in both English and a second language, if preferred.

Visual artwork: must be submitted in digital format (jpg, png, gif)

Audio or Video: must submit a link or full URL for online access

Poetry and Narrative: must be submitted as a Word (.doc) document

EMAIL SUBMISSIONS TO: publications@ieata.org

Please state in your subject line:

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Do not submit discs or hardcopies

Editorial Contributions:

We welcome articles and editorial contributions concerning
(continued)



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International Expressive Arts Therapy Association

Submission Guidelines

(continued)

Deadline for
Submissions:

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March 1st

Edition 2:
September 1st

Email
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Editorial
Contributions:

Notes from the
Field

Student News,
Views, & Muse

Professional
Exchange

IEATA
Committee
Reports

Book
Reviews

expressive arts issues and developments, and IEATA committee reports.

Contributions must be submitted as Word (.doc) documents and are limited to 3,000 words per article. Multi-media contributions are encouraged. Visual artwork must be submitted in digital format (jpg, png, gif). Audio or video that can be accessed online must be submitted by forwarding the link or full URL. All written submissions must be in English, with the exception of the Ripening Seeds column (see below.)

Submissions are subject to editing for length and content at the Editors' discretion. Contributors must notify the Editors if a contribution has also been submitted to another publication.

Notes from the Field:

Reflections or commentaries concerning the process of engaging in the Expressive Arts from the viewpoint of student, artist, intern, supervisor, consultant, educator, therapist, activist, client, etc.

Student News, Views, & Muse:

Reflections or commentaries concerning issues, views, and the perspectives of those currently studying to become Expressive Arts therapists, artists, educators, and consultants.

Professional Exchange:

Professional reflections or commentaries concerning new approaches, certification, professional development, trends, historical reflections, ethics, and other developing issues from practicing Expressive Arts therapists, artists, educators, and consultants.

IEATA Committee Reports:

Communications from the ECCs and IEATA Co-Chairs concerning new developments and the ongoing work of each committee.

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Submission Guidelines

(continued)

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Edition 2:
September 1st

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No discs or
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P.O. Box
320399
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Payment must
be received
prior to
publication!

Book Reviews:

Short (500 word) reviews of new books related to expressive arts or related topics that provide both descriptive and critical commentary concerning the relevance of the book to expressive arts practices. Please contact the Publications Co-Chairs if you are interested in writing or recommending a new book for review.

Ripening Seeds:

The Ripening Seeds column highlights different approaches to expressive arts as depicted by those nested within particular cultures or regions of the world. The Ripening Seeds contributions have spanned the continental Americas and Asia, and each column has been shared in the author's mother tongue as well as in English. Kate Donohue, the editor of Ripening Seeds, hopes to include more perspectives from around the world in order to promote intercultural understandings. Please contact Kate at: kate@kate-donohue.com to discuss your ideas and your interest in sharing your voice in this important dialogue among IEATA members.

REMEMBER: email submissions to publications@ieata.org and state: "IEATA NEWSLETTER SUBMISSION," in the subject line.
Do not submit discs or hard copies, please!

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E-News Submissions

The IEATA E-News is a forum designed to promote connections within the expressive arts community and to share news and upcoming events. The March and September E-News will be sent as Announcements in conjunction with the Newsletter. The June and December E-News will be distributed as the E-News, via email.

Submission Deadlines:

- March 1st (in conjunction with Newsletter, Ed. 1)
- June 1st
- September 1st (in conjunction with Newsletter, Ed. 2)
- December 1st

Email submissions to:

publications@ieata.org

Please state: "IEATA E-NEWS SUBMISSION, " in your subject line.

NO DISCS OR HARD COPIES
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Contribution Areas:

Regional Group News; Committee News; Entertainment News; Career News; Professional Development News; other news.

Announcements:

Limited to 100 words (including links) and may be edited for clarity and placement purposes. Visual, audio, and video content will not be published but may be embedded as a link in the text of the message. Please include the full link or URL. Some submissions may be redirected to the website bulletin board, the MemberClicks forum, or the IEATA Newsletter as appropriate.





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International Expressive Arts Therapy Association

Mission Statement

The International Expressive Arts Therapy Association (IEATA) exists to support the professional use of integrative, multimodal arts processes for personal and community transformation. Expressive Arts are those activities in which creative expression fosters psychological, physical, and spiritual wellness. We strive to establish recognition and growth of the field of expressive arts. We provide a global forum for professional dialogue and promote guiding principles for professional practice among expressive artists, educators, consultants, and therapists.

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The REACE designation includes expressive arts consultants and educators who use the expressive arts in a broad range of approaches. The REACE candidate may have formal training or acquired experience through work situations. The applicant chooses one of two tracks that best fits his/her education and experience. [LEARN MORE...](#)

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