

# ENVISAGE

The Canadian Art Therapy Association Online Magazine Volume 2, Issue 3



## BEYOND WORDS

>> **Poetic connections** to land, senses, loves, and losses. >> **Moving pictures, sounds, metaphors:** Transforming life narratives and self-identities.

ENVISAGE FALL 2019

*Showcasing the  
visions, insights, and  
innovations of art  
therapists in Canada  
and beyond.*





Meditative words and fluttering poetry on the gratitude flags at The Royal Ottawa Mental Health Centre. Read more about the Gratitude Graffiti project by Taylor Bourassa on p. 30.

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### COVER ART: DIVE WITHIN



**Savina Ioannou**  
BFA, DTATI Cand.  
Toronto, ON

*Dive Within*  
Acrylic paint skins, oil  
pastels, ink and pencil  
crayon on raw canvas.

Savina is a  
multidisciplinary  
artists and art  
therapist in training.

# President's Message



**Amanda Gee**  
BFA, DTATI, RCAT, RP  
Interim President  
Toronto, ON

Dear CATA-ACAT members and friends,

Hello again and happy fall! Fall is my favourite time of the year. The weather gets cooler and fresher, there is a crispness in the air, the trees change colour, and the leaves crunch underfoot. I was a student for such a long time that I still think of the fall as a time of new beginnings, a time to learn and grow, a time to make new connections.

Another favourite part of fall is the Canadian Art Therapy Association annual conference. This year's conference, *Weaving Community Through Creative Expression*, will take place in Calgary, Alberta at the Southern Alberta Institute of Technology from October 25<sup>th</sup> to the 27<sup>th</sup>. A huge thank you to the conference chair Dorothy MacKintosh and the conference committee for all of their work in planning this. I am excited to attend, and hope to see you there!

As we head towards the annual conference, I want to put out an extra big thank you to all of our incredible, dedicated volunteers who organize our conferences, put together this magazine, run our social media, sit on committees, to the board of directors, and to our administrator Samuel Stevenson. All of your hard work keeps CATA-ACAT running, and we couldn't do it without you.

I will leave you with some recent artwork. As the summer ended I found myself drawing and painting more flowers and greenery. Holding to these last days of heat, flowers, and vibrant beauty, creating memories to carry me through the long winter to come. Thankfully we have had a warm start to the fall in this part of the country so I haven't had to say goodbye too soon. ●



# Editor's Note



**Patricia Ki** RCAT,  
RSW, PhD Cand.  
Editor/Designer  
Toronto, ON

Over the past summer I attempted in learning to write poetry. I was thinking about how many people I have met hold tremendous knowledge about themselves, particular ways of life, and the world, but their knowledge is not often recognized as legitimate because it is not spoken or written in the particular language structure of academia. I was thinking that poetry may be a way to resist or subvert this mould of presenting knowledge as set out by the academia, which can be understood in many ways as a colonial, neoliberal construct. Perhaps poetry can be a creative, accessible, inclusive, and decolonizing way to facilitate the expressions and sharing of knowledge. I began to meet regularly with a professor from my program who is also an artist and a poet. She teaches me that poetry is about the positioning of words in a sentence, words on a page, and breaks between lines. She teaches me that *poetry is about breath*. I learn to breathe with the line breaks in my daily commute on subway trains. At the same time, a dear friend and I began having enthusiastic conversations about collective art practices, perhaps altered book workshops with other friends at the university, perhaps proposing experiential activities for our program's annual conference.

And then in the middle of summer, on one of the hottest, brightest days, my friend was taken away from a close-knit circle of us. And then there were no words.

Perhaps by coincidence, perhaps by purposes predetermined in the universe long ago, we received many pieces of poetry

for this issue of *Envisage*. Personally, this brings me much comfort. Working on this issue reminds me that the breath continues, extending beyond words.

It reminds me of how grateful I am to be a part of this community of art therapists. While Claudia McKnight, Theresa Zip, and Lucille Proulx share poetic reflections on love, losses, and connections to nature, Emmanuelle Cesari explores the therapeutic potentials of phonic writing as a way of self-expression. Lin Liu brings to us her deeply transformative, process-oriented work, which extends beyond the two-dimensional page by inviting readers to view the videos of her painting process and the unfolding of imageries. Jan Joubert makes a different creative connection to film by using screenwriting techniques from *The Journey of the Hero* in art therapy. Dr. Chioma Anah reminds us of the impacts that words do have especially in our current political climate, and to be mindful, grounded, and specific in the terminologies we use in social justice advocacy. Finally, we come full circle with Taylor Bourassa and Masha Gruntovskaya of the Acorn Arts Project, who build community through carving out inclusive spaces for all kinds of creative expressions and ways of being.

Time and again this community reminds me that creativity breathes life. It allows us to continue journeying on, make connections with each other and our changing world, and support each other to flourish from where we are. ●

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## CALL FOR CONTRIBUTORS: *ENVISAGE* WINTER 2020

*Envisage* is published online three times a year, coordinated by a team of dedicated CATA volunteers, with rich and engaging contributions from the Canadian and international art therapy community. The magazine is not only a vibrant platform for art therapists to be recognized for their work and learn from each others' diverse practices, it is also a valuable tool to promote the innovative work of art therapists in other professional fields and communities. For submission guidelines and back issues please visit: <https://www.canadianarttherapy.org/online-magazine/>

**We are seeking articles and artwork for the Winter 2020 issue,** scheduled to be published in February. Please follow the guidelines below.

We welcome contributions on (but not limited to) the following topics:

- Articles on art therapy programs or projects
- Reflections on art therapy theories, approaches, practice experience, therapists' own art-making process
- Book reviews
- Artwork and poetry
- News from CATA committees, art therapy schools, and affiliated organizations
- **Have a great project to share but no time to write?** We'd love to learn more about your work and interview you!

### **For Articles / Written Work:**

- Maximum 1500 words
- Submissions in French are welcome!
- Please send files in Word format (avoid footnotes and PDFs)

### **For Artwork:**

- Please send images in JPEG format
- Please include a short statement with the artwork
- Please ensure that the files are clearly labelled with the titles of the artwork

### **Photography:**

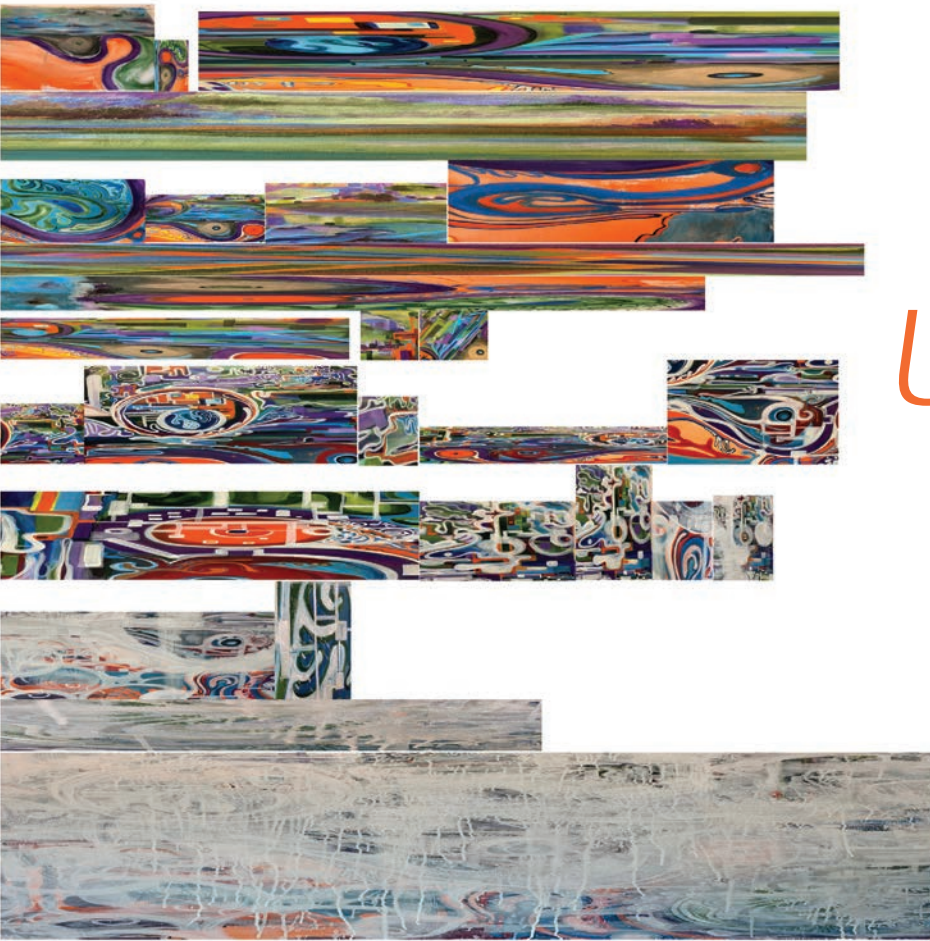
We're always looking for images to accompany articles (e.g. abstract, texture, landscapes, weather, bokeh, etc.). Send us your photos in JPEG format, when they're used you'll be fully credited as contributor.

### **For All Submissions:**

Please send a photo of you, along with your credentials (as you'd like to be recognized), and where you're located.

### **SUBMISSION DEADLINE: January 10, 2020**

Please email [magazine@canadianarttherapy.org](mailto:magazine@canadianarttherapy.org)



# UNFOLDING

BY LIN LIU

This image was made from photos of my art making process during my summer residency at the University of Regina. I filmed myself during the entire process, and took images and notes from my day-to-day work. I wanted to observe myself from a third space.

*Unfolding* is a record of my moment-to-moment conversation, both internally and externally. It began with a stunning view of the sky before a storm when I was driving on the highway. I felt a mixture of awe at the beautiful scene and sadness at the same time.

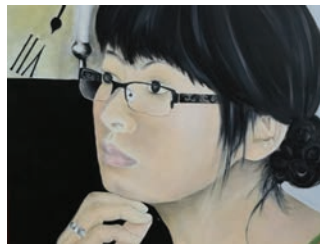
While I painted, the sky started to develop into the peaceful lake and bushes that I was looking for. The image continued to evolve while my body and mind were unified. I was very deep in my own process of doing art. Most of the time, I felt the images and the colour choices came to me unconsciously. I sensed that there were many factors that influence the art-making process. My mind was affected by my body movement and colour choices. When I made a lot of large body movements, I felt a sense of freedom and relief. Conversely, I also felt restriction and tension. The colour choices were also influencing my moods. Again, every day there were many changes in the studio space which affected both me and the art.

I did not have any plan on how to finish this painting. However, my goal was to bring the painting back to emptiness again. During this process, I was unfolding my inner mind. I wanted to let go of desire and attachment, but I was not able to. I grew to like my own painting and I could not let it go. The layers and layers of different colors and images were like my past, present and future. Still, I used white paint to cover line to line, and area to area. It felt like a geyser from my body covering the painting. I had wanted my experiences to become simple and easy again, yet I see that they can never again be like beginning with an empty canvas. ●

Watch the painting processes of *Unfolding*:

<https://www.youtube.com/watch?v=Jv-jp4N0z-8>

<https://www.youtube.com/watch?v=Oy1hT0FNwKU>



**Lin Liu** BFA, DVATI  
Regina, SK



# peeling layers

BY IRIT EPSTEIN



**Previous page:** *Window Pass Through*

**Top:** *Winterlude 1*

**Below:** *Winterlude 2*

I have carried on the historical narrative of my family by uprooting myself time and again from country, people, and home. This geographic uncertainty has been disruptive yet invaluable in its contribution to my creative process. Thus a vital concept in my work is the displacement from one's homeland and the experience of migration.

This series is the result of a process of observation and memory that began externally and moved inward. I examine the deconstruction and reconstruction of my identity as someone who has left her home behind to replace it with a new one. The work offsets images from the past with those of the present, as a metaphor for the evolution of one's identity. It examines the seam between the broken and the renewed, and exposes the divided identity that is unique to immigrants.



**Irit Epstein MA, MFA** has over 20 years of experience as an art therapist, working individually and in groups with children, adolescents and adults. As an artist, she has exhibited in Canada, USA, Israel, Mexico, Italy and Germany.

She obtained a master of arts degree in art therapy from New York University, NY, and a master of fine arts from the Academy of Art in Berlin, Germany. She presently lives and works in Toronto, ON. ●



# SPINNING

BY ELISABETH  
IOANNIDES

I created *Spinning* in 2014 during a period of intense soul searching, with shifting feelings, thoughts, and sensations. It was a period of uncertainty, when I did not know very well where I was “standing”.

Combining different media both soft and hard, like charcoal, clay, paint, and crayons, the image depicts two flowers, the two different sides of myself, embracing. Apart from the double flowers, there is also a double reading on the surroundings. Calm at the top, yet dark and unstable at the bottom. The flowers are hard showing the strong belief I had for myself, yet the environment is soft and not quite ready to support the rigidity of the flowers. I had to work hard with myself in order to balance the inside with the outside.



**Elisabeth Ioannides BA, PgCert, MA** is the Education Curator at the National Museum of Contemporary Art in Athens, Greece. She is also an art psychotherapist trainee. For more information about Elisabeth please visit <https://courtauld.academia.edu/ElisabethIoannides> ●





# *Cycle(s) of Life*

BY MARJORIE  
LAVOIE

*Cycle(s) of Life, 2019*

This artwork is a digital treatment of five different art installations, which is a phenomenological integration of the cycle of life, the strength of nature and the power of fertility in the process of becoming an “adult”: a mother as well as a professional.

*Cycle(s) de vie, 2019*

Cette oeuvre est un traitement numérique composé de 5 créations visuelles différentes, exprimant une intégration phénoménologique du cycle de vie, plus spécifiquement de la force de la nature et du pouvoir créatif et fertile dans le processus dynamique du devenir « adulte » ; devenir à la fois mère et professionnelle.

>>>



1. Center: *4 Seasons Mandala*, 2012, Mixed media (5"x7")

2. Top: *Musical Red-breasted American Robin*, 2019, digital photograph

Right, bottom and left: *Cosmic Egg*, 2019, Clay and fruits from a Sumac tree (1.5"x2"), installed in different contexts (digital photographs)

3. Right: in the middle of the *4 Seasons Mandala*;

4. Bottom: Inside the empty *Musical Red-breasted American Robin's nest*

5. Left: Inside a plaster belly cast

1. Centre : *Mandala des 4 saisons*, 2012, Élément d'impression, Technique mixte (5 pouces x 7 pouces)

2. En haut : *Rouge gorge musical*, 2019, Photographie numérique

À droite, en bas et à gauche : *Œuf Cosmique*, 2019, argile et fruits de Sumac (1,5 pouces x 2 pouces), installé dans différents contextes (photographies numériques)

3. À droite : au centre du *Mandala des 4 saisons*

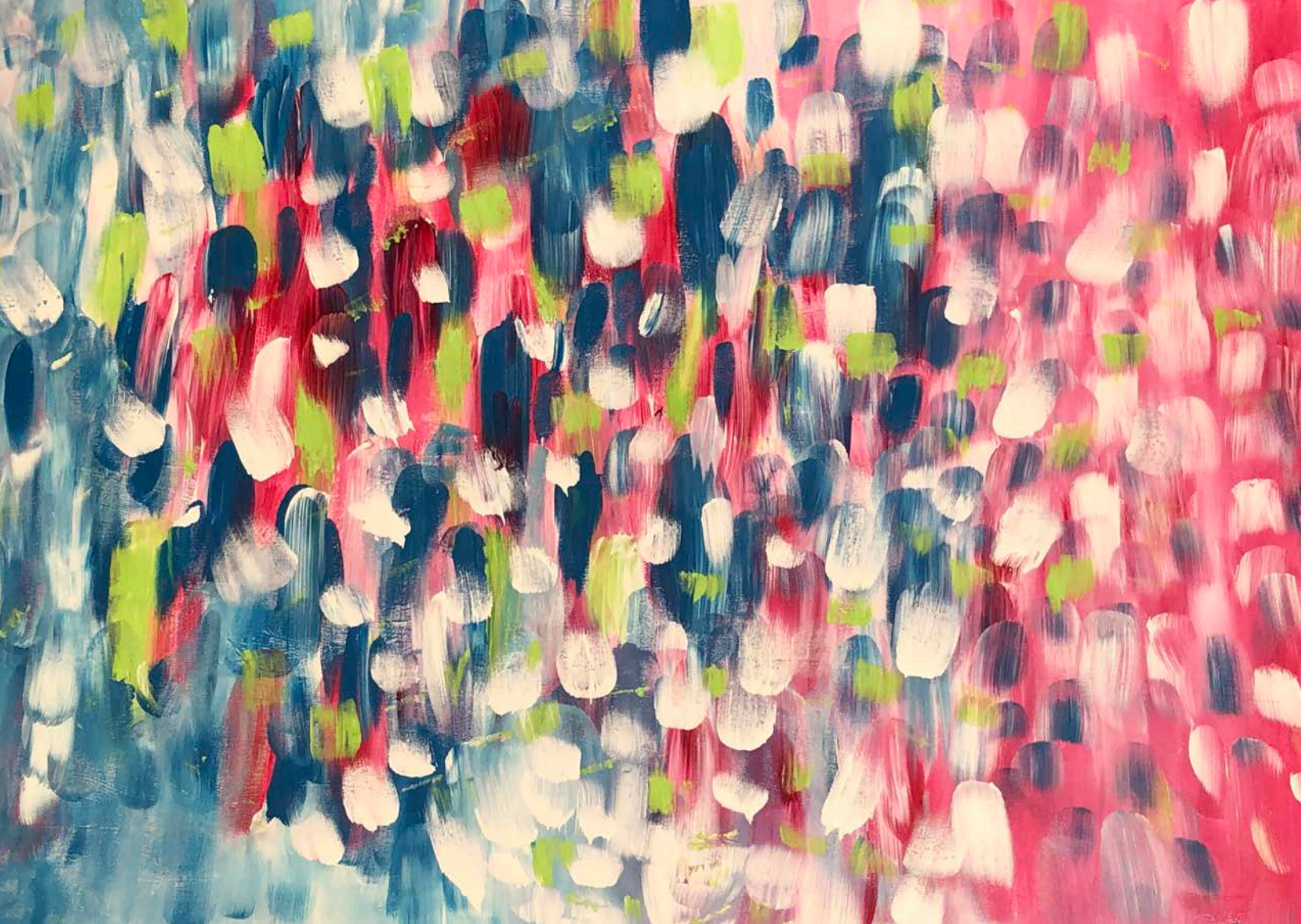
4. En bas : dans le nid vide du *Rouge gorge musical*

5. À gauche : À l'intérieur d'un ventre de grossesse en plâtre



**Marjorie Lavoie** PsyD, DVATI  
La Baie, QC

Marjorie is a psychologist, art therapist, and professor of art therapy in the Teaching and Research Unit in Human and Social Development at the University of Quebec in Abitibi-Témiscamingue, Montreal Center. ●



# Hope Arise

BY NIAMH DICKSON



**Top:** *Hope Arise*, acrylic on canvas, 24"x36"

This painting is digging deep inside of ones self to remember the strength and hope they have to move forward.

**Left:** *Out of the Ashes*, Chalk pastels and charcoal on brown paper, 30"x36"

This is the journey of burning out. We all burn out at times, in a forest fire the nutrients from the ashes restore the forest grounds and it grows again. In our lives we can burn out but when we look into the deep

ground water of our souls we can find strength to rebuild.

**Niamh Dickson** is a second year student at the Vancouver Art Therapy Institute. She is an elementary school counsellor in Bangkok, Thailand, originally from the prairies of Saskatchewan. She has traded the deep freeze cold for the humidity of South East Asia. She loves to travel, explore and most of all get to know people and cultures. Her journey as an art therapy student has been nothing but rich and full for the soul, and watching others come alive through art therapy has been a joy and meaningful experience. ●



## PEELING BACK MY LAYERS

BY LISA GIGNAC



This mask was created as a response to an individual art therapy session that I attended as an analysand at Markham Stouffville Hospital. The theme of the mask is peeling back layers of painful experiences in my life to reveal my core values. My art therapist observed that the mask is designed so that over time, when I am ready to let go of some of my anxious memories, I can literally peel off the acrylic “skins” to slowly reveal the foundation layer. I have hidden shiny pieces of metal and beads under some layers,

to represent expressions of growing appreciation and love for who I am at this moment. My core values of compassion and desire for connection with others, are symbolically represented by the bright vermilion and gold colour that I initially painted the mask. It is likely that little pieces of acrylic skins will remain stuck to the mask after I peel them off; however, the mask will be bright and hopeful at it’s foundation. I believe that this is an important visual reminder to me that although I might continue to periodically struggle with anxiety and depression, my core values are strong and I can move towards my dreams with confidence.

**Lisa Gignac** is currently a student at the Toronto Art Therapy Institute, She holds a BA in Political Science from the University of Toronto and has over 20 years of experience as a professional artist. She lives in Markham, ON.


## SUMMER BREEZE

BY SHAHIN JOHNES

This project was created using rocks of different colors and shapes to represent the visual image of the landscape, starting with darkness at the bottom to light above. A good reminder that life is about balance.

**Shahin Jones** RCC, ATR-BC is an art therapist from Victoria, BC.





## CATA-ACAT Journal Call for Submissions

# Art Therapy: Weaving Community Through Creative Expression



**Haley Toll** BFA,  
MA, CCC, RCAT,  
RP (inactive)  
Journal Editor  
St. John's NF

In 2016, Bucchiarelli proposed a transdisciplinary model to art therapy that holistically integrates a unified, flexible, and collaborative identity unique to the profession. This transcends binary perspectives of art therapy, because *transdisciplinary* (signifying above and beyond), as opposed to *interdisciplinary* (signifying between and within) can embrace “unity within diversity, collaboration within autonomy, and innovation that still honors art therapy’s historical roots” (Bucchiarelli, 2016, p. 15). Our identity as a profession may involve fluid, inclusive, client-centered, and collaborative practices to provide support and healing for people with diverse lived experiences. This is particularly the case in a globalized environment and within multicultural communities, where difference

and uniqueness must be embraced with compassion and support. This current issue seeks original research that weaves multiple threads of ideas, theories, cultural backgrounds, forms of knowledge, and collaborations between different professions to build resiliency, relationships, and a connected community.

This theme is inspired by CATA’s 40<sup>th</sup> annual Canadian Art Therapy Association conference theme: *Weaving Community Through Creative Expression*, which highlights how healing, empowerment, and creative transformations can occur when people with different forms of knowledge and life experiences work together.

In a social and politicized environment that often creates dichotomies and binaries through divisive rhetoric, we must, as creative healers, mindfully weave “our resources and knowledge together” for a more inclusive and healthier global social fabric.

**We invite authors to submit research articles on the following themes that interweave knowledge and experiences:**

- Collaborative practices between art therapists, participants, and other professions
- Trauma-informed practices and art therapy building sanctuary
- Art therapy and resilience, relationship, and community
- Transformational art therapy research
- Art therapy addressing social action and community-building
- Art therapy practices and outreach models for rural or isolated environments
- Creative arts therapies and expressive arts therapies collaborations
- Art therapy in participatory community research
- The intersections of art therapy and arts-based research
- International, transcultural art therapy, and ethno-relativism
- Art therapy within globalized and neo-liberalist environments
- Aesthetic and relational art therapy practices
- Eco-art therapy and environmental art therapy practices
- Art therapy collaborations with Arts in Medicine, Health, and Wellbeing
- Art therapy and Indigenous research and practices
- Art therapy addressing decolonization
- Bilingualism and diverse languages in art therapy
- Interdisciplinary art therapy supervision, teaching methods or research
- Art therapy informing public policy and community development
- Collaborative art therapy building inclusive environments and belongingness

**See next page for submission instructions >>>**



# Art Therapy: Weaving Community Through Creative Expression

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**SUBMISSION DEADLINE:  
JANUARY 10, 2020**

## Types of articles:

Our journal accepts diverse forms of original empirical research from our authors that are guided by our Ethical Standards of Practice, including:

**Art Therapy Research Articles:** Articles that have a clear research methodological base and theoretical orientation. Length: 2000-4000 words, including photographs.

**Art Therapy in Practice:** Practical applications and tools of art therapy practice, based in contemporary literature and a theoretical orientation. Length: 2000-3000 words, including photographs.

**Art Therapy Approaches:** Theoretical contemplations and inquiries based on historical and contemporary research Length: 2000-3000 words, including photographs.

**Soundings:** Perspectives, opinions, proposals, and artistic responses. This research must also include theoretical orientation and relevant literature. Length: 2000 words including photographs.

For more information, please see: <https://www.canadianarttherapy.org/submissions/>

## Submission Instructions:

Please submit your manuscript to the journal's editorial manager system:

<https://www.editorialmanager.com/ucat/default.aspx>

Submissions should be sent in MS Word format and be blinded for peer review. Submissions should not include headers or footers or any other types of special formatting. All parts of the manuscript should be typewritten, double-spaced, with margins of at least one inch on all sides. Number manuscript pages consecutively throughout the paper. Each article should be summarized in an abstract between 100 and 250 words. Avoid abbreviations, diagrams, and reference to the text in the abstract. References, citations, and general style of manuscripts should be prepared in accordance with the Publication Manual of the American Psychological Association, Sixth Edition (APA format).

For more information on APA formatting, see: [https://www.tandf.co.uk/journals/authors/style/reference/tf\\_APA.pdf](https://www.tandf.co.uk/journals/authors/style/reference/tf_APA.pdf)

For more information on submission guidelines, see: <https://www.tandfonline.com/action/authorSubmission?journalCode=ucat20&page=instructions>

Please note that the CATA-ACAT Journal also accepts submissions on an ongoing basis for upcoming publications. ●

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## References:

Bucciarelli, A. (2016) Art Therapy: A Transdisciplinary Approach. *Art Therapy*, 33(3), 151-155. doi: 10.1080/07421656.2016.1199246

Canadian Art Therapy Association Conference Committee (2019). Weaving community through creative expression: 40th annual Canadian Art Therapy Association conference. Retrieved August 23, 2019 from [https://www.canadianarttherapy.org/wp-content/uploads/2019/08/CATA-conference-2019-program\\_web\\_v7.pdf](https://www.canadianarttherapy.org/wp-content/uploads/2019/08/CATA-conference-2019-program_web_v7.pdf)

Artwork: *Origin* by Yamina Meriem Hemdane



## BIENVENUE À L'UQAT!

## WELCOME TO UQAT!

BY MARJORIE LAVOIE



**Marjorie Lavoie**  
PsyD, DVATI  
Professor of art  
therapy, UQAT  
La Baie, QC

Nous entamons la rentrée scolaire avec le seul programme de deuxième cycle en art-thérapie en langue française en Amérique du Nord.

*Ring in the new school year at North America's only French language graduate program in art therapy.*

L'Université du Québec en Abitibi-Témiscamingue (UQAT), qui est actuellement la seule institution universitaire en Amérique du Nord à offrir des formations de deuxième cycle en art-thérapie en français, a souligné la rentrée universitaire d'une façon bien conviviale au centre de Montréal les 24 et 25 août dernier.

Le samedi avant-midi, les nouveaux étudiants au microprogramme en art-thérapie étaient conviés à une rencontre d'information suivie d'un atelier créatif. Ce sont 38 étudiant et étudiantes qui ont ainsi pu obtenir les renseignements pertinents sur leur cursus académique de la part de la directrice des programmes en art-thérapie, Vera Heller, et eu l'opportunité de faire brièvement connaissance et de tisser leurs premiers liens, en plus d'être introduits à une activité de collage.

*University of Québec in Abitibi-Témiscamingue (UQAT), is presently the only institution in North America offering French language graduate programs in art therapy. In order to welcome students, professors and lecturers, a celebratory weekend took place on August 24<sup>th</sup> and 25<sup>th</sup> in Montreal center, where students will be attending classes. >>>*



**En haut à gauche:** SoulCollage avec des étudiantes à la maîtrise en art-thérapie.

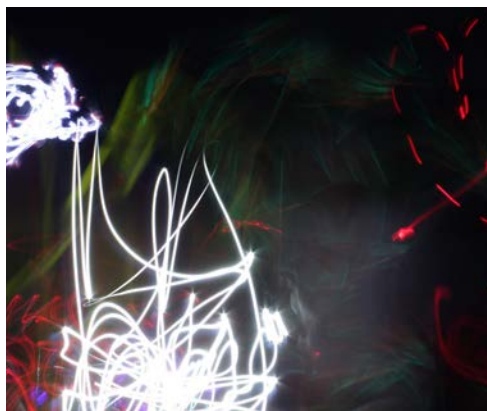
**En haut à droite:** Les nouveaux étudiants au microprogramme en art-thérapie.

**Droite:** Light painting à la journée annuelle de ressourcement des chargées de cours.

**Top left:** Soul Collage with master's students.

**Top right:** New students in the microprogram.

**Right:** Light painting at Lecturers' recharge day.



*On Saturday morning, new students from the microprogram were invited to attend an information meeting followed by a creative workshop. Thirty-eight students received important information regarding their academic courses from Vera Heller, director of the art therapy programs. After that, they had the opportunity to meet each other and connect for the first time through a collage activity.*

Le samedi après-midi, c'était au tour des dix étudiantes à la maîtrise en art-thérapie d'être introduites à leur programme de formation par une des professeurs responsables de la formation pratique, Nancy Couture. Un atelier créatif a suivi, soit une introduction sur le SoulCollage, animée par trois autres de leurs professeurs, dont Lenka Lustman, Marjorie Lavoie et Maria Riccardi, cette dernière étant formée à cette approche spécifique.

*On Saturday afternoon, it was the ten master's students' turn to gather information about their program from one of the professors responsible for practical training, Nancy Couture. A creative workshop followed, led by three other professors, including Lenka Lustman, Marjorie Lavoie and Maria Riccardi, the latter is specifically trained in SoulCollage.*

Finalement, le dimanche 25 août s'est tenu la journée annuelle de ressourcement des chargées de cours. La première heure a convié les professeurs et chargées de cours s'occupant de la supervision des stages des étudiantes en art-thérapie, puis se sont jointes à la rencontre d'autres membres du corps enseignant.

Les 16 art-thérapeute présentes, professeurs et chargées de cours à l'UQAT, ont ainsi pu échanger dans la convivialité et autour d'un repas avant de vivre une expérience créative des plus intéressantes et amusantes, un atelier sur le Light Painting, offert par l'art-thérapeute Karine Bouchard.

*Finally, on Sunday the annual lecturers' recharge day took place. The clinical supervisors in art therapy met for the first hour, then the other lecturers and professors joined the meeting to discuss other aspects of art therapy teaching. The 16 art therapists then shared a meal before experiencing a fun and interesting creative workshop in light painting, led by art therapist Karine Bouchard.*

Une fin de semaine accueillante, qui promet une rentrée académique haute en couleurs pour les programmes d'art-thérapie de l'UQAT dispensés à Montréal (QC) !

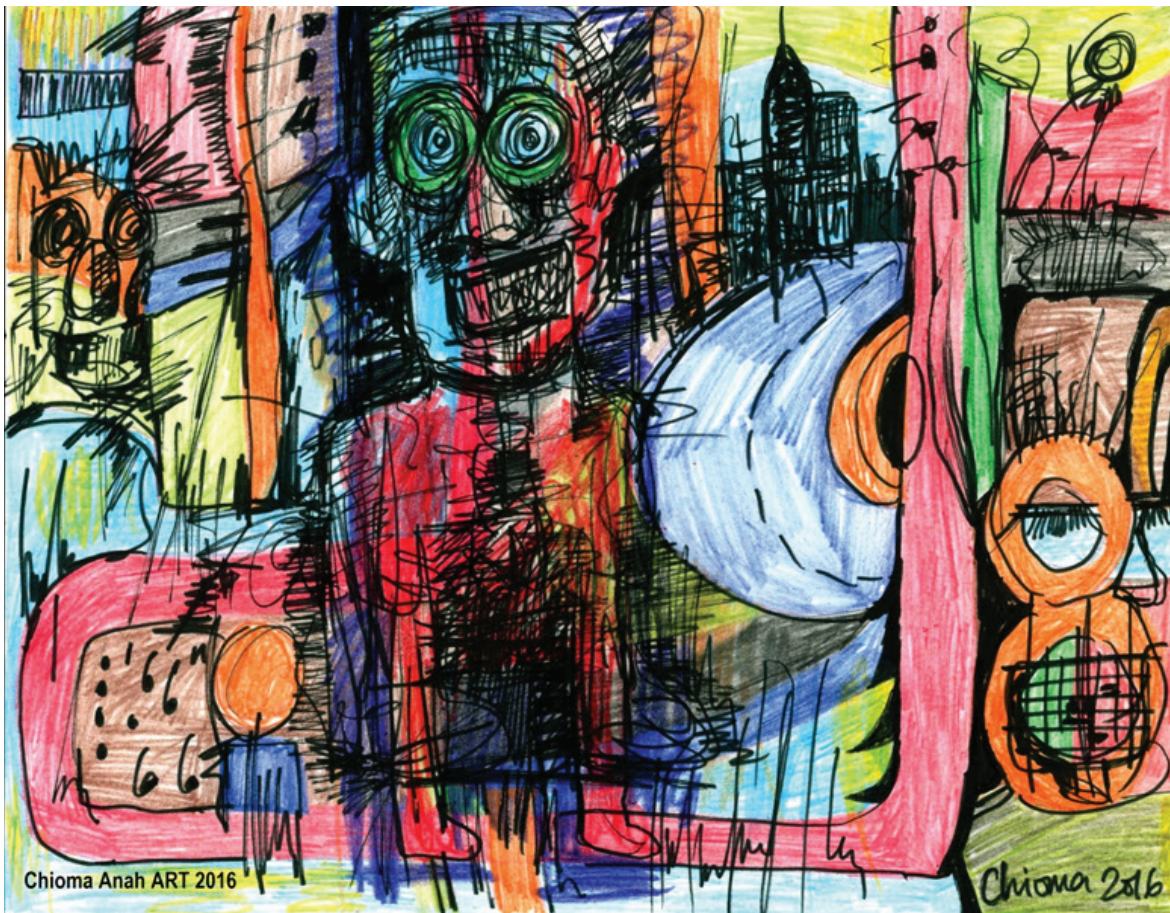
*It was definitely a welcoming weekend celebrating a colourful back-to-school for UQAT's art therapy programs in Montréal, QC! ●*

**En savoir plus sur les programmes d'art-thérapie de l'UQAT à:**

**Find out more about UQAT's art therapy programs at:**

<https://www.uqat.ca/etudes/developpement-humain-et-social/programmes-en-art-therapie/>





*Man In The Mirror II*, 2016. Mixed media on paper

## Making Space: Art and Social Justice Advocacy with Dr. Anah

# Definition of Terms: Social Justice Advocacy

BY CHIOMA ANAH



**Chioma Anah ATR,**  
LCPC-S, NCC, ACS  
Towson, MD

*Editor's note:* Making Space is an ongoing column by our guest writer Dr. Anah, who has over 15 years of counseling and art therapy experience, specifically using art as part of a healing approach and intervention to cultural and racial oppression. Her research interests are in social justice advocacy, racial microaggressions, and psychology of racism. She is a founding member and the first president of Maryland Counselors for Social Justice. Part of this article was originally posted in the Spring 2017 issue of the Maryland Counseling Association (MCA) Quarterly Newsletter, *Compass Points*.

GIVEN THE CURRENT political and social zeitgeist in the United States, and challenges to social justice issues through unjust legislations, it is important for professional counselors and art therapists to revisit, examine and explore what it means to be an advocate for social change and justice. The conviction that counselors' and art therapists' roles must include

social justice advocacy can be seen in the growing changes to our ethical codes and standards of practice. Counselors are called by the American Counseling Association (2014) code of ethics to "advocate at individual, group, institutional, and societal levels to address potential barriers and obstacles that inhibit access and/or the growth and development of clients" (ACA, 2014, p. 5). The CACREP (2016) has similar standards to inform counseling practitioners in providing services to diverse, marginalized and oppressed populations in multicultural and social justice competent ways. Furthermore, the Multicultural and Social Justice Counseling Competencies (MSJCC) provides a more detailed theoretical culturally contextual framework and recommend interventions from both individual and systemic levels (Ratts et al., 2016). Art therapy standards have also included guidelines to providers for the competent practice of client advocacy. Given these standards, it is equally important for professional counselors to familiarize themselves, as well as understand and delineate between the differences and similarities regarding some of the terminologies used within the social justice advocacy movement. For instance, in some articles and publications, the terms advocacy and social justice are often used interchangeably. In this article, >>>

## Given our current social/political climate, professional counselors and art therapists stand to gain from familiarizing themselves with some of the salient terminologies associated with the social justice advocacy movement.

the term social justice advocacy is used to integrate social justice and advocacy. This article will focus on going back to the basics, in defining some of the key terms associated with the social justice advocacy movement.

**Advocacy:** “Action taken by a counseling professional to facilitate the removal of external and institutional barriers to clients’ well-being” (Toporek & Liu, 2001, p. 387).

**Empowerment:** “Includes counselor actions that tend to focus on the individual or group counseling environment and on assisting clients in recognizing and addressing sociopolitical barriers to well-being” (Toporek, Lewis, & Crethar, 2009, p. 262).

**Oppression:** The systematic subjugation of subordinated groups by privileged groups with social power. The limiting of personal and intellectual freedoms of those in subordinate groups, creating disparities affecting the well-being and development of individuals and members of these groups, leading to feelings of self-deprecation and fear; it is widespread social injustice suffered by the oppressed due to everyday practices of a society (Prilleltensky & Gonick, 1996).

**Power:** Is a complex, multi-dimensional, multi-leveled process embedded within relationships for a single purpose: control (Foucault, 1980). It is a process that contributes to the production and maintenance of privilege.

**Privilege:** Unearned access to beneficial resources available to some people, but usually at the expense of others (Harvey, 2000). Privilege is the culmination of the interactions between three forms of relational power dynamics to decide: 1) who is taken seriously; 2) who receives attention; and 3) who is accountable to whom and for what (Johnson, 2006).

**Racial Microaggressions:** “Brief and commonplace daily verbal, behavioral, and environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights and insults to the target person or group” (Sue, Capodilupo, et al., 2007, p. 273).

**Social Justice:** “Social justice refers to the idea of a just society, which gives individual and groups their due. Social justice as a general concept is based on the idea of human right.

Thus, a broad definition of social justice would be the way in which human rights are manifested in the everyday lives of people at every level of society. Whereas equal opportunity and human rights are applicable to everyone, social justice targets the marginalized groups of people in society; it focuses on the disadvantaged” (Holcomb-McCoy, 2007, p. 17).

**Social Justice Counselor Advocate:** One who works with and/or on behalf of the client, to help mitigate oppressive and discriminatory practices that deny their clients equal treatment and access to services (Chang, Hays, & Milliken, 2009).

**Social Justice for Mental Health Professionals:** “Scholarship and professional action designed to change societal value, structure, policies, and practices, such that disadvantaged or marginalized groups gain access to these tools of self-determination” (Goodman et al., 2004, p. 795).

**Social Justice Advocacy:** Professional practice, research or scholarship focused on identifying and intervening in social policies and practices that have a negative impact on the mental health of clients who are oppressed and marginalized on the basis of their social status (Steele, 2008). Social justice advocacy includes the direct service of client’s personal needs, and increasing their sense of personal power (Toporek, Lewis, & Crethar, 2009).

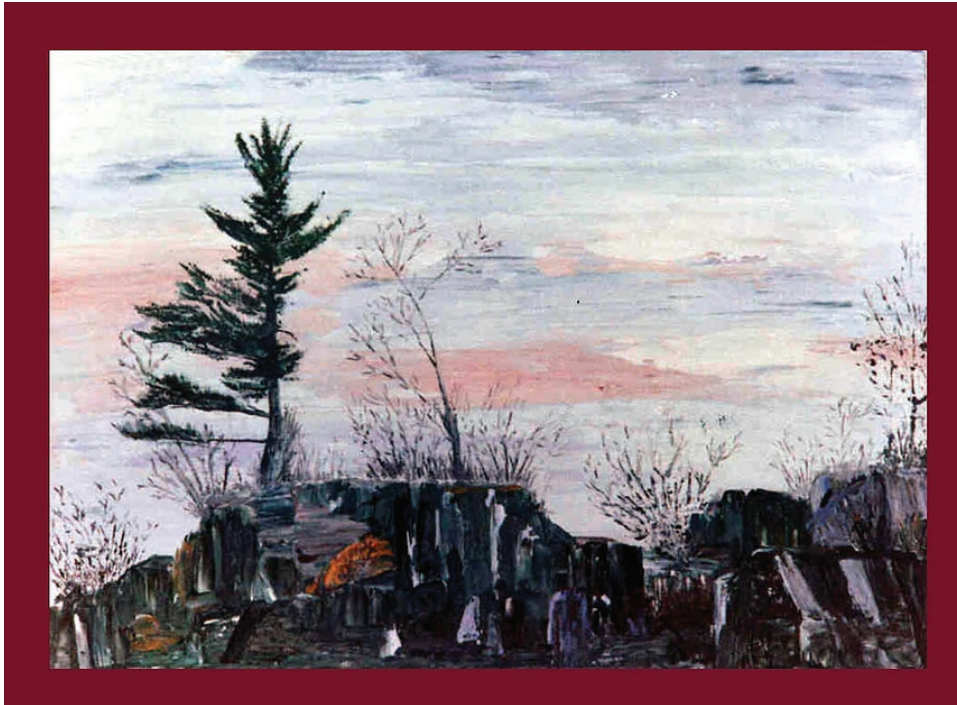
**Social/Political Activism:** Direct action to change political and social structures (Arrendondo & Perez, 2003).

**Structural Change:** Recognizing and changing cultural or institutional barriers that impact well-being and to ensure laws, policies and practices that are just for all (Ratts, 2009).

The counseling and art therapy professions have evolved over the years by recognizing and acknowledging advocacy engagement as an important role for professional counselors. Given our current social/political climate, it seems fitting that this trend should continue to play a key role in the evolution of the counseling field. Professional counselors and art therapists stand to gain from familiarizing themselves with some of the salient terminologies associated with the social justice advocacy movement. ●

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# The Pine Tree

BY LUCILLE PROULX

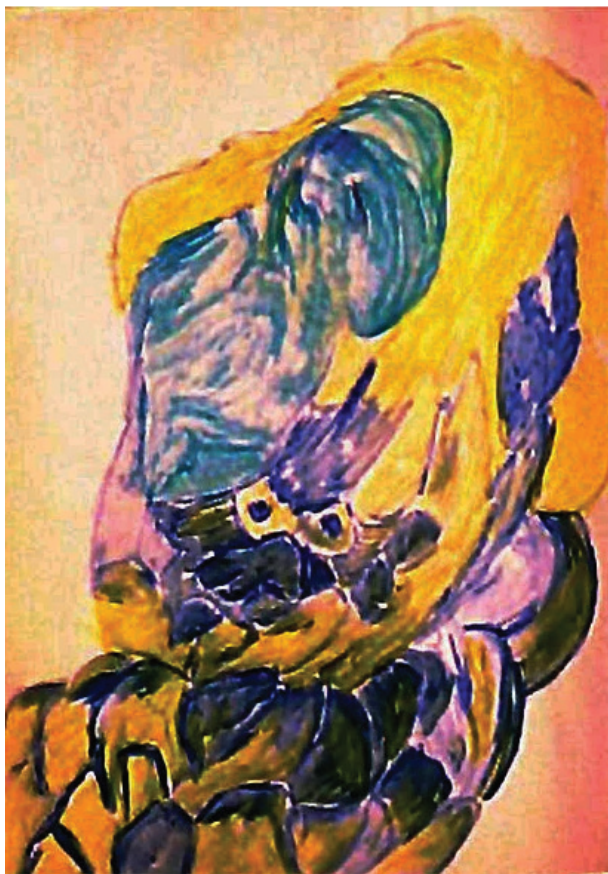
The Pine Tree is my mother,  
I've known it from the start,  
Dear God, she needs protection,  
Please open up your heart.

The Pine Tree is my father,  
Brothers, Sisters and their sums;  
I was so glad to see them  
So glad they all had come.

The Pine Tree is my refuge;  
There I will go to pray.  
My peace I leave within it;  
From there I will not stray.

Poetry: 1985

Artwork: *The Pine Tree*, 1977



# Eva — Ma Mère

BY LUCILLE PROULX

Mamman, Mamman,  
Toi qui a tant suffère,  
Tu aimais tellement la vie,  
N' appris jamais a laissez faire.

Mamman, Mamman,  
Je t' ai trouvée tourjours sévère,  
Mais tu étais si tendre aussi,  
J' appris a tous faire.

Mamman, Mamman,  
Tu reviendra un jour,  
Cette fois sans la souffrance,  
Seulement dans l'amour.

Poetry: 1983

Artwork: *Étude en bleu et vert*, 1985



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# Le blogue, moyen de réintroduction de l'écrit dans le cas de traumatismes et de dissociations

PAR EMMANUELLE CESARI



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**Résumé:** Une participante traumatisée, atteinte de dissociations structurelles de l'identité, guidée par une art-thérapeute, affirme son identité grâce à la liberté d'expression, au rétablissement de l'échange offert par le web blogue. Avec cet outil de communication, l'écrit devient thérapeutique. Elle passe d'une écriture phonique à une écriture qui peut tolérer la dissociation, puis à l'écriture outil et explicative, pour renaître sous forme de dialogue et d'œuvre d'art. Enfin, celle-ci accompagne la naissance de l'artiste peintre et la reconstruction de la participante.

**Abstract:** A traumatised participant, afflicted by structural dissociations of identity, guided by an art-therapist, discovers herself little by little, thanks to the freedom of self-expressions, with the affirmation of her identity, and the re-establishment of social connections offered by a blog. With this tool of communication that does not rely on spoken communications, writing is incorporated into art-therapy. This form of creative, phonic writing transforms dialogues and creates space for pleasure. Finally, writing supports the development of an identity as a painter, as well as the process of psychic reintegration.

## Introduction

DANS LE SUIVI d'une personne traumatisée, il s'agit d'extérioriser une émotion impossible à verbaliser. L'art-thérapeute, en tant qu'artiste, aide la personne dans son chemin de transformation. A partir du blogue de suivi art-thérapeutique d'une personne atteinte de Trouble de Dissociations structurelles de l'Identité—TDI, nous étudierons les liens entre arts plastiques-thérapie et écriture dans un projet thérapeutique. Le traumatisme engendre des conséquences sur le plan neurologique, trouble du comportement et de la communication dans différentes ruptures : spatio-temporelle : arrêt sur image, boucle, résurgence des faits ponctuelle; dans l'expérience de l'altérité : culpabilité d'être vivant, victime acculée au silence ; dans la communication par l'indicible.

## Le blogue outil de communication adapté

En réponse, l'outil blogue étaye plusieurs points fondamentaux.



**Grr grr:** Une personnalité émotionnelle, 1er février 2013, gouache, 24x32 cm.

## La liberté d'expression

Les participants viennent poster sans craindre l'incohérence. Le cadre du web blogue se construit à des fins protectrices. La connexion se fait par un lien d'inscription. Les usagers créent une adresse courriel sous le pseudonyme et le nom d'utilisateur de leur choix avec un mot de passe.

## L'affirmation de l'identité

Un formulaire de « consentement » libre et éclairé définit des limites. Les participantes doivent être accompagnées par une psychologue ou psychiatre auquel l'accès au blogue sera donné. Le choix s'exerce entre différents modes de publication des billets : avec un mot de passe (seuls les administrateurs y ont accès) ; en privé, (accès réservé aux éditeurs, en général psys et médecins) ; ou en public.

## Le rétablissement de la communication

En plus de l'assistance légale du sujet, le blogue permet la protection derrière la fenêtre et la censure par mise en forme avant publication. En l'absence de vis-à-vis, de jugement, et grâce à la liberté d'expression artistique de l'inscrit, étayé par le thérapeute tenu à la neutralité et de cette surprotection libre, peut renaître la communication.

## L'écrit – La métamorphose en art-thérapie

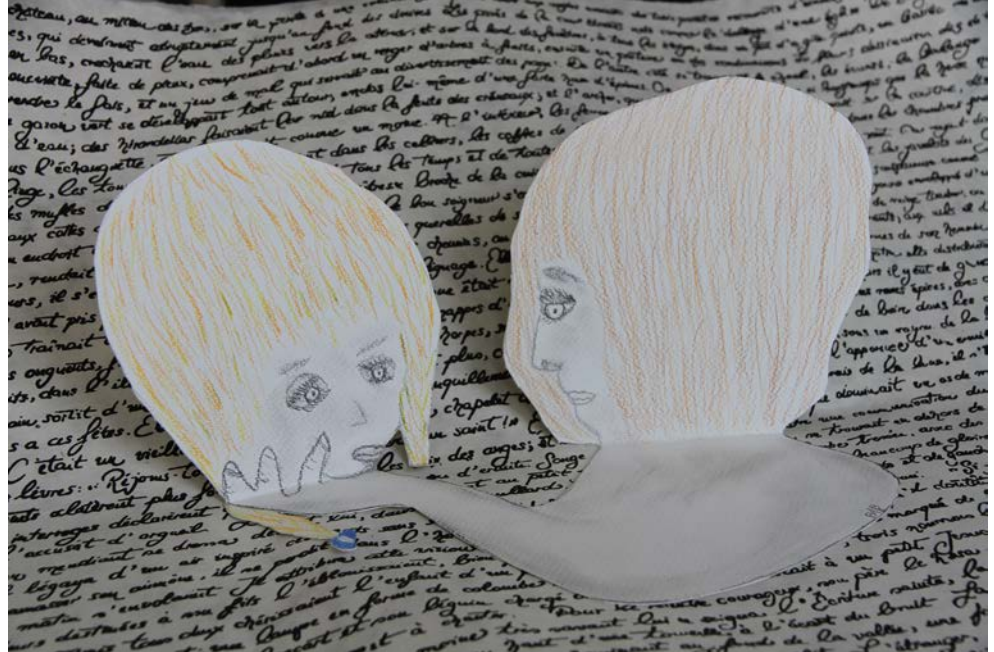
Dès 2011, le blogue <http://artherapievirtus.org/RAIVVI/> sert pour nos études de master. Une étude de cas démontre que le blogue et l'art-thérapie permettent l'émergence de la communication puis du langage. La participante est suivie en psychiatrie pour un TDI tertiaire. Son nom d'artiste est BMP —B. Mémoire Peinte.

## L'écriture dans la production

L'écriture-thérapie construit l'articulation littérature-soin reposant sur la mise à distance de ce qu'est la participante et de son vécu. (Pitarque, 2019). Les premières productions révèlent une représentation graphique rudimentaire. Cette écriture traduit une ébauche de langage que retient le traumatisme. >>>



**BD:** Crise dissociative et mon corps, 12 décembre 2012, 21x29,7 cm.



**BMP:** Je prends soin de ma petite fille, collage, 4 septembre 2013.



**BMP:** Synthèse, collage, 16 août 2015, 48x36 cm.

**L'écriture « phonique » pour traduire un état d'esprit**

Pour pallier l'absence de création artistique, les « gri » bouillages des personnalités dissociées envahissent la feuille : les Grrrrr attaquent le texte.

*« Je ne devais pas mettre de parfum, rien, n'y de savon qui sente bon, je ne devais pas me faire remarquer, je ne devais pas grossir pour ne pas me faire observer, et surtout remarqgrrrrr éééérééééé t r e u e r é é é é é é é é é é é é g r r r r a a a a a sa apet te ele mioi ve pa ale et le la de en le ot fret oit de va pa res pit ret de la ot de en ne net mioi ve cat che et en me mi en mi mioi aaaaa grrrrr »*

Chaque personnalité utilise l'écriture correspondant à son état et son âge lors de la dissociation. À des fins de lisibilité, l'art-thérapeute corrige l'orthographe et la syntaxe tout en gardant les expressions propres à la personnalité qui s'exprime afin de permettre une analyse du discours plus affinée.

- Pour les billets publiés en public les commentaires sont postés par des personnes extérieures au blogue, intéressées par le processus.
- Pour les billets publiés en privé, les commentaires apparaissent pour les personnes habilitées à les consulter. Ils permettent d'intervenir pour faire avancer la transformation.

**L'écriture plaisir et œuvre d'art**

L'émotion esthétique intervient à l'ouverture d'un billet et à la présentation en diaporama de l'évolution du processus créatif. Le web blogue n'est pas seulement un outil de communication mais aussi un lieu d'échange et de plaisir grâce à la poésie et à la graphie. Les mots n'expliquent plus, ils embellissent.

*« J'ai commencé par dessine les figures, je ne savais pas trop comment j'allais m'y prendre mais je devais faire c'était important pour moi. Une fois dessinées, j'ai mis un peu de couleurs avec les crayons de couleurs sanguine et noir, puis j'ai pris le cutter et j'ai découpé, peu à peu doucement, le tour des figures pour donner cet effet de relief. Maintenant concernant le résultat je ne sais quoi penser, mais cela représente bien ce que je voulais faire.*

*Je réponds aux questions de l'art-thérapeute :*

*Qui a fair le dessin, qui l'a signé et où ?*

*Qui est cette maman frisée alors que vous ne l'êtes pas ?*  
*Quant j'ai vu cette photo ma première réaction a été de me sauver moi quelle idée ?*

*Pourquoi moi, qui a tant de mal à vouloir exister ?*

*C'est à ce moment-là que la petite fille est apparue en moi, comme si c'était elle qui me parlait, mais pourquoi ? J'ai flippé, je me suis dit si j'en parle, on me prendra pour une folle. j'imagine les dires : elle entend des voix ! donc je me suis dit je vais fair ce découpage, et je verrais bien la suite, et de ne rien dire comme à chaque fois qu'il arrive un tel événement, mais dan ma tête je sentais bien que c'était beaucoup plus compliqué que cela. »*

**De l'écriture au langage**

Comme l'enfant apprend à parler puis à écrire, la participante sort du silence par le dessin, passant de la graphie à la composition picturale puis sémantique. Le silence, imposé par l'agresseur est le moteur de l'indicible. >>>

**L'écriture outil**

L'art-thérapeute reste dans une co-guidance et invite à des recherches de vocabulaire, à travers un concept, un mot, un thème. Le champ lexical respecté ne s'étouffe que peu au fil des années.

L'écriture de BMP devient un outil qui explique, parallèlement à la mise en diaporama l'évolution du travail en cours, commente la préparation, les ressentis et les difficultés. Comme le blogue ne fait pas appel aux contacts audio, l'écriture est incontournable.

**L'écriture moyen d'échange dialogue**

Il existe deux types de communications avec un récepteur sur un blogue : le poste du billet demandant le temps de l'écriture, l'élaboration picturale et le commentaire en communication synchrone :

Avec les personnes traumatisées au long cours, l'historicité et la trame sont inatteignables rapidement. La place des mots n'est pas essentielle et les verbes manquent. Le blogue maintient un lien entre chaque production en faisant évoluer les textes. L'art-thérapeute guide BMP dans la restructuration du langage écrit.

### Le contenu des billets

La consigne d'écriture permet de poser un cadre et des repères pour des personnes dissociées qui perdent facilement le fil au cours de l'élaboration de leur production.

Les réalisations sont à la fois picturales et calligraphiques. Ce processus de création permet au plaisir d'être concevable et exprimable : les lettres dansent. Grâce au diaporama, les travaux sont photographiés et postés à différentes étapes du processus de création. Ce procédé favorise la mise en mouvement, l'éloignement de l'effroi et de la fixation traumatique, loin des ruminations mentales.

Dans la partie scripturale, la thérapeute pose des questions à la personne sur son processus créatif et ses ressentis afin qu'elle prenne conscience de son travail et en soit fière. Les notions de liaison et d'élaboration du traumatisme y sont travaillées. Dans ce long cheminement thérapeutique, l'écriture sous forme d'échange épistolaire devient passerelle dans le rétablissement de la communication. Une distance suffisamment bonne est conservée. Le participant est guidé par le thérapeute qui le protège contre l'impulsion destructrice.

### Le rôle d'archives

Le rythme quotidien des billets tient lieu de journal traditionnel. Ceux-ci sont répertoriés par catégories afin d'explorer les dimensions du traumatisme et de ses conséquences. La question de la mémoire est fondamentale. « J'ai commencé à écrire parce que j'avais peur d'oublier. » Une fois un texte posé, l'oubli écrasé par le silence devient impossible. Les écrits des blogues permettent de laisser des témoignages. Toute forme de discours est une manière de se raconter. Même si la syntaxe est parfois maladroite, l'orthographe défaillante, le blogue

témoigne d'une évolution et apporte un soutien mémoriel.

### Résultats—Le retour au langage, moyen d'expression et de communication de base de l'être humain

L'écriture en réseau offre un espace de rencontre et donne au blogueur la possibilité de devenir émetteur dans une relation interpersonnelle.

### L'alliance thérapeutique

Cet attachement à l'art-thérapeute fournit les bases nécessaires à ce que Levine (2015 p. 71) appelle la pendulation, qui permet à la participante de revivre l'événement traumatique par couches et de le traiter par petits incréments, plutôt qu'en une seule fois. L'art-thérapeute évalue la profondeur et l'intensité avec lesquelles la participante est émotionnellement capable de traiter à tout moment.

### L'étayage pour les personnes coincées dans une circularité victimaire

Le blogue est investi affectivement par la personne victime. Pour éviter la dépendance l'art-thérapeute veille devant l'écran. Elle peut développer un accordage affectif, sans pratique addictive, sans illusion de fusion, qui aidera l'adulte, blessé dans sa prime jeunesse à faire grandir son enfant intérieur et soutenir une réparation narcissique.

Les productions juxtaposent écrits, bandes son et images, liens hypertextes. Par l'outil web blogue apparaît une façon nouvelle de construire du sens.

Le travail sur le long terme, sans obligation d'horaires et les blogues sont de précieux compagnons de route pour gérer les conséquences des maltraitements. Ce mode de fonctionnement implique cependant une élaboration solitaire et auto-évaluative. Il convient d'organiser quelques ateliers en « face à face » de manière à voir comment œuvre la personne.

### L'exposition

Elle permet de rassembler thématiquement des morceaux épars dans un catalogue et une

présentation. Le travail en équipe donne à la participante le moyen de surmonter inhibitions, sentiments de honte ou de culpabilité. L'œuvre d'art partagée avec un spectateur produit des réactions et des émotions esthétiques et permet de sortir d'une boucle. BMP ne sera jamais plus seule avec sa souffrance psychique. De nombreuses personnes sont en contact avec elle, sur son blogue et la continuité du suivi évite la discordance identitaire entre le statut de participante/patiente et celui d'artiste.

### Conclusion

L'utilisation de l'art scriptural est apprentissage pour les personnes atteintes de TDI. Le vide et l'indicible ont façonné leur vie. L'apprentissage de la langue a été perturbé engendrant des carences culpabilisantes et délétères au niveau narcissique. Tout ce qui pourra être écrit, fait trace et ne pourra être interprété de la part de l'art-thérapeute mais néanmoins sera sujet à questionnement en miroir pour aider les personnes à avancer à travers l'impensable. Le blogue permet un travail solitaire et la sortie d'une parole au départ auto-censurée qui prendra son envol avec l'aide de l'art-thérapeute.

Le blogue dans le cas du traumatisme fait évoluer les limites spatio-temporelles, les contacts physiques, visuels, olfactifs pour mieux les diriger vers la créativité et la focalisation sur les émotions. Il permet aux personnalités émotionnelles de s'exprimer par rapport à ce qui est réprimé en IRL (in real life). Le récepteur peut éteindre son ordinateur quand il a du mal à supporter, sans pour autant mettre à mal la personne dissociée, mais l'art-thérapeute peut aussi ouvrir le blogue, découvrir le dessin de la nuit, et avoir une émotion esthétique... Le blogue et l'accompagnement thérapeutique engendrent l'exposition, puis la prise de parole en public et la pensée élaborée.

### Déclaration de liens d'intérêts

L'auteure déclare ne pas avoir de liens d'intérêts.

### Remerciements

Nous tenons à remercier BMP, son psychiatre Dr Louboff et Élisabeth Pascual linguiste. ●

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An Affection for Gardens  
and other poems

BY CLAUDIA MANDLER MCKNIGHT



## The Not Yet

---

webs of  
intensities  
resonances  
and in-betweens

passages  
forces  
impingements  
resist  
drive  
suspend  
stretch

not skin envelopes  
but bodies marked  
by belonging  
unbelonging  
undefined  
ongoing

porous bodies  
pull  
shift  
charged  
with potential action and encounter

shimmer  
slip  
blur  
sparks and fields attune

new dimensions  
wondrous promises

thresholds and tensions  
pulse luminosities  
in an imminent Not Yet

## An Affection for Gardens

---

a site of possibilities  
an inventory of shimmers  
a bloom-space  
present  
to the struggles of our time

not about what something is  
but how it is

an interface of worlds  
worlds-within-worlds  
worlds-upon-worlds  
of potential belonging

folding  
angles  
of arrival  
into  
resonant  
mattering  
maps

## A Conversation with Amanda

---

in the garden  
flesh hangs off bone  
the throat softens  
the eyes drift  
outbreath lifts  
inbreath carries back  
each flower finds bloom-space  
adapting  
unencumbered  
in its luminous field



**Claudia Mandler McKnight** RP, RCAT, BA, BEd, DTATI and her family live in Barrie, Ontario and maintains a private practice as an art therapist. For over 20 years she has facilitated the art therapy and expressive art programmes for Candlelighters Simcoe, a support group for families of children with cancer. She now facilitates the Grief and Loss course for the Toronto Art Therapy Institute, conducts clinical supervision for post-graduate students of art therapy, and is completing her second year of MFA studies at OCADU.

Photograph on previous page by Claudia Mandler McKnight.

*The Monomyth is the story of the Hero, an individual who receives a calling and embarks on a journey of challenging adventure from the Known into an Unknown. After a series of difficult tests that culminate in an ordeal of literal or figurative death and rebirth, the Hero returns to the home culture empowered, healed or transformed. He then uses this new gift for the benefit of others.*

IN NORTH AMERICA, we live in a media saturated culture. Joseph Campbell's *Journey of the Hero* is the most widely used narrative structure in media, from films to computer games and books. It is analytically recognizable to trained screen-writers and intuitively recognizable to most audiences. Though first emerging in 1871 (Segal, 1990), almost every new blockbuster movie still has this narrative structure.

As a former media-industry insider and art therapy intern, I was curious about whether media techniques could have therapeutic applicability. As audiences are subconsciously literate in the Monomyth, could it work in group therapy?

This paper is distilled from a larger thesis on narrative inquiry research, in which primary, qualitative phenomenological data and phenomenological thematic analysis were distilled into a descriptive narrative, intertwined with auto-ethnography. Nine weekly group sessions of four participants were video recorded, transcribed and distilled. This intervention was situated within a Jungian worldview.

## Literature Review

### Joseph Campbell on the Journey of the Hero

Campbell analyzed many myths from different cultures and historical periods. These all contained variations on one universal theme, an archetypal formula that he distilled into the 'Monomyth'. This was the thesis of his popular 1949 book, *The Hero with a Thousand Faces*, and built upon earlier works of Edward-Burnett Tylor, Otto Rank, Lord Raglan and Carl Jung (Green, 1997; Segal, 1990).

He retold the Monomyth as the story of the Hero, an individual who receives a calling and embarks on a journey of challenging adventure from the Known into an Unknown. After a series of difficult tests that culminate in an ordeal of literal or figurative death and rebirth, the Hero returns to the home culture empowered, healed or transformed. He then uses this new gift for the benefit of others.

The Monomyth is highly malleable and can be applied to most heroes, characters, story lines, event-sequences and contexts. Each story is driven by a question or a goal, a problem that must be solved. Story events and characters are unfolding sequences of tests and trials, which prepare the Hero for an ordeal that must be overcome for their goal to be met.

### Vogler's version of the Hero's Journey

Christopher Vogler (2007) re-interpreted the Monomyth in a way that presents a clear technique to screenwriters and is now widely used in media. His narrative sequence are as follows:

**Ordinary World:** Hero is depicted in an ordinary day; something is underlined as missing or longed for. >>>

# Of Healing and Heroes

BY JAN JOUBERT



**Left:** Drawing from the Ordinary World directive.

**Below:** The Ordeal and Reward directive.



**Call to Adventure:** Their ordinary world is shattered and they receive a calling to engage on a journey of change.

**Story-Goal:** what has to be done or resolved and what are the stakes?

**Refusal of the Call:** The Hero tries to stay at home, refusing the adventure, but is unsuccessful in doing so.

**Meeting the Mentor:** The Hero is mentored, given aid and encouragement.

**Crossing the Threshold:** They are tested by crossing into unknown and away from home.

**Tests, Allies and Enemies:** Navigating the unknown's different rules, they make allies and enemies.

**Approach to the Innermost Cave:** They zone in on the issue and take a brief respite before continuing.

**The Ordeal:** The Hero faces the heart of the issue, the root of the problem or the central antagonist.

**Reward:** The Hero gains something from this exchange.

**The Road Back:** In a restless crisis of faith the Hero chooses between ways forward and retreat.

**Resurrection:** The Hero revisits the heart of the central issue again and armed with the Reward gained from the Ordeal is able to resolve it completely.

**Return with the Elixir:** The Hero returns home with the gift and an answer to the story-goal.

**Looking back at the Journey:** They take stock in a reflective break.

### Case Vignettes

The above story-steps were interpreted as art therapy directives and offered to four participants. Two facilitators asked questions regarding emotional insight from the participants' artwork. The vignettes in this article come from one participant's response to illustrate the inter-related nature of the directives.

Wotan (pseudonym) is a male teacher in his early 40's and was self-referred for reasons of social anxiety, sleep disturbance, isolation, depression and possible trauma.

#### Ordinary World Directive: What is a typical day in my life?

Wotan stood alongside his pastel-art, presenting it in a rapid, wordy fashion and appeared stressed while racing to explain the significance of symbols (drawing pictured above left).

His drawing showed events, tasks and habits that make up his day. He

distinguished between routines that were draining or supportive. In the 'draining' category were work-related symbols such as a map, a clock, paperwork, books, a large television, food and a fallen over stick-man. In the 'supportive category' were nature, sun, land, family and a feather referring to his Indigenous beliefs. He identified a reciprocal relationship in the 'heaviness and pain' (black pastel) between him and the children in his class, and commented that the television and food looks 'like shit'. He spoke about having a choice to do something healthier (e.g. job, food, daily habits), a wish for more willpower to connect to nature, heart matters, himself and his spirit, and a yearning for nourishment. He recognized that it is a choice to find stillness and that he can change.

**Story Goal Directive:** Frame your goal for this group into a one sentence essence-statement or question.

Wotan said, "How can I shed my conscious, unconscious priorities to make my overall health, the betterment of self, the most important facet of my life. The consequences (if I don't) are dire, just a continuous degradation of self and connection". >>>

**Ordeal and Reward Directive: After reading a participant's story-goal out loud I asked, 'What stops, blocks, sabotages or gets in the way of that?'**

His art showed an obese humanoid monster (pictured on previous page). Five arms held paper, a decapitated head, things it was shoving into two mouths in its belly, a clock, a tree and a TV remote. It wore a golden neck chain with the words 'connection, worth, knowing, productive member, the bomb'. One eye was shut and the other open with a + form obscuring vision. It was sitting in a loincloth on top of a pile of skulls, a yin-yang and a bloodied man.

He spoke of having a 'consuming' mentality rather than just existing. The 'demon' was in its full consumptive power. 'Whether it's ripping that tree and consuming nature, or just shoving food in its belly, wine, TV, video games, even its heart has a mouth.'

He spoke of its chain and self-aggrandizing, false sense of worth. "Look at how awesome I am, I have a sense of value, I'm worthy to people, I know all these things and I'm a productive member of society and I'm awesome," he said sarcastically.

He spoke to its imperceptivity, "it creates a bubble of what it sees, this is fed back upon itself, it can only really see through a pinprick in its eye." He described how blissfully ignorant, happy and self-destructive it was, 'it really doesn't care about itself.'

When asked what it wanted, he responded with "connection to all life, but it's misdirected. It's easy to shove something in our bodies which feels like connection but isn't." We further explored its needs.

**Directive: What rewards did you gain from that encounter?**

He spoke of how it gave him insight into his self-destructive habits, awareness of what the 'demon' needs, and compassion and empathy for it. During check out, he expressed joy of being able to be with an aspect of himself that has been 'faceless' for him for a long time.

## Conclusion

My conclusions of the unique benefits are based on observations triangulated with different supervisors and colleagues. The Monomyth is an unfolding sequence of inter-related events and characters which challenges the Hero, through trials and crisis, to deal with their opposite, or 'shadow', and thereby be changed.

Working with the Monomyth seemed to intensify the therapeutic process, to clarify and distill participant's therapeutic goals, focussing their journey of change by honing in on evocative, deep-seated, core issues along with the signs of what's needed for healing. It appears that because participants are subconsciously familiar with the Monomyth, their experience of being in therapy was contained by it. My feeling is that the familiarity of this sequence created a sense of safety and encouragement, which further expedited the unfolding of core matters in therapy. I did feel that the more media saturated participants were, the greater this effect. Furthermore, participants appeared to attain a deeper level of self-insight, awareness and integration between emotions, behaviours and self-image. Clearly, there are unique benefits to working with the Monomyth in therapy. ●

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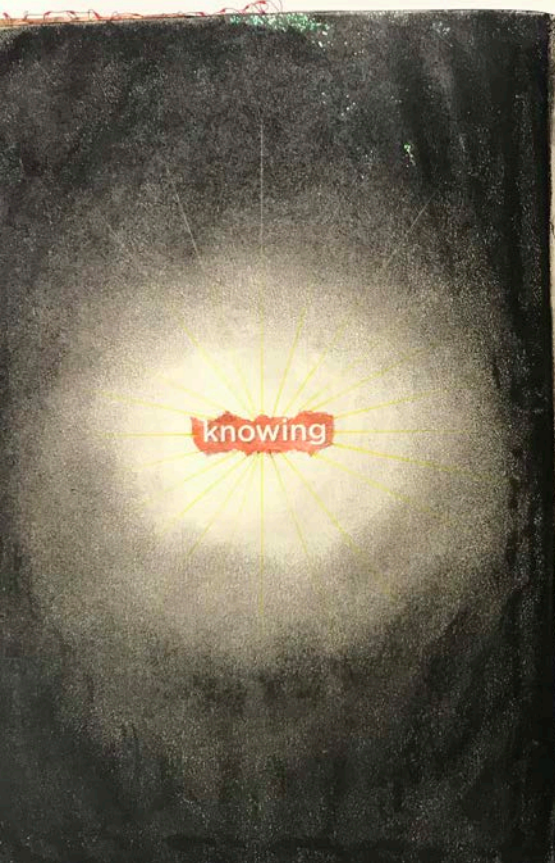
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Photo: Ivana Cajina on Unsplash.

*It appears that because participants are subconsciously familiar with the Monomyth, their experience of being in therapy was contained by it. My feeling is that the familiarity of this sequence created a sense of safety and encouragement, which further expedited the unfolding of core matters in therapy.*



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**Theresa Zip**  
RCAT, MA, BED  
Edmonton, AB

After a wonderful nine-year run, I made the complicated, difficult decision to step back from my practice. These reflections (poem, collages) are small fragments of the process of discerning.

**From top:**

*Knowing*

*No Words*

*The Challenge*



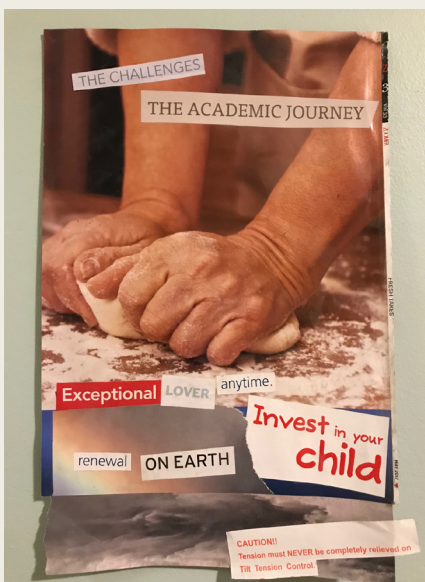
## Stepping Back

BY THERESA ZIP

crafted by hand  
and by learning  
history  
at last  
and sweat  
and hope  
and love

art-holding  
kids'  
families'  
communities'  
unimaginable wounds  
piercing, shining like the sun  
paradox everywhere  
saturated heart

crystal clear now  
stand tall  
soft  
find the thread  
that needs to be pulled  
gently  
now



# gratitude graffiti

## Using Art to Explore Gratitude



**Taylor Bourassa**  
BA, DTATI Cand.  
Ottawa, ON

BY TAYLOR BOURASSA

THE GRATITUDE GRAFFITI PROJECT has been facilitated at The Royal Ottawa Mental Health Centre by Kathy Sager, a recreation therapist, for a number of years now. It is a practice of purposeful appreciation of one's life, which engages participants to contemplate a source of gratitude in their lives and provides participants with an outlet to express thoughts of thankfulness (K. Sager, personal communication, July 26, 2019). The project itself typically runs for a minimum of 21 days, because Sager suggests that it takes 21-40 days to form a new habit (Sager, 2019).

Kathy Sager met with me asking that I assist with the gratitude project this year as an art therapy practicum student, her only request being that I help to paint the butterfly outline on the window in the winter garden. After we spoke for a while, I suggested that we introduce open art therapy sessions for two out of three weeks of the project. My intention in introducing art therapy into the project was to provide patients and practitioners inside The Royal Ottawa an opportunity to explore their gratitude in a right-brain framework, with the hopes that their feelings of gratitude would deepen, and they would gain some insight into the gratitude within their lives that they may have difficulty putting into words.

### The project

The day before the project began, I met with Kathy in the winter garden and we worked together to paint the butterfly outline on the window, and to create more butterfly cut-outs for participants to use to express their gratitude on. People gathered around as I painted, and asked questions about what we were doing and why. This was an excellent opportunity to explain the project to interested spectators. Once the butterfly was completed, we parked our cart of supplies by the window and added a sign on the adjoining window, explaining the purpose of the project. In this way, we claimed the space as our own, and by leaving our cart of supplies for passerbys to use, we opened the space up to everyone inside the hospital (Image 1).

The first week I facilitated an open art therapy session in the winter garden. People filtered in and out, inquiring about what we were doing, some stopping to watch, and some stopping to join us. This was the second week of the project, and there were already some butterflies added to the outline, filled with words of gratitude, hope and thankfulness. >>>



Image 1: Butterfly outline on the window



Image 2: Butterfly outline with collage

*Like the colour of the sky after it rains, the sound of a bird waking you up in the morning, the smell of fresh coffee. Feel the energy of your gratitude building up inside of you, notice the sensations it creates in your body. Where do you feel your gratitude inside of yourself?*



**Image 3:** Close-up of collage



**Image 4:** Gratitude flags, ritual space



**Image 5:** Energy sketch

I introduced the directive to each new participant as they arrived: create a collage responding to “what are you grateful for? What does your gratitude look like?” I encouraged participants to let the images speak to them, guide them and influence them, if they were feeling stuck or unable to identify something they were grateful for.

The materials I provided were pre-cut and torn magazine clippings, glue, and the butterfly cut-outs. I arrived with a reserve of magazines in the case that some participants would want to flip through the magazines themselves to find images. I did not place them directly on the table, but participants knew that they were available. I did not place these on the table because I did not want to overwhelm participants with too many materials, and I did not want the magazines to become a distraction. None of the participants opted for use of the magazines, and were content with using the pre-cut clippings.

There was a general sense of calm and relaxation as participants worked on their collages, which was an interesting juxtaposition to the surrounding environment. There were conversations around us, a strawberry social was underway behind us, and patients and practitioners were enjoying their lunches at the cafe. Even with all of this noise, the participants were completely engrossed in creating their collages.

Once the collages were completed, participants were invited to write a short poem or reflection on the back-side of their butterflies. Before adding our collages to the display we shared with our small group what the images in our collages represented, and what we had written on the back, if anything (Images 2 and 3).

For the second art therapy session, I was influenced by the Shide and Shimenawa Shinto practice of hanging paper from ropes, and I have named it “gratitude flags.” Shide and Shimenawa can be found at Shinto shrines. I was inspired by the practice, but our use of this practice is not an exact replication of the Shinto practice, and there may be different intended meanings. Therefore, I am calling our practice gratitude flags. I introduced the directive by providing participants with a piece of white fabric, and led participants through a guided meditation. The following is an excerpt from the meditation:

*“Holding the shide in your hands, I want you to think about all that you are grateful for in*

*your life, right here and now. Think of all of the monumental, bigger-than-life moments, to the smallest, seemingly insignificant moments. Like the colour of the sky after it rains, the sound of a bird waking you up in the morning, the smell of fresh coffee. Feel the energy of your gratitude building up inside of you, notice the sensations it creates in your body. Where do you feel your gratitude inside of yourself? Imagine this energy is building up inside of you and pouring out from you and into the shide in your hands. Focus on pouring your gratitude energy into the shide.”*

After the guided meditation participants were invited to tie their shide around a piece of hemp string. Some participants completed more than one gratitude flag, and added these to many different strings. In this way, there were many strings with shide from different participants. The shide were then added to a larger set of strings that were similar to the shimenawa found at Shinto shrines. Before proceeding with the ceremonial draping of the shimenawa across the butterfly, we created energy sketches depicting how we felt during the meditation (Image 5).

Some participants reflected feeling very calm and content just sitting with their gratitude, and reflected on the source of their gratitude as well, while others created poems or prose detailing the sensations felt in their bodies where their gratitude could be found. One practitioner acknowledged that she was brought near to tears during the meditation, and that she was overwhelmed by feelings of gratitude.

We added our energy sketches to the wall, all of us agreeing that although we could take these home with us as reminders, we already had the reminder inside of ourselves, found in the sensations and accompanying associations to the prompt of gratitude. We draped the shimenawa across the butterfly at the end of our final session together, marking this spot as a ritual space: a space where we have all contributed our energies, our felt senses of gratitude.

In the beginning of this project we intended to carve out a space for ourselves where we could acknowledge our gratitude and put it on display for all to see. The project evolved into a community-building and sharing exercise, and by turning this claimed space of ours into a shared ritual space, we strengthened the accessibility of our gratitude: the gratitude butterfly became an embodiment of all that we are grateful for. ●



Come celebrate with us at our first out-of-studio art show, featuring work by our community members!

**Opening Reception:**  
December 5<sup>th</sup>, 2019 at 7 pm

585 Dundas St. E., Toronto,  
ON M5A 2B7

In partnership with  
Daniels Spectrum

# ACORN ARTS PROJECT

create, converse, connect, grow

BY MASHA (MARIYA)  
GRUNTOVSKAYA



**Masha Gruntovskaya** MEd, DTATI Cand. (right) with **Naomi Chorney** (left) and **Bruce Brown**, co-founders of Acorn Arts Project in Toronto, ON

ACORN ARTS PROJECT is an initiative that began serendipitously almost two years ago in a long forgotten studio space in a building dismissed for its uninviting reputation in Regent Park. **The vision was simple: open the space, clear the dust, people will come! Artists trust in the power of art to unite, art therapists know its incredible potential to heal.**

Since its fruition, our collective of co-founders, Naomi Chorney, Bruce Brown and Masha

Gruntovskaya (art instructors and art therapist on site), have watched in awe as our group of participants continue to grow. As the outside community began to notice the beauty produced in studio and the talent that emerged from within, our trust in the process solidified and we are so excited by the results we see weekly.

Our participants are adults, many of whom have not made art since childhood or ever. The building is home to many individuals living in isolation (there are no family apartments), and dealing with addiction, trauma, mental health concerns and physical disabilities. Our eldest artist just celebrated her 96th birthday! Our youngest is 19. Some take a few weeks to pick up a brush or a slab of clay, some dive into the process right away. Either way, the results astound both instructors and students.

The three of us trusted in the power of art, but had no idea that this small act would make such an impact on a struggling community: that the weekly studio sessions would become a creative cultural hub for individuals never previously engaged in art making; that people who have for years avoided engagement with others and were entirely isolated would become regular community participants, would become artists. Art acts as a bridge to community, creativity and potential.

**“The acorn teaches us about our own potential—how one acorn can grow into a massive oak and seed a whole forest.” — T.W. ●**





# CANADIAN ART THERAPY ASSOCIATION (CATA)

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## VISION

We are the Canadian voice of art therapy. We bring together art therapists to raise standards and advance the profession.

## MISSION

*Bringing together art therapists*

1. Network and connect members
2. Host an annual national convention
3. Support the creation of provincial chapters
4. Sponsor regional events and workshops

*Raising standards and advancing the profession*

1. Uphold ethical standards for professional accreditation and designation for art therapists
2. Encourage educational standards for art therapists
3. Publish a tri-annual online magazine and a biannual journal
4. Support and encourage scientific and arts-based research
5. Provide public education about the field

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*Envisage* is the tri-annual online magazine of the Canadian Art Therapy Association, published in February, June and October, circulated by email to our 600+ membership and is open access to international readership. Content is provided by members and is subject to editing.

**Submission deadline for next issue is January 10, 2020**

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