

The Art Therapist

Newsletter of the BC Art Therapy Association

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Jan / Feb 2004

Volume 26, Number 1

BCATA Elected Executive

June 2003-2004

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For a complete list of all Appointed Executive please visit our website.

Celebrating 25 Years

A note from our President ~ Debora Broadhurst, BA, DVATI

This executive is thrilled and honored to offer our members opportunities to recognize and celebrate our 25th Anniversary. On the evening of November 14, 2003 Art Therapists gathered to raise a toast to our Silver Anniversary at Hotel Vancouver's Piano Lounge.

We enjoyed a lovely carrot cake donated by Capers and everyone received a door prize. Thank you to our donators, and to BCSAT and KATI for their generous gifts of certificates for upcoming workshops. Thank you to everyone who supported this event, and to those able to join us!

A few guests suggested that we continue social gatherings - as they enjoyed connecting with others casually. We are going to follow through with this request and have put forth a social potluck & networking event as per details below.

The executive has been hard at work since the AGM, and over the last 8 months we have dedicated enormous amounts of time, ideas and energy to the Association. Membership is ever increasing, and we continue to promote our Professional Development workshops to our community at large.

We distributed a press release to many local media centers about our anniversary, and continue to concentrate efforts to increase public awareness about our profession.

We hope that you can join us at our AGM (June 12 and 13) where we will once again celebrate this momentous year for the Association!

"Satellite" Potluck Socials February 19th, 2004

As part of BCATA's year-long 25th anniversary celebration please join us for a potluck dinner. Several members have volunteered their home/studio as a space to host a social gathering for art therapists in their area. This is an opportunity to share dinner and networking and to reconnect with old friends / make new connections with other art therapists

Thursday February 19, 7:00 to 9:00 pm RVSP to the location of your choice:

Vancouver Deb Broadhurst's studio in Gastown: 212-309 West Cordova Street
(604) 418-7000 dbdezines@shaw.ca

Victoria Margo Farr's home and hot tub (please bring your own towel!): 261 Moss Street
(250) 388-0929 fargo@pinc.com

North Vancouver Liina MacPherson's office: Suite 3-117 East 15th Street
(604) 667-6688 liina@axionet.com

If you are interested in hosting a future "satellite" potluck in your area, please contact Margo Farr at fargo@pinc.com for dates and details!

Weekend workshop

"Client-Directed Outcome-Informed Therapy"
Feb 26 & 27, 2004
Richmond, B.C.
Dr. Scott Miller, Ph.D
Find more details at <http://jackhirose.com>

New Editor

The Art Therapist has a new editor, Chloe Sekouri. Chloe finished classes at VATI in May 2001, and since then has worked in the addictions field as an art therapist while she finishes her thesis v-e-r-y s-l-o-w-l-y. ☺

Please submit any articles, reviews etc. for future issues of *The Art Therapist* to her via email at chloe_sekouri@hotmail.com. Phone: **604-324-0412**. The best computer file format to use for submission is the "rich text format" or ".rtf" file format.

Kudos

This is a new section of the newsletter dedicated to praising BCATA members who have recently accomplished things in the community – getting positive press for art therapy as a profession, completing a special project etc.

Drop us a line, or forward press articles

A Personal Approach to Dream Work in Art Therapy

Part One of a Series

by Marty Levinson

In this short series of articles I want to share my style of working with dreams in art therapy, in the hope that this will point to some possibilities for other therapists extending or developing their own style of dream work. Here I've tried to focus on the basics, on how I work, rather than on presenting a more theoretical approach. In truth, I work very intuitively, for there remains a mystery at the core of dream work. By thoughtfully and respectfully attending to the dream together, sometimes the client and I arrive at an understanding of the content and form of the dream that resonates, makes sense, to both of us. Often that attention is primarily through imagery, but sometimes the dream sharing subtly informs the session in other ways. Here I've tried to look at this process as a series of basic steps; to understand the ground that yields these intuitions.

Why Dream Work?

Each dream is a fresh creation, a glimpse of the psyche at work. Even those clients who are sometimes stuck, spaced out and frustrated often present poetic, profound dreams with concrete information. A dream is a specific, immediate story to work with; even with a confusing plot it offers definite feelings and images to contend with. It can present surprising responses and perspectives, often at odds with the dreamer's perceptions, assumptions and apparent limitations. Surely these new perspectives are useful and worth attending to.

Dream work is also a potential boon to the client's self esteem and creativity. Simply to have dreams valued and listened to with passionate interest is a new experience for most people. To find that they may be an inner source of wisdom, or a new source of creativity, can be in itself healing and hope inspiring. Sharing disturbing dreams, even if they aren't understood, can decrease the shame that sometimes lingers after waking.

Over time, a client's familiarity with their dream language, and the discovery of new insight into their dreams, can be deeply nourishing. As they see the creativity of their dreams, clients' conscious creativity is often affected. With a rebuilt sense of safety, dream work may facilitate deeply deprived or damaged clients in recovering their lost ability for metaphorical thinking. For vigilant, highly critical or defensive clients dreams present custom tailored metaphors to work with. Using great care, these images, because they came from within rather than from without, can stimulate insight without engaging habitual resistance.

Hearing new dreams is continually exciting and challenging for the therapist. Often, a client's familiar negative self image and world view is a stark contrast to their fresh dreams. As the client tells their dream, my own energy, and often theirs, shifts in response. It is hard to be blasé about engaging these layered, poetic creations.

Do no harm

Safety within the therapeutic relationship is crucial to responsible dream work, and the reliability of that relationship is the container for this work. That safety includes freedom from being judged or interpreted. Another important aspect of that safety is the underlying affirmation of the client's authority over their dream, and over the validity of insights arising from their dream work.

Dream work takes place with awareness of the client's ego strength, clarity of boundaries, and core issues and themes. It is not always obvious that some clients are taking a risk by simply remembering a dream, let alone by telling it. To start to pay attention to dreaming, to consider that dreams might have meaning, can be scary. It is important to honour these courageous steps, and to be attuned to

to let us know what you are up to!

In the meantime **kudos** to our two members presenting at the National Expressive Therapy Conference in Honolulu, February 6th-8th, 2004

- **Judy Weiser**, giving the opening plenary address ***Picture is Worth a Thousand Words: Using Photo Therapy Techniques in Counseling***
- **Peggy Clarkson**, presenting a session about her work with Native youth, titled ***Creating Hope: Art and Therapy with First Nations Suicidal Youth***

For more information about the National Expressive Therapies Conference in Honolulu, or our members' presentations, go to www.expressive-therapy.com/2004-conf.html

Open for Discussion

This is a new regular feature in *The Art Therapist*. Members who want discussion or feedback around any ideas, thoughts, worries, concerns or suggestions that pertain to art therapy can submit them.

whether a client feels empowered to limit their dream exploration.

Reliability does not mean infallibility. It is all right for both the client and the therapist not to understand, to be puzzled, to be wrong, or to change their minds. It's all right to play in dream work.

Focus on Dream-Dreamer Relationship

A vital aspect of dream work is to focus not just on the dream, but on the quality of the client's relationship to their dream. It is when the dream is befriended and heard by the dreamer that insight comes. With trust and support clients may find the humility to approach their dreams receptively, giving up the need to reduce the dream to an acceptable literal message. In shifting from trying to solve the dream to an attitude of listening, the dreamer is transformed.

This is not a passive process, but a chosen participation. Art media is well suited to this kind of sharing, providing a direct means of response to the dream in its own language: imagery. As this magic dialogue develops, so may a sense of empowerment. The dreamer is no longer helpless facing a disturbing puzzle, but has found an alliance with their dream. Even working with nightmares, discovering art as a means of actively engaging with the dream's images can generate a shift from fear into curiosity.

Next

In the next issue I will present some ideas about encouraging clients to bring dreams to therapy, telling and listening to dreams, and some thoughts about what we might learn from a dream's setting.

Marty Levenson, BA., BCATR., has been in private practice in Vancouver since 1996. His passion for working with dreams began in 1980 with his own therapy with Joyce Frazee, herself a student of the dream work pioneer Fritz Perls. This focus became Marty's 1996 thesis at the Vancouver Art Therapy Institute: Giving Form to the Invisible: A Phenomenological Examination of the Use of Dreams in Art Therapy. Marty now uses dream work weekly in individual sessions and group workshops. He has recently been a guest lecturer at the Vancouver Art Therapy Institute ("Dream work in Art Therapy") and a BCATA professional development speaker ("The Use of Dreams in Art Therapy").

Book Reviews

Psychological Foundations of Musical Behaviour

Rudolf E. Radocy and J. David Boyle

Charles C. Thomas Publisher Ltd.

4th Edition 2003. Illinois USA. 449 pages.

Reviewed by Catherine Anne Lamond, D.S.D/C.D.S; PGCE B.A/Ed

The preface to *Psychological Foundations of Musical Behaviour* identifies current times of crisis- the stress of terrorism and war- as a significant moment from which to re-evaluate the basic functions of music. Human expression of pain and positive interventions can be supported by deeper appreciation of the organisation of sound and silence- music.

Psychological Foundations of Musical Behaviour is intended as essential reference. It provides an overview of the psychological processes involved in musical expression. The book aspires to be comprehensive and comprehensible. The written tone is accessible but non-engaging. The book is aimed at anyone involved in musical interaction – whether performer, therapist, listener or teacher, industry and

After they are published in the **Open for Discussion**

column, any responses will be featured in the following issue of *The Art Therapist*. Send your submission as an email attachment to Chloe Sekouri at chloe_sekouri@hotmail.com. The best file format to use when submitting articles is the "rich text format" or ".rtf" file format.

BCATA's Cookbook Project

We received many wonderful recipes and positive feedback – and the goods are with the printers as we speak! We expect to receive the books late February.

The Cookbook is a multipurpose project for BCATA. It is a community effort allowing us to create something with our fellow members and supporters to honor our 25th anniversary; a project to fund an upgrade of our database for the website; and a fun promotional piece to help us increase public awareness about art therapy.

Cookbooks will be sold at professional development workshops and the AGM. Orders can also be processed by mail.

More details will follow.

commerce. Its clinical approach is of most interest, however, to students as an introduction to music psychology.

The book is organised in 11 independent instructional units, each with a summary. I have drawn attention to those areas that would be of most interest to art therapy students.

Chapter one opens with a general introduction to musical foundations, followed by an overview on comparative and evolutionary musicology – its cultural values, attitudes and temperaments. Chapter three considers some of the stimulating and soothing aspects of music. It includes an explanation of Standley's seven music therapy functions and introduces two comparatively new fields -music and performing arts medicine. Chapter six explores melodic behaviour, including melodic perception, its connection to Gestalt psychology and the holistic attributes of harmony. Chapter seven makes an interesting comment on performance anxiety and its relationship to life. Chapter eight discusses affect, emotions and aesthetics. Chapters 10 and 11 close the book with a general exploration of musical preference and future directions, including influences on musical ability such as creativity, intelligence, gender and race.

As an arts educator, I was impressed by the book's systematic exploration of the foundations of musical behaviour. Its written style supports its introduction - which aims to encourage critical enquiry while providing detailed information. Anyone can benefit from an understanding of the psychology of musical expression – but those seeking a deeper exploration of process should look elsewhere.

Catherine Anne Lamond D.S.D/C.D.S; PGCE B.A/Ed is a graduate of the Royal Scottish Academy of Music and Drama. She is a member of the Society of Teachers of Speech and Drama and the British Association of Drama therapists. Catherine works as an adjudicator in Speech Arts and teaches in private practice across Vancouver Island.

Essentials of Art Therapy Education and Practice, 2nd ed.

Bruce L. Moon, Ph.D. ATR-BC
Charles C. Thomas, Publisher Limited
Springfield Illinois 2003

Reviewed by Adaline O'Gorman, M. Ed. BCATR

In this modest volume, Bruce Moon reflects on twenty-eight years of work in the art therapy field. Moon is an artist, and art therapist with both agency and private practice experience, and an educator of student art therapists in all aspects of their training. He presents his beliefs, principles and passionate opinions in twenty-two short chapters.

Each chapter is organized around one essential principle. For example, the first chapter is based on Moon's philosophy "we regard images as living entities", and the second is based on his observation "the art therapy process is about knowing when and how to immerse oneself in the creative flow".

User-friendly and very personal, *Essentials of Art Therapy Education and Practice* will be useful not only to art therapy students, but also their teachers and seasoned practitioners. Moon identifies and explores the complexity of the relationships that students encounter in the course of their training. He acknowledges the intensity and the difficulty inherent in the process of becoming an art therapist. He draws from his own experience of art therapy training, as well as the experiences of students he has supervised and colleagues he has mentored. His existentialist stance informs all aspects of his practice of art therapy. Moon invites a deep engagement in

Fifth Avenue Cinema Promotion

Marty Levenson ran an advertising slide at Fifth Avenue Cinemas in Vancouver from Dec 5 to Jan 5. It was one of 80 advertising slides shown on all 5 screens. The slide was an evocative, dramatic photograph of sky and clouds above the words "To learn more about art therapy visit www.bcarttherapy.com." Thank- you, Marty!

Membership Registration Information

Please note that effective August 1st, 2003, the deadlines to submit applications for registration to obtain BCATR status are:

January 30th

May 30th

September 20th

For information regarding your registered member status, or to receive a registration application package, please contact Margo Farr at 250-388-0929, or fargo@pinc.com

Annual General Meeting:

June 12 and 13, 2004
Vancouver location to be announced.

relationship: with one's self, with clients, with students, with colleagues and, importantly, with one's art. He asserts that love is the foundation of transformation in relationship, and he seeks that connection through art.

Moon does a good job of defining the unique role art therapy has to play in the field of related disciplines. He argues a powerful case for upholding the value of the expressive arts therapies in settings where other disciplines lay claim to aspects of treatment. He offers practical suggestions on how to maintain one's identity as an art therapist in such settings. He stresses the importance of holding the nonverbal or metaverbal communication elicited by the art as sacred. He appreciates that all disciplines can make a contribution to a client's wellness, and he encourages art therapists to educate their colleagues about a shared client's visual language.

If repetition is intended to underscore importance, Moon succeeds in making his points. However, I found that repetition led to saturation—the similarity of his twenty-two essential principles dulled their impact. This is regrettable, because what he has to say captures the heart of the mystery in art and therapy. These are truths that must not be lost through repetition.

The book is illustrated with photographs and images. Most of the images are paintings by Moon. The relationship to the accompanying text seemed vague and even unrelated to the captions. Perhaps this is another indicator of the personal nature of this book.

Despite these few shortcomings, *Essentials of Art Therapy Education and Practice* is a passionate, intimate view from a man whose lived experience is well worth considering by anyone wanting to deepen their relationship with art therapy.

On-line Discussion Group on Photo Therapy

Interested in electronic networking and information exchanges? At <http://www.phototherapy-centre.com>, you will find an electronic discussion group on the subject "Photo Therapy Techniques in Counseling and Therapy". Either go to <http://www.phototherapy-centre.com> and click on the button-link for "Discussion Group" or point your browser at the group directly, <http://members.boardhost.com/phototherapy/>

There are already nearly 200 interesting and informative postings there from people all over the world who are using and/or studying these techniques and sharing their ideas/work with others, through that page. Please pay a visit and join the discussion -- add your own messages, questions, or respond to those of others.

BCATA Professional Development Workshops

Saturday April 3, 2004

When the Shoe Fits: an introduction to an experiential, bodycentered method of psychotherapy - the Hakomi Method
Presented by **Heather Dawson** and **Katrina Jenmorri**

Saturday May 8, 2004

What Next? Stepping Into the Professional World for Art Therapists*
Carol Dukowski, Tatjana Jansen, and Marty Levenson will combine their forces to head up a spirited panel where we can discuss all kinds of issues related to beginnings in the vocation of art therapy.

Contact [Lesley Holm](mailto:Lesley.Holm@bcata.org) for further information and to register: 604-788-6444