

# ATOL: Art Therapy OnLine

## Conference Exhibition Catalogue

### Dr. Jill Westwood

As part of this landmark conference an exhibition was installed in the heart of the space, positioning the imagination as central to the aims of this gathering. Bringing together artwork of art psychotherapists and the people they work with, including painting, drawing, photography, sculpture, installations and time-based, audio-visual works, enabled an aesthetic engagement with the conference theme. This catalogue provides insight into this exhibition and the diversity of ideas, forms and practices emerging from art psychotherapy in *finding a voice and making your mark*.

Highlights included:

- Corinne Burton Memorial Trust (CBMT): Artwork of art psychotherapists and clients supported by the CBMT including an introduction by Sir Michael Burton
- PhD art based projects (audio, visual, installations)
- Socially engaged art therapy projects
- Art Therapy Outdoors with adult mental health community service users
- Artwork of staff, students and graduates of Goldsmiths MA Art Psychotherapy

Exhibitors included:

- Geraldine Gallagher (PhD Candidate) “Voices Interned”– audio visual art work about the families of political prisoners in Northern Ireland
- Susan Carr (PhD Candidate) ‘Identity and fracture’ Portraits from PhD project in palliative care context
- Corinne Burton Memorial Trust Art Psychotherapists: Shona Elrick, Flisan Beard, Claire-Louise Leyland, Elwin Harewood and Andy Ridley.
- Clients: Trevor Lines, Jim Edwards, plus others who remain anonymous,
- CBMT Students: Hannah Cridford, Sharon Daley, David Little
- Clair Rochester, Vanessa Jones and clients (Art Therapy Outdoors)
- Rubenna Aurangzeb-Tariq, Dr Arnell Etherington, Jane Saotome (Art Psychotherapists)
- Dr Jill Westwood: Art Installation of PhD Research (Hybrid Creatures: Mapping the emerging shape of art therapy education in Australia)
- Kristina Page, Helen Omand, Alison Brown, Clare Hobbs, Sofie Cottingham (Goldsmiths Graduates)
- Taiseer Shelhi, Alice Myles, Emma McKinnon, Malaina Joseph, Louise Higgs, Chris Smith, Steve Pratt, (Current Goldsmiths Students)
- Chris Brown, Kevin Jones, Lesley Morris, Dean Reddick, Susan Rudnik, Lisa Sewell, Sally Skaife, Robin Tipple, Diana Velada, Jill Westwood (Goldsmiths MA Art Psychotherapy staff group)

The exhibition curator was Jill Westwood and it was jointly coordinated by Jill Westwood and Diana Velada. The installation was facilitated by Nick Tipton. There is a list of figures at the end.



Fig. 0a

**Alison Brown, Sofie Cottingham, Clare Hobbs, Helen Omand, Kristina Page**

*Art and Art Psychotherapy*

Mixed media – graphite on paper, installation, collage, acrylic painting, ink on paper, 3D ceramic work and video display of time-lapse of work made during the construction of the exhibition.

This work of Goldsmiths graduates, visually examines the relationship between their training as Art Psychotherapists and their identity as artists. It examines the interplay between these identities and how these influence one another in terms of the way art work is produced and thought about. The body of the exhibition is a collaboration between five graduates and explores the theme of 'repetition' through individual and entwined works.

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Fig. 1a



Fig. 1b



Fig. 1c



Fig. 1d



Fig. 1e

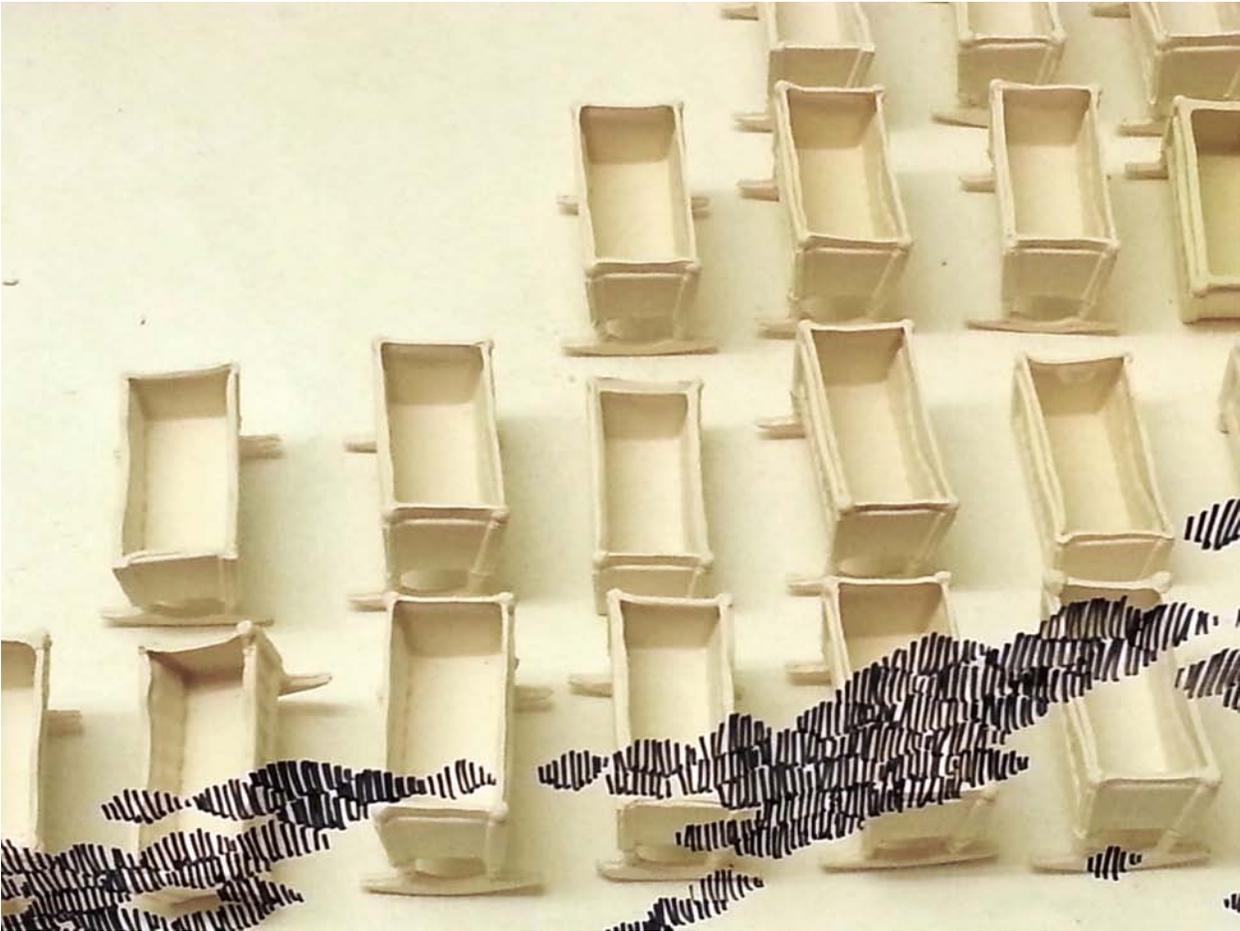


Fig. 1f

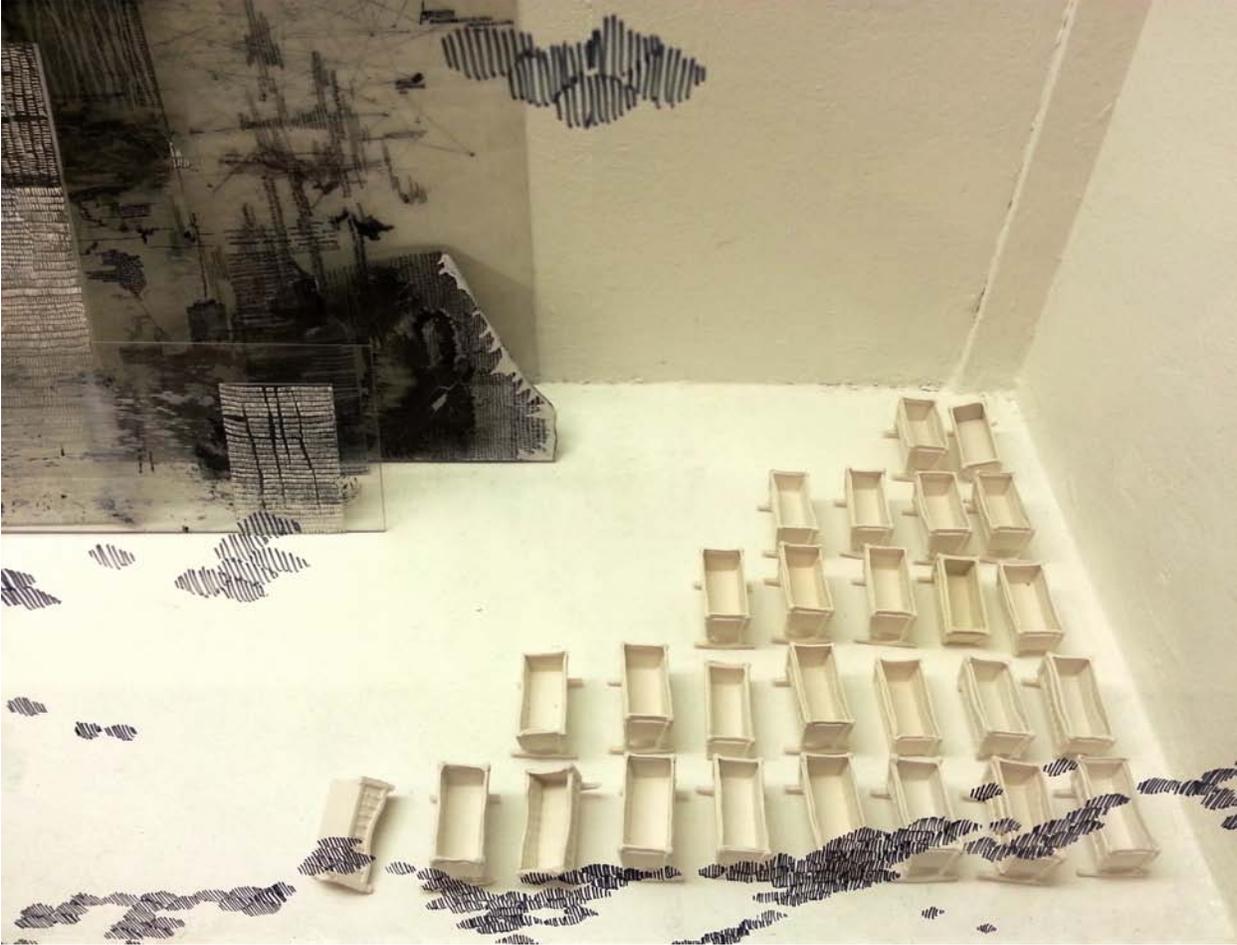


Fig. 1g



Fig. 1h

**Sofie Cottingham, Helen Omand, Kristina Page, Trade Page**

*Interactive Art Installation*

Created for the International Art Therapy Conference 2013.

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Fig. 1i



Fig. 1j



Fig. 1k



Fig 11



Fig. 1m

## **Arnell Etherington - Reader**

-

*911 - Shock*

*911 - Time to Leave*

*911 - Love Conquers all*

*911 - The Tea Party*

Paper & tempura

The 911 Series

The art therapy for the 21<sup>st</sup> century can hold the pain of country against country and person against person that we have had to live with and try to understand, make sense and cope. The attacks on 911 represented such a shock for Americans especially when digesting that 'time on target was 15 minutes'. The meaning of these words sank in slowly – it meant that these events were very well planned and that at least 5 years would be in their making. We would never be the same.

My response to these days, watching the second plane hit the second twin tower meant that it was no mistake, no freak accident but of some purpose though as yet inconceivable at that moment.

For several months I painted my distress. The 4 paintings represent some part of trying to come to grips with the events. Three contain that second plane about to hit the second tower because of what that came to mean. The shock that picture held for Americans especially the shock that this was nothing to do with random.

The first painting calls those to action, firemen and ambulances entitled just "911". The second plane veers in on the left and Osama on the right. The second one preserves the wisdom of instincts and as the animals intuitively know to let others out of the zoo because the world is now out of balance. The third shows the fire engine heading towards the disaster counterbalanced by the bus of young blue dogs unaware of the disaster. Two crocodiles are embraced in a compassionate love stare as it were.

I have painted Blue Dogs for years, who came to me in a dream about instincts. So it is no wonder they inhabit these paintings as well.

Several months thereafter I did "The Tea Party" after England joined the 'War on Terror' with American forces. What good could come of that?

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Fig. 2a



Fig. 2b

**Steve Pratt**

Goldsmiths student

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*Invisible Wounds (2011)*

Oil and Acrylic

I graduated in Fine Art from the University of Leeds in 1992. Art was, and continues to be, a way of coming to terms with the past and finding my place in the world after military service (1964-1981). This painting was requested by the BBC Culture Show special about Art Therapy for veterans with Post Traumatic Stress Disorder (PTSD). I was a private contributor to the programme. The programme was screened on Armistice Day 2011. Being asked to make a work on the theme “Invisible Wounds” in relation to PTSD was a challenging and regressive experience because I was forced to re occupy experiences, thoughts, feelings and emotions in quite a vivid way. My work was not made in the context of therapy, and I do not recognise it as being from my own art practice, it was simply an expression of being re traumatised for a TV programme, to which I naively agreed. I began by attacking the canvas with a knife and a hammer because that’s all I had at my disposal and then started to put it all back together again – a bit like how it happened in my life. Training as an art therapist has given me insight into the importance of containment.

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Fig. 3

**Taiseer Shelhi**

Goldsmiths student

-

*Accretion*

Pins, paper, string

My understanding of the experiential learning process on the art psychotherapy course at Goldsmith's college, my development as a trainee art psychotherapist, the life experiences I've brought with me, the questions I have and the connections I've made; is the impetus behind this piece of work.

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Fig. 4a

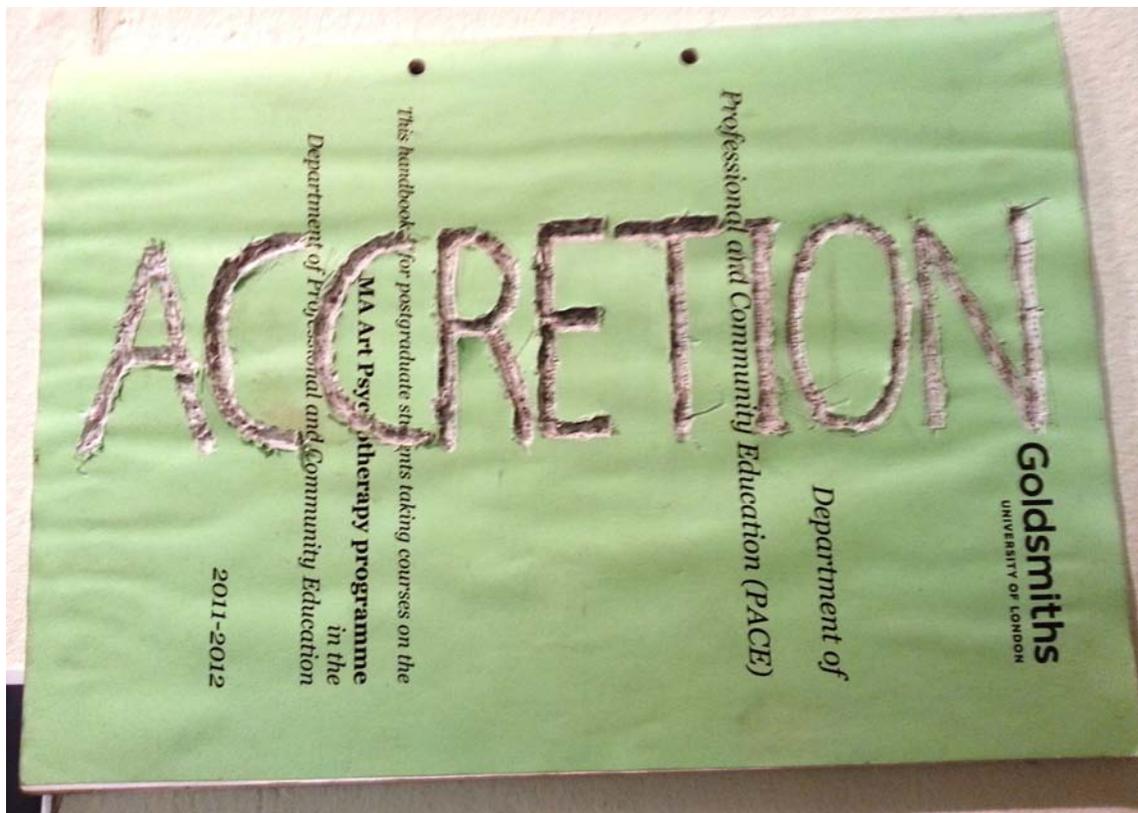


Fig. 4b

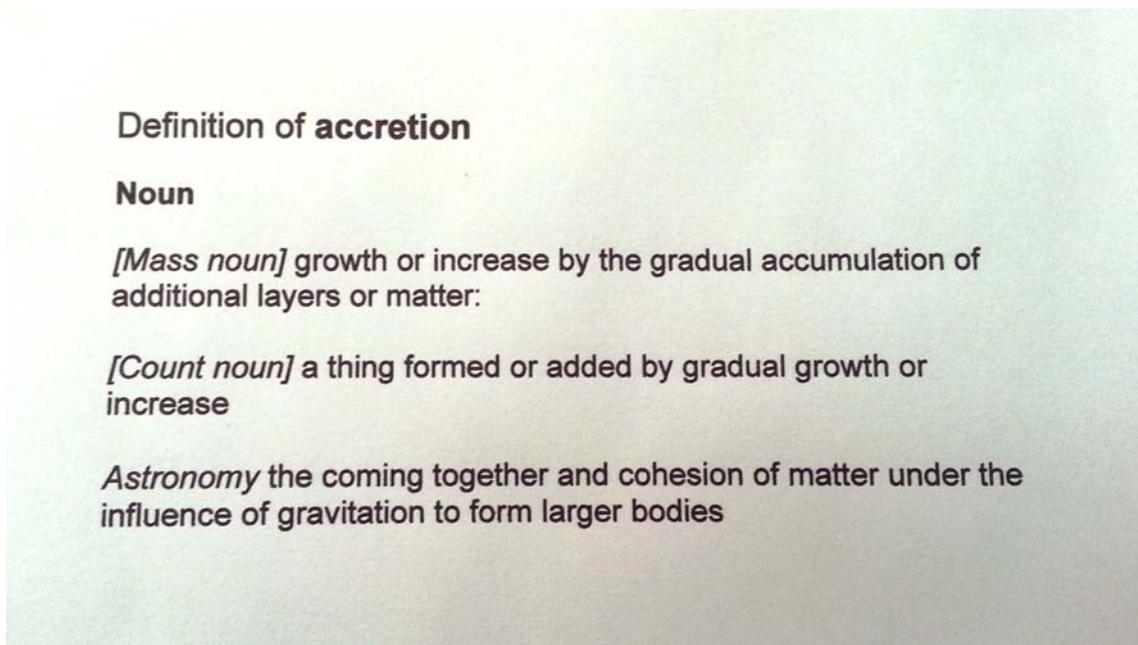


Fig. 4c

## **Geraldine Gallagher**

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### *Voices Interned*

#### Audio/photography

Northern Ireland's troubled history has featured many victims. The voices of political ex-prisoners have been well documented in Northern Ireland. But the voices of the families of political ex-prisoners and the intergenerational effect of not being able to talk about the past has fallen below the radar. Families learned how to internalize their pain and trauma to 'protect' their prisoner, which could contribute to a negative intergenerational effect, causing a move towards suicide, or alcohol and drug abuse.

As part of my PHD research I used Participative Action Research to facilitate workshops that I designed to enable families to talk of the past and share their experiences with their close family relatives for the first time. Using photographic reenactment, the families nominated a sibling to inhabit their memory, and walk in their shoes. The 'Voices Interned' Exhibition is the product of this process. Another important part of the exhibition has involved a discussion with the spectator; my research is interested in whether the exhibition is capable of reversing negatively held views when it is possible to access the women's context. These women have finally found their voice. To understand our future we have to be able to reflect on our past.

Geraldine Gallagher is a graphic designer and photographer and a student studying for a PHD. I have a particular interest in representation and storytelling in all its forms. I began my research in 2009 into possible methodologies to 'unlock memory' as a tool to retell and relive experiences that are personal as well as collective. The practice element of my research resulted in three pieces of art practice. 'The List' is a five minute film, which was a collaboration between myself and Donna, the first project participant in my first year of study. We re-enacted the making and preparation of a parcel which ruled each week of her life, since the age of 15. She spent each week preparing for the next week. She served a 'life sentence' of parcel making.

The second piece is called 'My life According to the Troubles/War'. This was a process which used photographs from the family album to map women's lives throughout the period called the Troubles/War. The project contrasted the women's personal photographs with elements of culture such as popular television programmes, news items and music of the day. Remembering enabled the women to tell their story from their perspective. They saw the potential of the books to pass on their legacy of the past to a generation who knew little of their context. The third piece is the exhibition 'Voices Interned', each piece feeds into the other to create a whole.

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Fig. 5a



Fig. 5b



Fig. 5c



Fig. 5d

**Staff of MA Art Psychotherapy**

Goldsmiths, University of London

**Chris Brown, Kevin Jones, Lesley Morris, Dean Reddick, Susan Rudnik, Lisa Sewell, Sally Skaife, Robin Tipple, Diana Velada, Jill Westwood**

-

*Collected Unconscious*

Mixed media

This work is part of an ongoing project exploring what we understand by the unconscious, through group reflective processes of writing and art making.

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[s.skaife@gold.ac.uk](mailto:s.skaife@gold.ac.uk) [r.tipple@gold.ac.uk](mailto:r.tipple@gold.ac.uk) [d.velada@gold.ac.uk](mailto:d.velada@gold.ac.uk)  
[j.westwood@gold.ac.uk](mailto:j.westwood@gold.ac.uk)



Fig. 6a



Fig. 6b



Fig. 6c



Fig. 6d



Fig. 6e

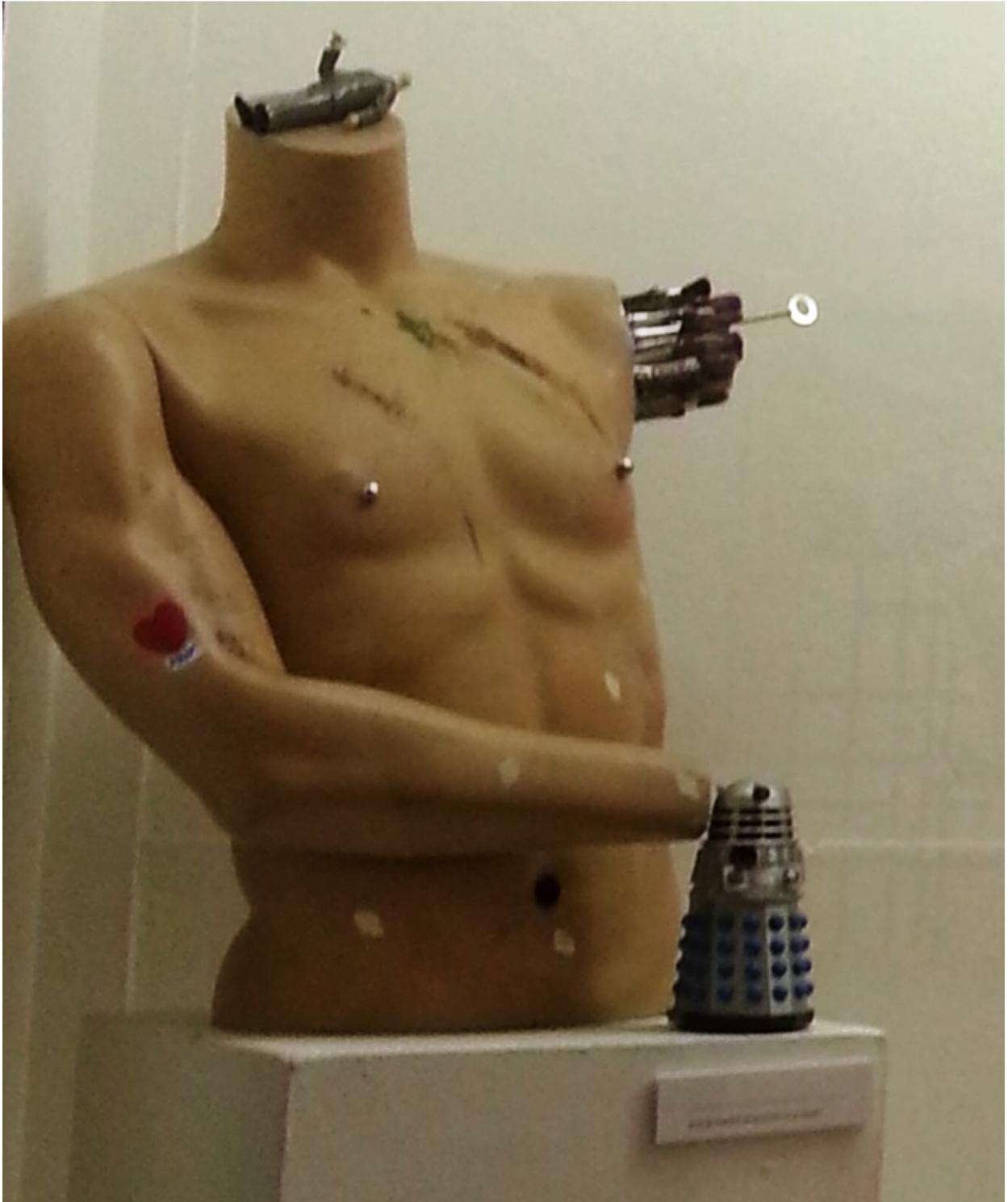


Fig. 6f



Fig. 6g



Fig. 6h



Fig. 6i



Fig. 6j



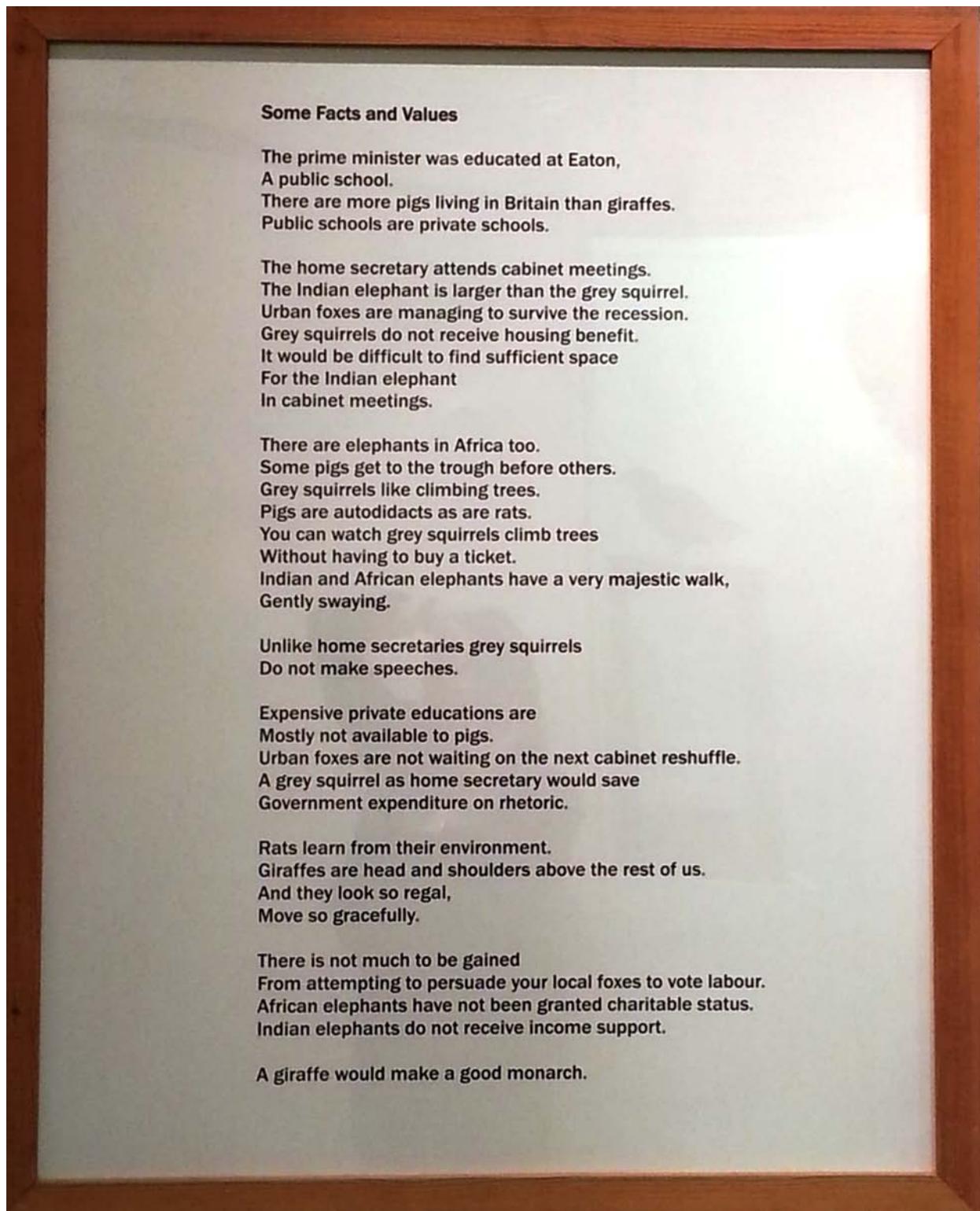
Fig. 6k



Fig. 6I



Fig. 6m



**Some Facts and Values**

The prime minister was educated at Eaton,  
A public school.  
There are more pigs living in Britain than giraffes.  
Public schools are private schools.

The home secretary attends cabinet meetings.  
The Indian elephant is larger than the grey squirrel.  
Urban foxes are managing to survive the recession.  
Grey squirrels do not receive housing benefit.  
It would be difficult to find sufficient space  
For the Indian elephant  
In cabinet meetings.

There are elephants in Africa too.  
Some pigs get to the trough before others.  
Grey squirrels like climbing trees.  
Pigs are autodidacts as are rats.  
You can watch grey squirrels climb trees  
Without having to buy a ticket.  
Indian and African elephants have a very majestic walk,  
Gently swaying.

Unlike home secretaries grey squirrels  
Do not make speeches.

Expensive private educations are  
Mostly not available to pigs.  
Urban foxes are not waiting on the next cabinet reshuffle.  
A grey squirrel as home secretary would save  
Government expenditure on rhetoric.

Rats learn from their environment.  
Giraffes are head and shoulders above the rest of us.  
And they look so regal,  
Move so gracefully.

There is not much to be gained  
From attempting to persuade your local foxes to vote labour.  
African elephants have not been granted charitable status.  
Indian elephants do not receive income support.

A giraffe would make a good monarch.

Fig. 6n



Fig. 60

**Dr Jill Westwood**

Goldsmiths, University of London

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*Hybrid Creatures: Mapping art therapy education in Australia*

Installation, sculptural elements, works on paper, light projections

This work is an art-based exposition of PhD research on art therapy education in Australia. It foregrounds art as knowledge and brings into play the imagination as the primary field of experience and interaction. It provides the first organized view of art therapy education in Australia. This evolved from my immersion in the field as a migrant art therapy educator to Australia from the UK and a desire to be reflexive on this experience. Positioned as a piece of qualitative research and located in a paradigm of personal knowledge and subjectivity a bricolage of methods were used to gather and analyse information from several sources. The research questions aimed to discover the field of art therapy education in Australia: to find out what theories and practices were taught; and where the theoretical influences were coming from, in order to develop understanding of this emerging field.

The findings revealed a diverse and multi-layered field of hybrid views and innovative approaches held within seven programs in the public university and private sectors. It was found that theoretical views have evolved from the people who teach the programs, their location, professional contexts and the prevailing views within these contexts, which are driven by greater economic, socio-political forces and neo-liberal agendas. Important issues for art therapy education were identified as: the position and emphasis on art; working with the therapy/education tension; the gender imbalance in the profession; Indigenous perspectives; intercultural issues and issues of difference.

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Fig. 7a



Fig. 7b



Fig. 7c



Fig. 7d



Fig. 7e



Fig. 7f

**Sallyann Fisher, Anna Ferrie, Lula Couling-Barreneche, Maryann Vaughan,  
Alison Rose**

-

*Unlimited Print: Collection of work*

This collection of artworks is made by artists who have a learning and/or physical disability. A film will be shown about the artists' personal views about what art making means or has meant to them as individuals, whether in the context of art therapy, art education and/or within a studio setting, such as Unlimited Print.



Fig. 8a



Fig. 8b



Fig. 8c

## **Susan Carr**

Loughborough University and the Prospect Hospice

-

### *Reframing and Reflecting Identities*

Mixed Media, oil on canvas and sculpture – paper, card and pins

- 1: *'Paint me like a Picasso' (20x25 cm)*
- 2: *'Bohemian Rhapsody' (58x78 cm)*
- 3: *'Fish Out of Water' (40x50 cm)*
- 4: *'Broken Lung' (40x 50 cm)*
- 5: *'There's something about Mark, RIP' (58x78 cm)*
- 6: *'Catch 22' by Susan Carr (card, paper, pins)*
- 7: *'Pin Hole Camera' by Susan Carr (card, paper, pins)*

My PhD work has two parallel and interlocking strands ... both are concerned with identity and fracture (Kathy Charmaz 2006), firstly I am seeking to reconcile and integrate my identity as 'artist' with that of 'art therapist'. Working as an art therapist in palliative care I have become aware of the way severe illness disrupts identities, and this project explores a new intervention to re-create and re-imagine identities. Working collaboratively with the patient, we co-design three portraits together, which reflect aspects of the patient's identity and sense of self. Invoking Edith Kramer's (1986) concept of the art therapist's 'third hand,' I reverse the terms of engagement and use my artistic practice to paint these portraits *for* the patient, using the images created as ways to achieve 'Mirroring and Attunement,' (Kenneth Wright 2009) a reflecting back of aspects of identity by Winnicott's 'good enough (m)other' (Donald Winnicott 1971). The collaborative nature and the reversing of the terms of engagement are important methodological designs, and make the project inclusive for people severely compromised physically or who do not have the physical energy to make art themselves.

For further information

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Fig. 9a



Fig. 9b



Fig. 9c



Fig. 9d



Fig. 9e



Fig. 9f



Fig. 9g



Fig. 9h



Fig. 9i

**Alice Myles**

Goldsmiths student

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*Melanie Klein. Apply Liberally*

Mixed media

This piece is a response to the widespread and apparent ease of application of Kleinian theory in art therapy literature, which led to my phantasy of Melanie Klein as a kind of miracle cure or wonder cream.

In a broader sense it makes reference to brand aesthetics and the myth of beauty mirrored by psychotherapeutic intervention as commodity and the myth of cure. It comments on UK art therapy practice and commodification of healthcare interventions

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Fig. 10

**Malaina Joseph**

Goldsmiths student

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*Invisible Scars (2012)*

Mixed media on canvas

London based Relational Artist training to be an Art Psychotherapist at Goldsmiths, University of London. Embarking on this journey as a trainee Art Psychotherapist has made me more aware of my cultural heritage and the relevance of incorporating this into these new and different experiences. The process of making art has become symbolic of life itself. These shadowy, scarred figures appear to reflect my initial feelings of uncertainty and slight hesitancy which I experienced at the beginning of my training. Creating this work has proved helpful in assisting me to express and contain these feelings in dynamic way.

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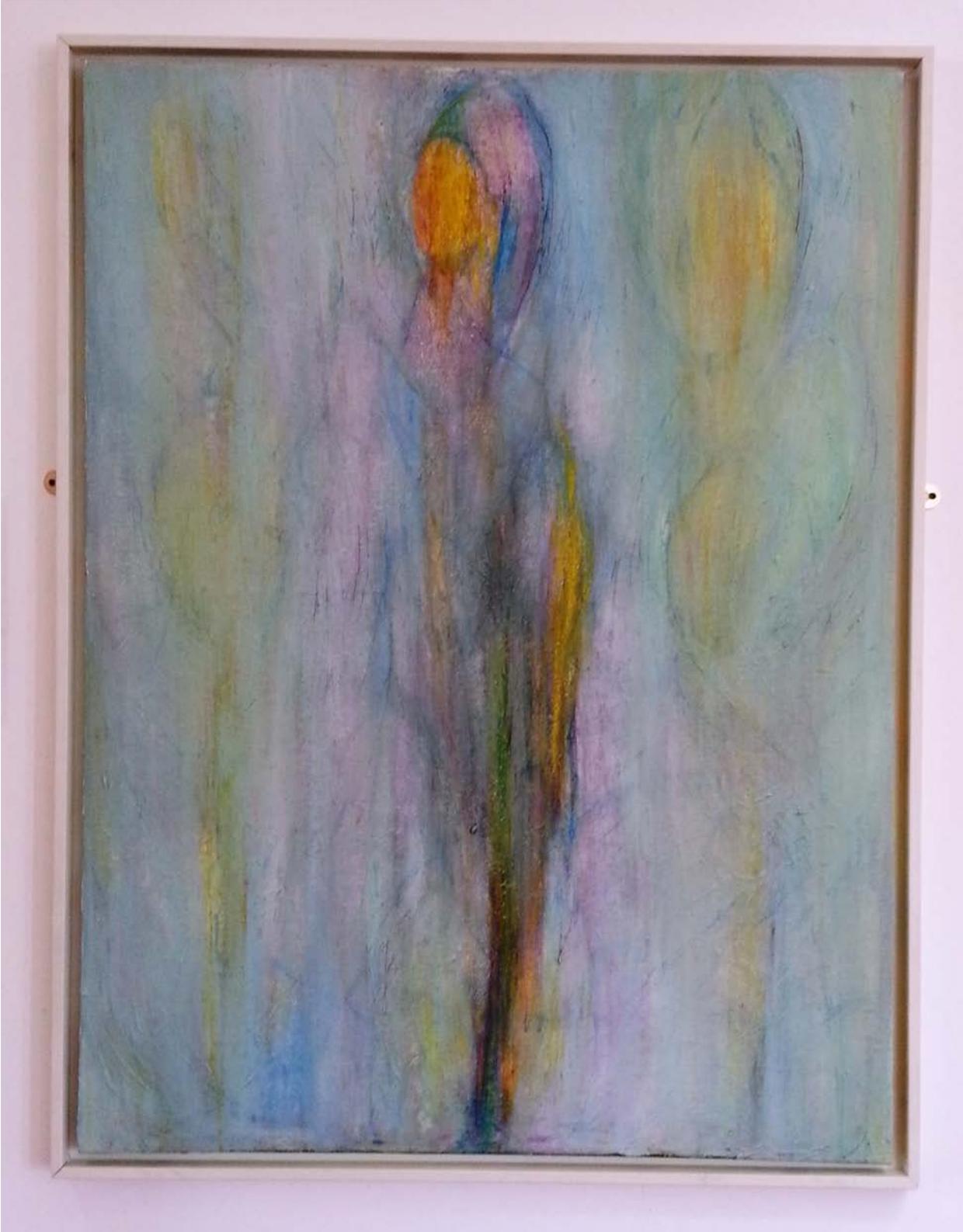


Fig. 11

## **Christopher Smith**

Goldsmiths student

-

### *(in)voluntary interventions*

Performance, MP4 Podcast, paper map and directions

This work comprises 4 x 15 min performances around campus over 4 days in the lunch break. I am volunteering at the event as a student ambassador and will walk on a different path drawn by myself and hopefully at certain spots (as I see as full of potential) hope to have a gentle and non-confrontational collision. This *maybe* the start of a new site-specific relationship with a random person. I will explain with good manners the nature of my intervention and my intentions. I believe that our bumping into each other may hold valuable not ordinarily accessed information and experience. I will then explain that this can, if consent is given, be recorded and accessible as a podcast that can be downloaded at a later date.

I anticipate the conference to be overflowing with valuable material and accessing it will require being in a lot of different places over the four days, it is physically impossible for me to hear and experience all that will unfold at any one given time. There may be for me points at which bumping into someone and sharing experience is unrestricted by the usual boundaries of time and space.

I am trying to incorporate what seems to me as eclectic and unconventional disciplines in order to feed my own evolving art practice. These new ways of understanding experience help me to better understand a relationship with myself and with the fast changing world around me. My passion lies in seeking out other people, to perhaps foster a spark that ignites the beginning of a shared experience. I believe the artistic spirit to live within all of us and gets amplified when shared.

I am energized by a pioneering connection I feel when there is a joining of two or more imaginations in curious circumstances.

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(In) Voluntary Interventions Christopher Smith

Over the next 4 days in a break from volunteering for this conference I will take a break and go for a walk along one of the colour coded pathways (see map below) taking into account 13 different hotspots where I may or may not bump into you.

I will quickly apologise and explain some of the ideas behind my performance and ask if you would be interested to proceed in recorded dialogue. I may ask you some questions about this manufactured coincidence, seeing whether it has awoken in you anything worth sharing that has not been in any other forum within this conference....Maybe even you would like to join in advising me on how to execute this whole exercise on following days.

We can talk about absolutely anything! Even just make unrecognisable noises if you like.

The idea has evolved this far via sculpting lots of different conversations with lots of different people. I hope the podcast can reflect some of this process.

There will be 4 x Podcasts available from these potential interventions at a later date, if you are interested please-

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Mobile: 44(0)7825184894



Red	Mon 8/4/13	Blue	Wed 10/4/13
Green	Tue 9/4/13	Orange	Thu 11/4/13

Fig. 12

## **Louise Higgs**

Goldsmiths student

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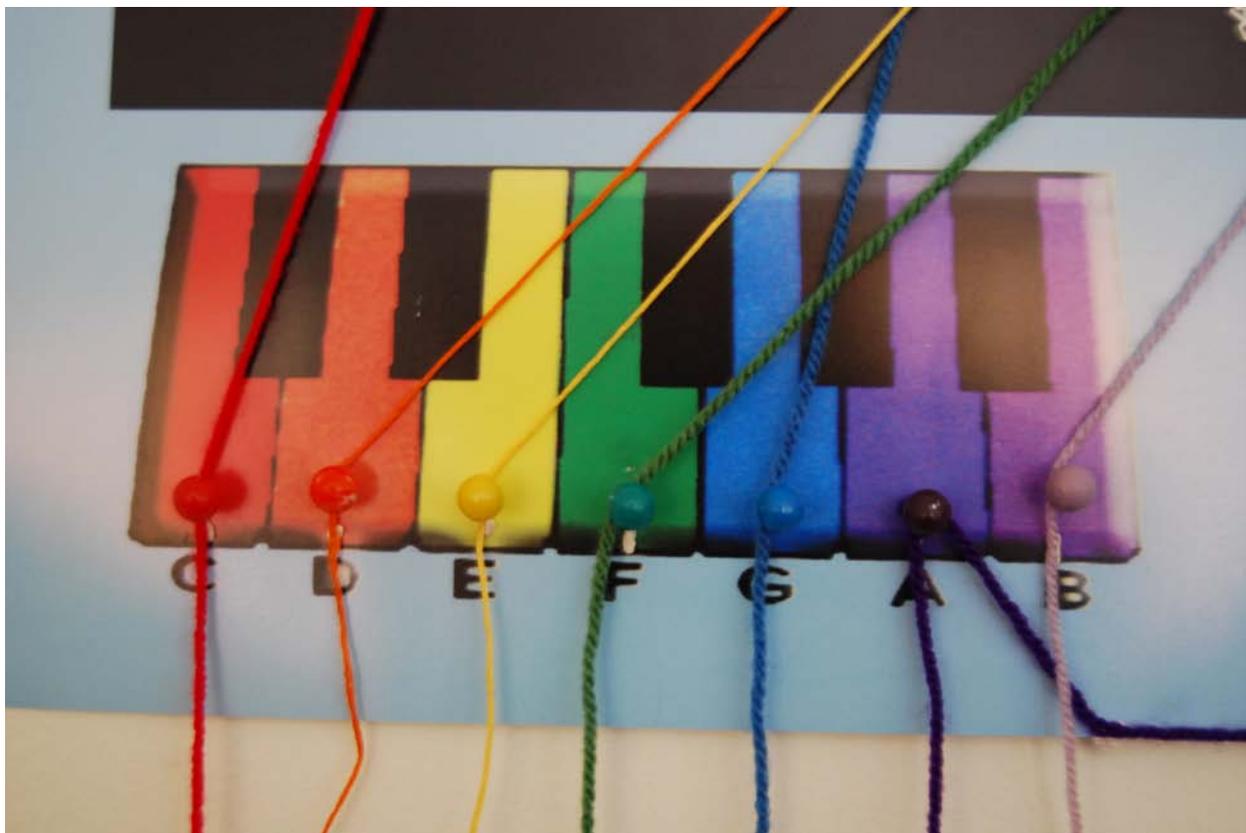
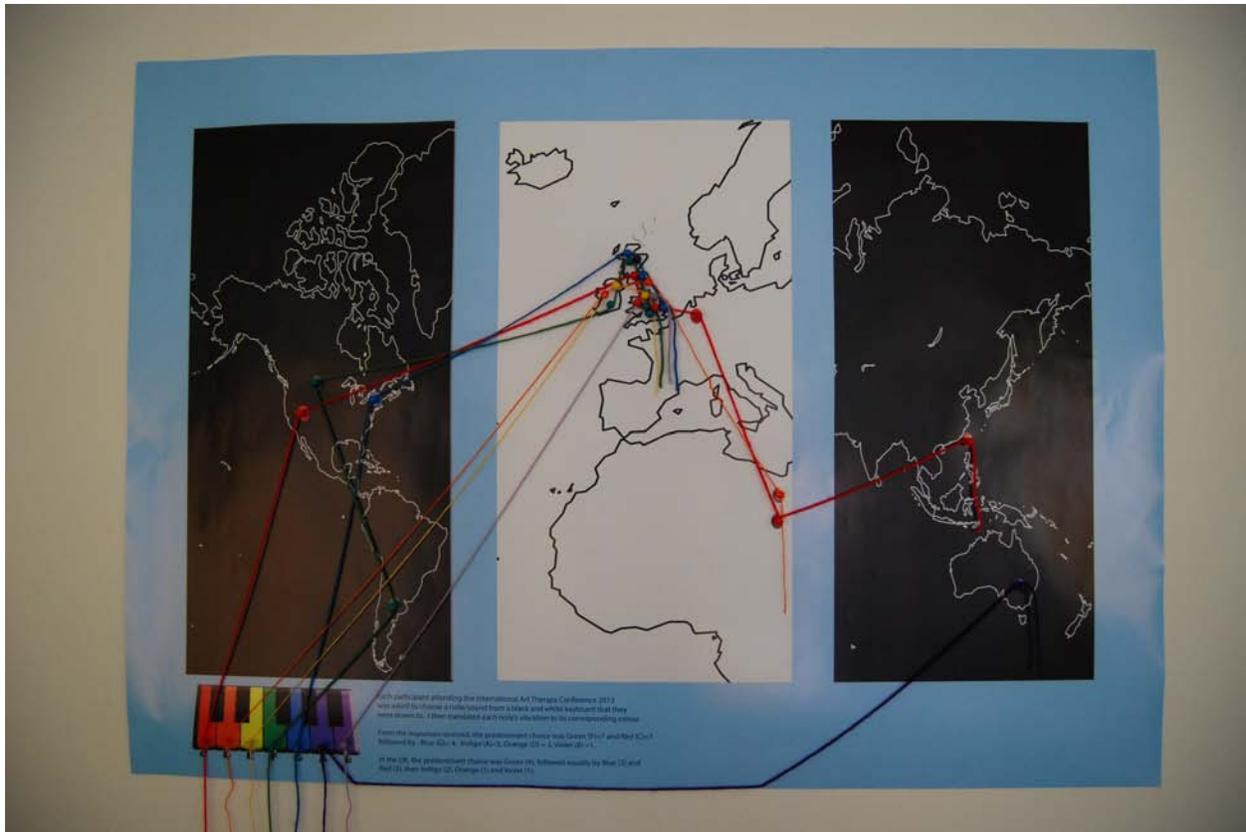
### *Hidden Colour: Art Therapists' Collective Unconscious*

Digital media, poster, pins, threads

My aim was to explore links within the Art Therapy global community through sound/vibration and colour. All participants attending the Conference were invited to choose one note that they felt drawn to from a black and white musical scale (with an email attachment of corresponding sound). Each note's vibration translates to a different colour being Red, Orange, Yellow, Green, Blue, Indigo and Violet, but this was as yet unknown to the participant choosing. Upon receiving return emails with their choice, this provided my palette. This factual piece of artwork represents all the colours chosen and shows the country they are from.

I represent the hidden in my work. The covert, made overt. It is here, and thought about. The ordinary made extraordinary, or the ordinary presented as it is...ordinary. The underlying message of my work is to re-think, and challenge in a thought provoking way.

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**Emma MacKinnon**

Goldsmiths student

-

*Now is All You Own*

Film (2 mins)

Made with my youngest son

We went out on Easter Sunday

Bribed him with chocolate eggs

Location: his suggestion

City silent. Empty of trade

Church bells ringing

He helped me edit. Quick. Impatient

Images/symbols revealed. Unnoticed in filming

My nephew's song wrapped snugly around, coincidentally

The kids liked the film

This film is a cameo shot of an adolescent boy (my son) skateboarding in central London. It captures my brief reflections on our changing relationship, the environment and society. The images may resonate both intentionally and unintentionally with those familiar with the psychoanalytical theories of Freud, Winnicott, Klein, Lacan etc.

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## **CORINNE BURTON MEMORIAL TRUST**

The Corinne Burton Memorial Trust was set up in memory of Corinne Burton, a talented artist who sadly died in 1992 after suffering from cancer. The many people who admired Corinne Burton have funded the Trust to further art therapy work in the field of cancer.

**CBMT Art Therapists:** Shona Elrick, Flisan Beard, Claire-Louise Leyland, Elwin Harewood, Andrew Ridley

**Clients:** Trevor Lines, Jim Edwards and others who remain anonymous

**CBMT Students:** Hannah Cridford, Sharon Daley, David Little

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### **Shona Elrick CBMT Art Therapist**

Lynda Jackson Macmillan Centre, Mount Vernon Cancer Centre, Mount Vernon Hospital

- |   |                           |      |            |
|---|---------------------------|------|------------|
| 1 | <i>The Last Word</i>      | 2008 | (33x23 cm) |
| 2 | <i>Kully Khan</i>         | 2011 | (70x45 cm) |
| 3 | <i>In Mothers' Garden</i> | 2012 | (33x23 cm) |

Oil on canvas, collage and pastel

The starting point for my artwork is usually about a place, a day, or journey. When I can, I prefer to work from on-site sketches and recently I have revisited old sketches from 20 years ago. My painting is primarily about how I feel in a landscape, be it through my own personal connection or feelings on a particular day. Therefore I tend to work intuitively on a more abstract format to translate these feelings and responses. Increasingly I have used painted newspaper collage as an underlying framework on

which to build on and respond to. For me painting remains an organic process and my way of working has slowly changed and transformed over the years.

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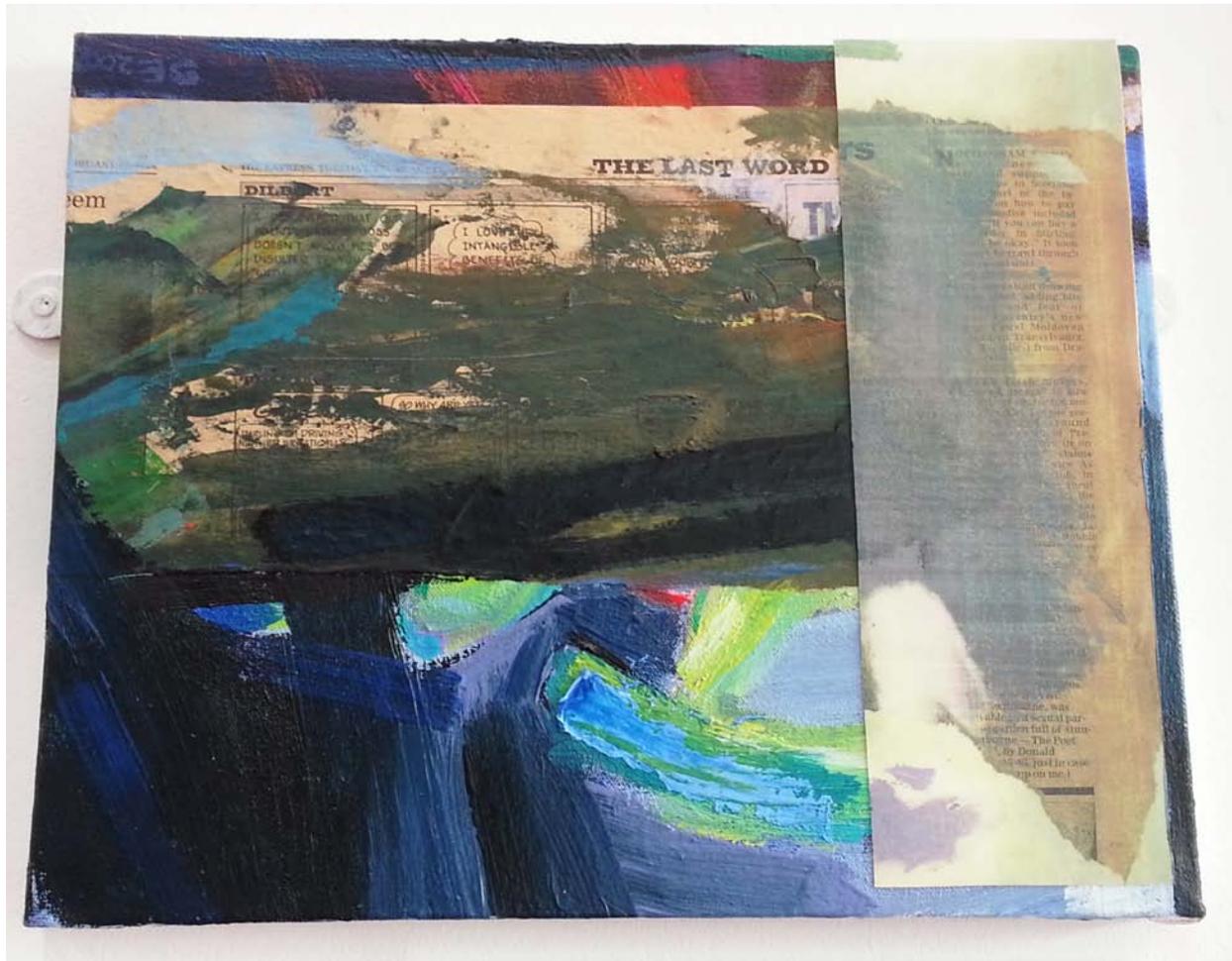


Fig. 13a

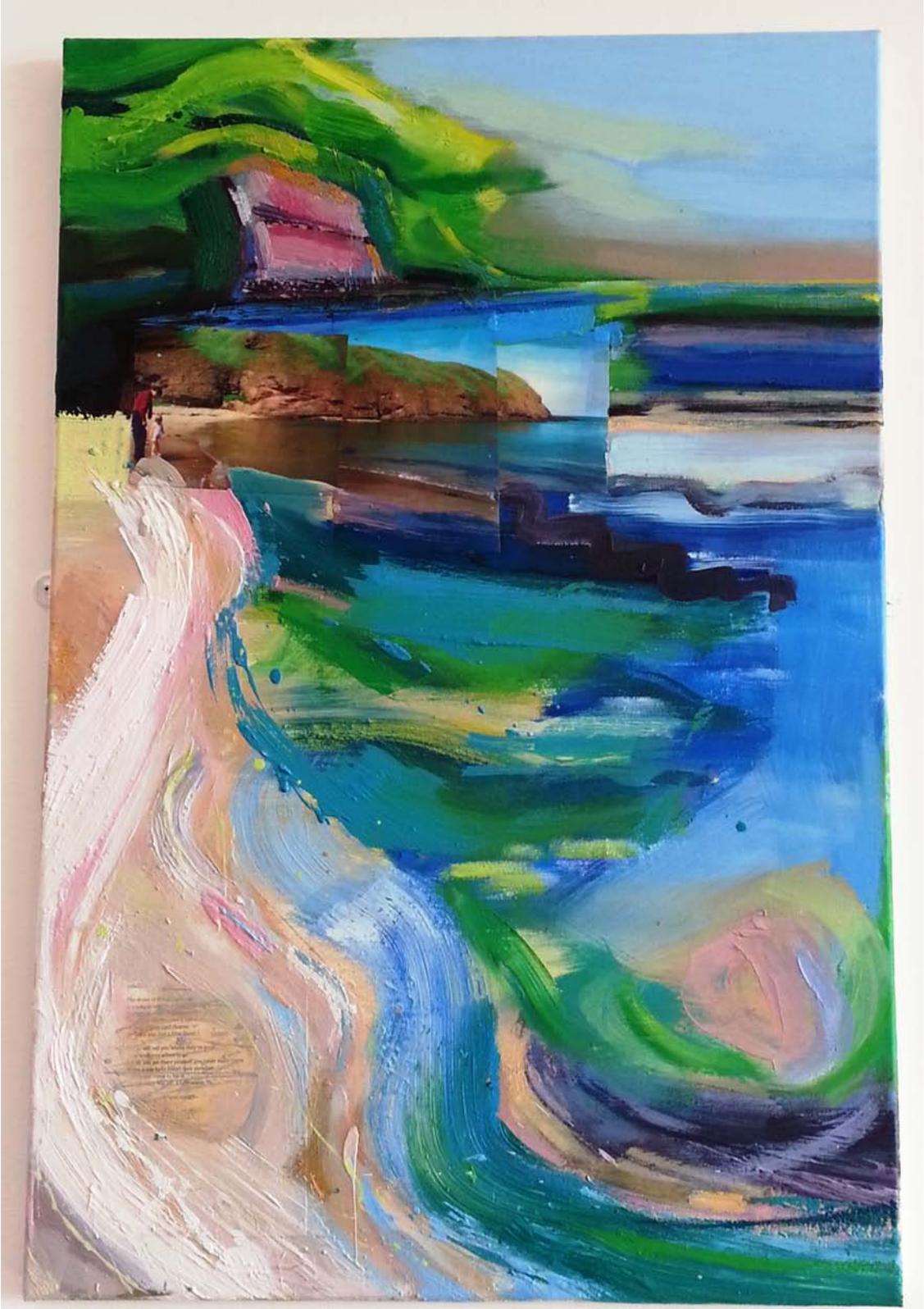


Fig. 13b



Fig. 13c

## Client artwork

Art therapy images made with **Corinne Burton Memorial Trust** funded art psychotherapy post at The Lynda Jackson Macmillan Centre, Mount Vernon Hospital, Northwood. Art therapy is provided for patients living with a diagnosis of cancer who are in receipt of treatment at Mount Vernon Cancer Centre.

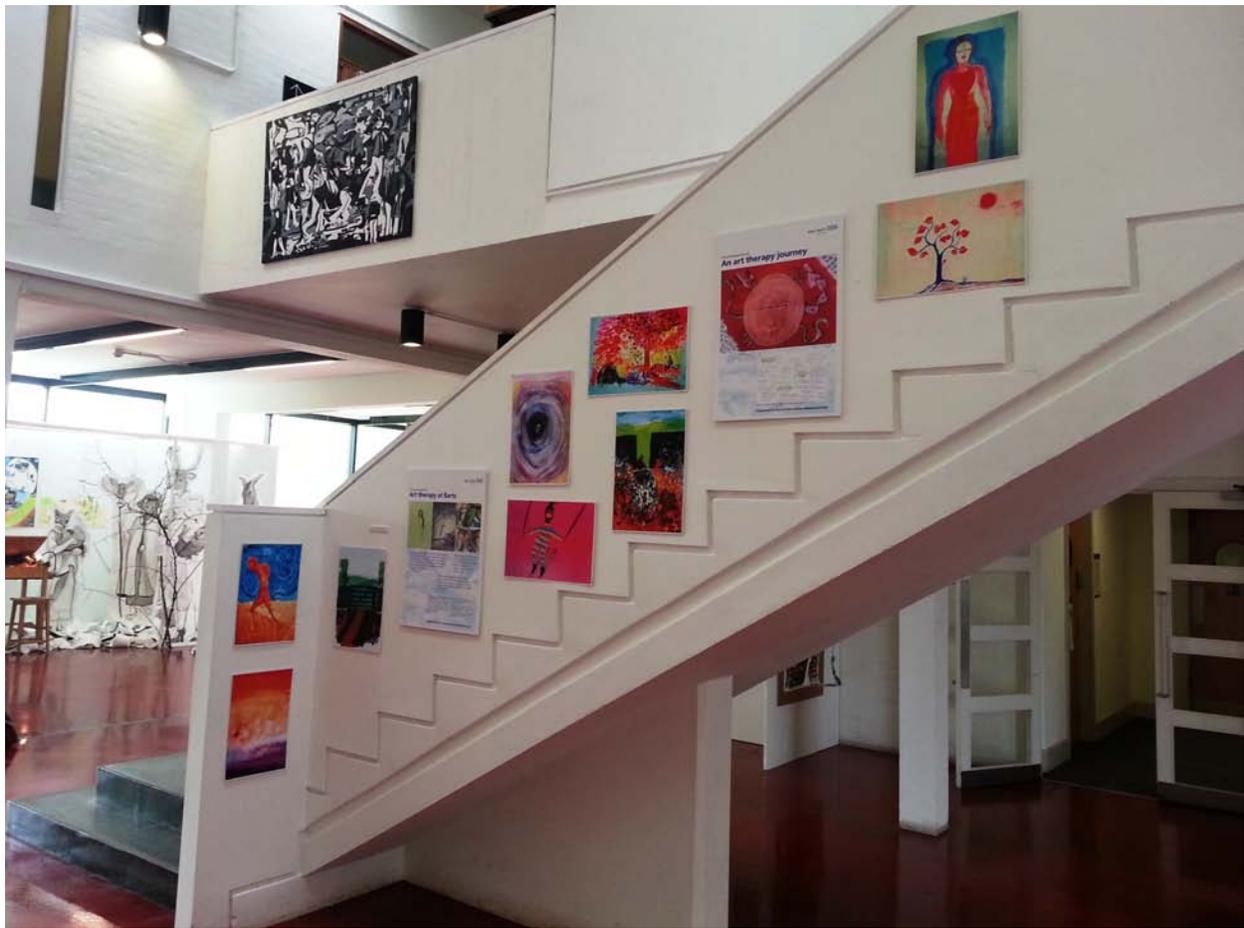


Fig. 14a

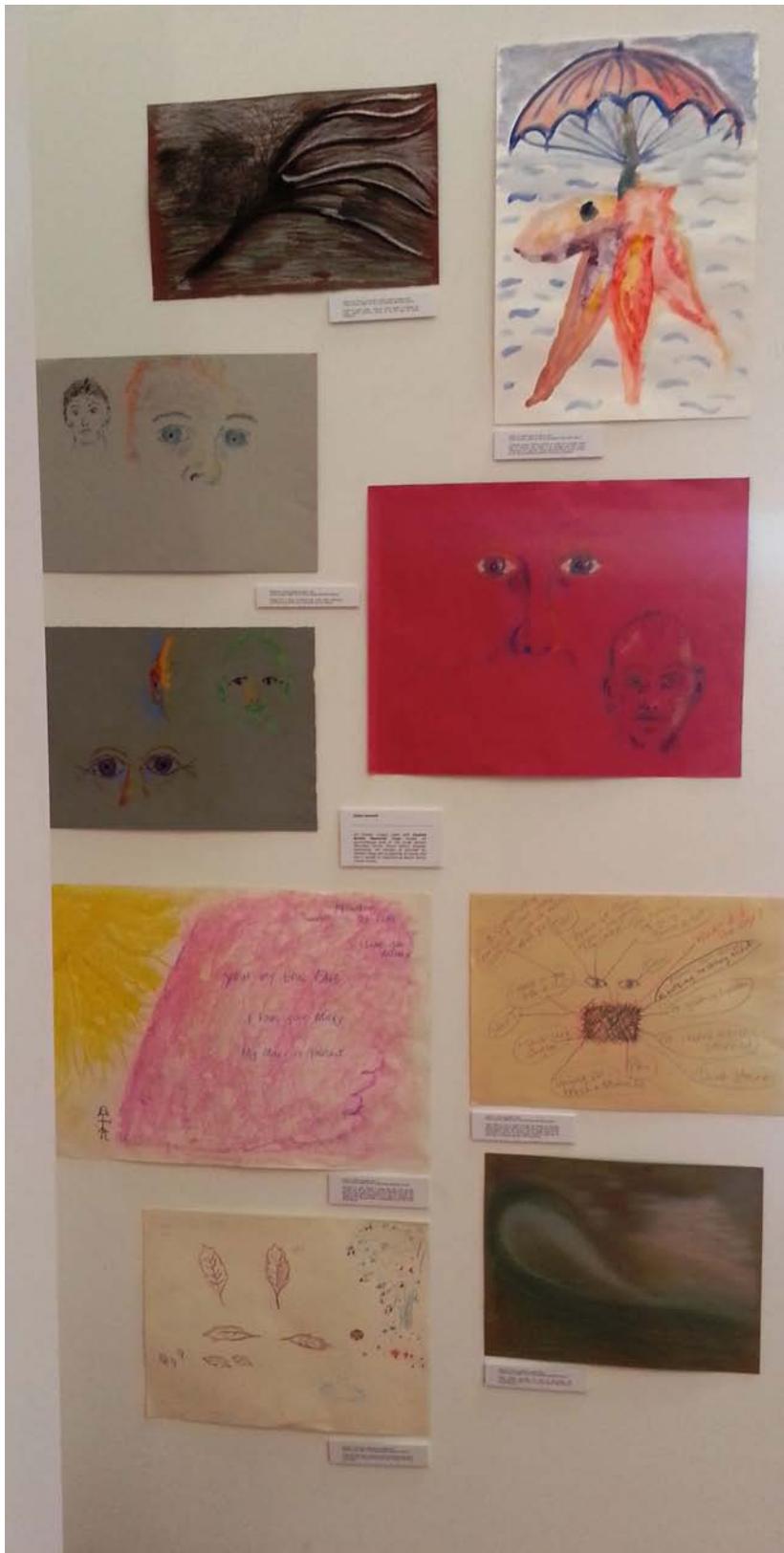


Fig. 14b



Fig. 14c





Fig. 14e

**Flisan Beard CBMT Art Therapist**

St Helena's Hospice

*Kaosteori*

Acrylics on canvas 1m x1.5m

'*Kaosteori*' is my art therapy journey with the patients. From depression to uplifting. From chaos to order. From denial to acceptance. From life to closure.

My patients die on me, over and over again they leave me and it hurts. There is no cure only time, and sometimes very little. With this time we work towards finding their creative nature, and when they do, it's beautiful, they come alive before they die.

*Kaosteori* is a chaotic journey, a body in turmoil, in bits, striving to survive.

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Fig. 15

## Trevor Lines

St Helena's Hospice

### *Life Journey*

Glass bowl, stipple engraving

Trevor Lines joined the guild of glass engravers in 1977. He has exhibited his work several times with the guild and, through various commissions, now has many pieces in private collections in Japan, Saudi Arabia, USA, Canada, New Zealand and many European Countries. In open art at the Hospice, Trevor worked on his final life piece and expressed through poetry, lyrics and images his life journey.



## **Jim Edwards**

St Helena's hospice

*Jim Edwards*

Plaster cast - sculpture

Jim Edward's work is relevant to the conference as a statement of his journey to find his voice and leave his mark. It echoes a struggle of survival, strength, determination and creativity. Jim's wish was to leave an object of gratitude to the hospice care that would be permanent and hold his creative nature alive after his death.

Jim found that he was lacking closeness in his life and through hospice care managed to voice his needs to be held and to hold. A care package was created to fulfill Jim's need from the multidisciplinary team at St Helena's hospice and Jim began to find life in dying.

In open art Jim sketched powerful images that communicated his needs. He came alive whilst engaged in silence through his art making. The plaster cast was Jim's final object and his voice to carry forth after his death.



Fig. 16

**Claire-Louise Leyland CMBT Art Therapist**

1 *“Longing Never Ends”*

2 *“Saying Goodbye”*

3 *“Tomorrow...”*

Charcoal, graphite and pencil drawings

Working with death and dying can bring many challenges for an art therapist. Using the arts to explore and express my own responses to these issues and to working in this setting helped me to explore the deeper themes and dynamics that arose in my work with clients, who were struggling to make sense of their experience of having cancer or a terminal diagnosis. My own art practice was nourishing and sustaining, allowing me to be more fully present with each person, so that we could explore in depth the layers of feelings and experiences that they brought in the images they created.

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Fig. 17

**Elwin Harewood CMBT Art Therapist**

*Silent Hymn...An aesthetic dialogue on the refractive presence*

wood, glass, plastic, pigment metal, ink and paint

Three pieces, 23X19 inches each (triptych)

The work-of-art!...

A release from the bondage of the 'speaking voice'. This triptych is part of a sequence of dialogues chronologically rendering the deprivation of being, and mourning the loss of the creative gesture. As a 'presence of art' it signifies the transfiguration of our corporeal existence and the forming of our concepts. The image... A creative sign intended to convey the beautiful gestures of the individual subject: displaying not only the impermeableness of the author's signature, but also author's meditations as ever-changing emotions. Aesthetic... The pleasure of the recipient's perceptions that draws attention to the author's acts of continuous rebirths, and the creative phenomenon of purging tragic situations – turning raw and base materials into beautiful discourses of the eyes...

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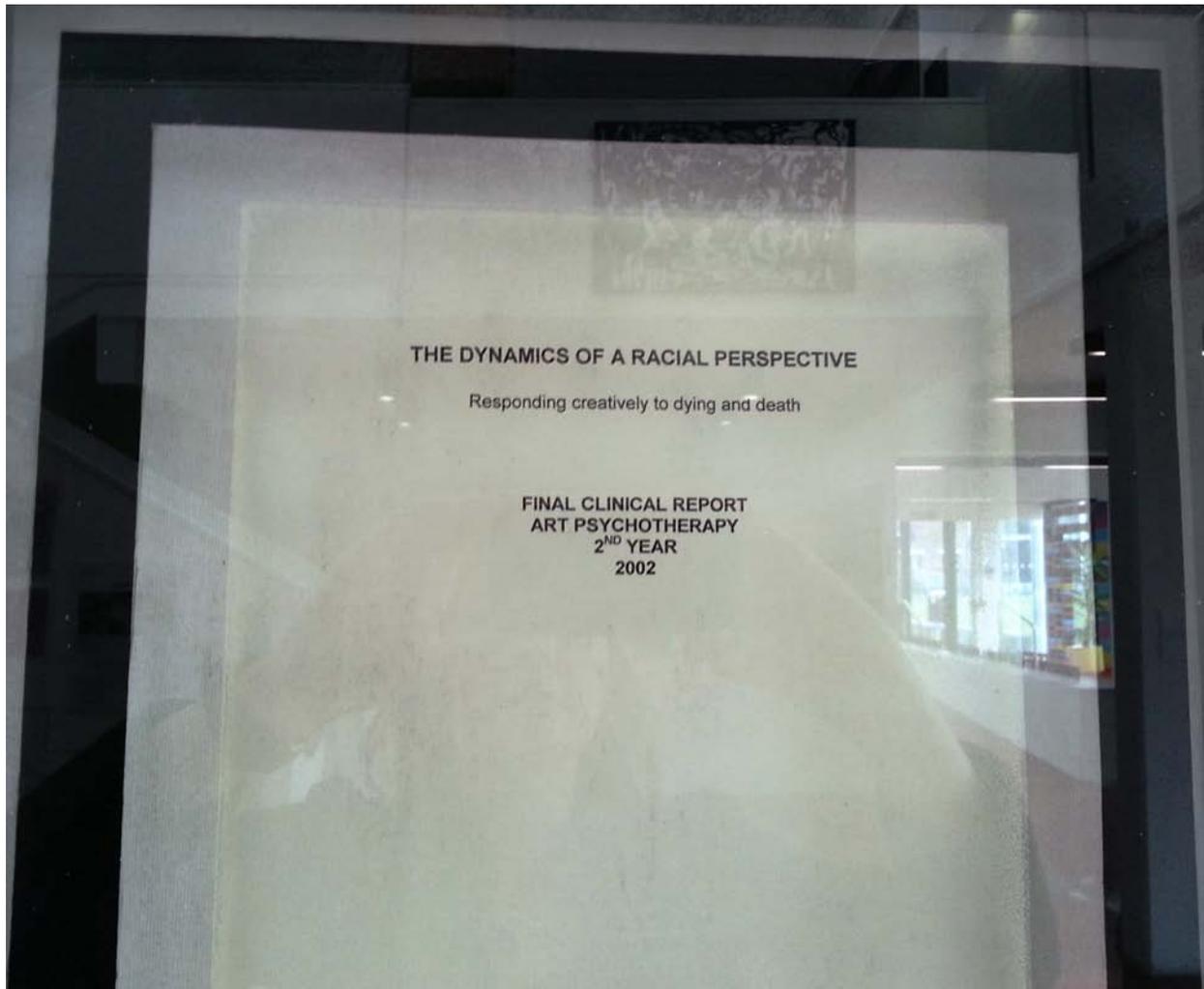


Fig. 18a



Fig. 18b

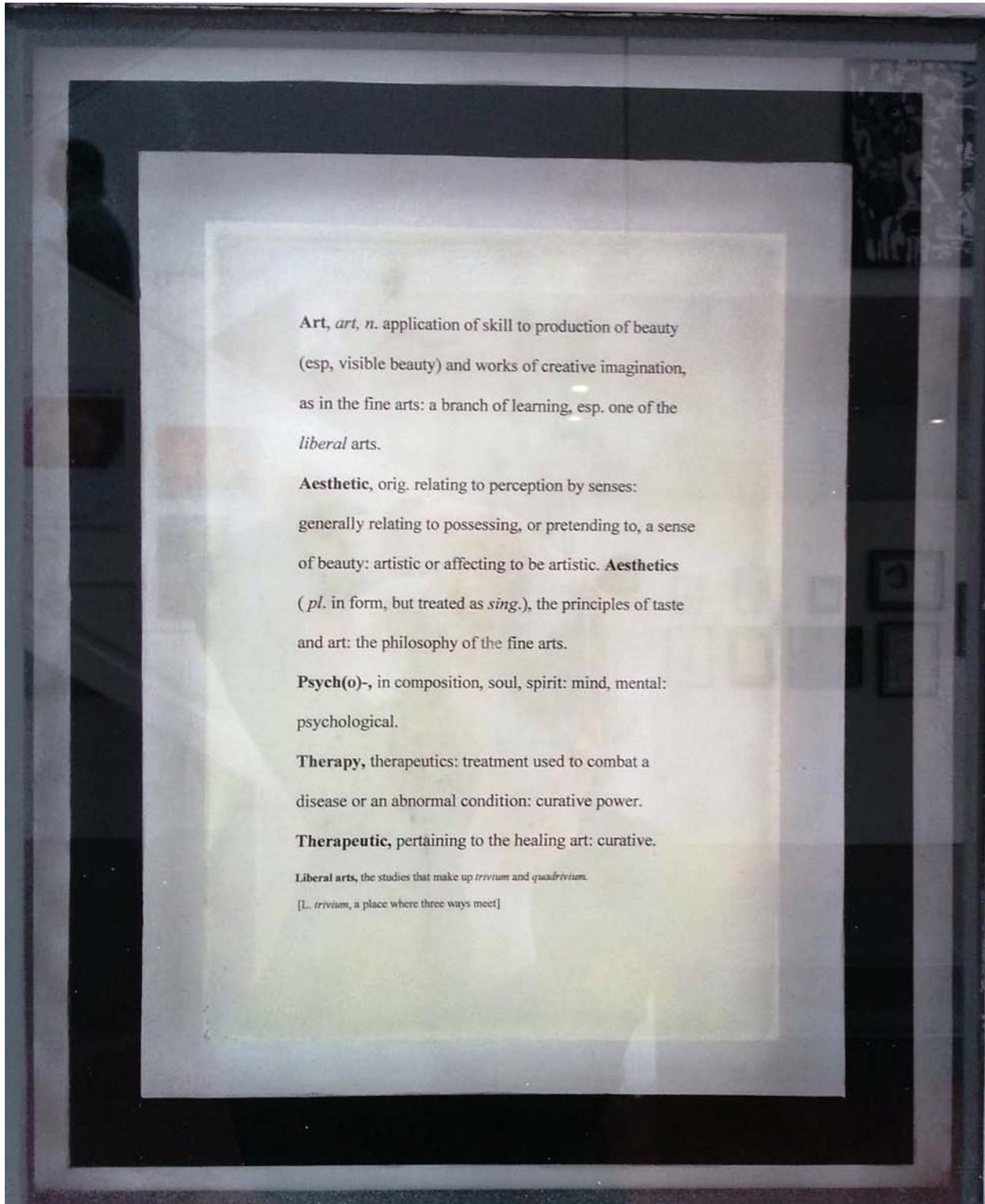


Fig. 18c

**Andy Ridley CBMT Art Therapist**

St. Christopher's Hospice

*Record*

Projected film, text, pastel on paper and audio recording (Showing on Tuesday evening).

Four recordings of one art therapy session at St. Christopher's Hospice in 2012.

This work presents an art making process in art therapy in 4 different forms of recording the same event. How we experience and become conscious of events is determined both by the systems we have for remembering and by our expectations of them. I hope this piece will help remind us of how different recording forms create different content. And therefore, also remind us of how open and cautious we must be towards interpretation.

Consent has been obtained by the artist and her anonymity will be protected.

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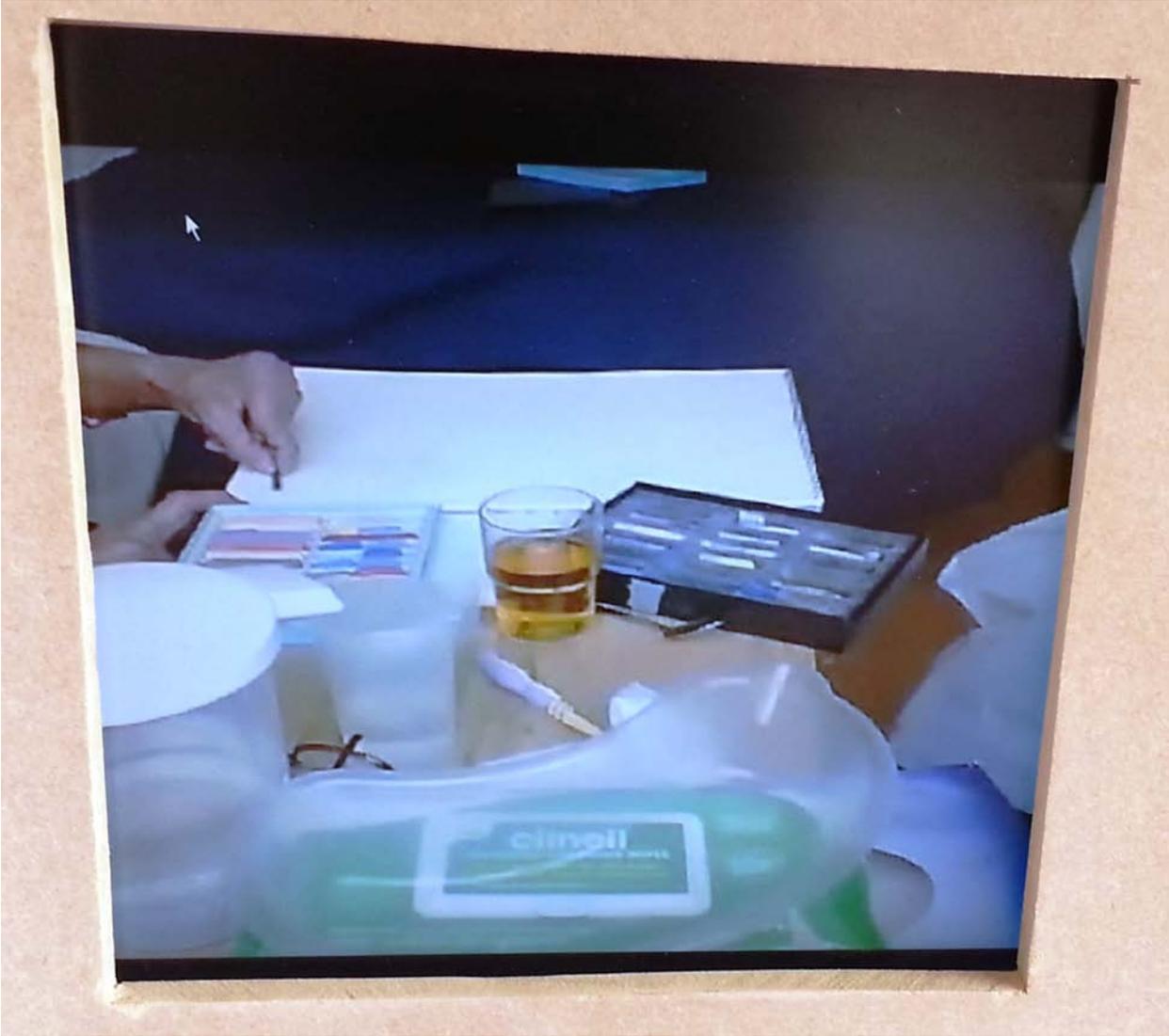


Fig. 19a



Fig. 19b

**Hannah Cridford CBMT Student (Goldsmiths)**

*Untitled*

Ceramic & textile

A collection of small hand-held vessels.

The reading of psychodynamic literature has drawn my mind back to childhood, and to play. A clear and happy memory is of making images with a spirograph set. Inspired by this imagery, these vessels are an attempt to experience the construction of the inner world that is influenced by play; the creation and delineation of internal and external.

Recently, whilst on placement in a hospice, I have been working with a young woman with a brain tumour, whose death is imminent. These pieces have taken on additional poignancy for me during this time.

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Fig. 20a



Fig. 20b



Fig. 20 c



Fig. d

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**Sharon Daley CBMT Student (Goldsmiths)**

*What's the difference?*

Acrylics on canvas (2011)      Size: H 31cm x W 23cm

This piece of artwork was done in response to a large experiential group in my 1st year at Goldsmiths. A 'paper baby' was made by a fellow student, with pink paper used to represent the face. After making the 'baby', this was then followed by an apology by the student for the colour of the 'baby's' face. The painting shows a collection of coloured pencils, of varied lengths and shades of pink, with the exception of one of the pencils, which is brown. I sought to convey in this painting my feelings about the difference that was in the room on the day and the importance of difference. How we have more in common than we sometimes choose to realize and how, despite our differences our purpose or goals are for the most part the same. The use of art material images to convey this feeling is significant.

I went on to explore the notion of 'sameness with a difference', (a contradiction in terms?), and how I would seek to meet the needs of a culturally diverse clientele through my practice as an art therapist.

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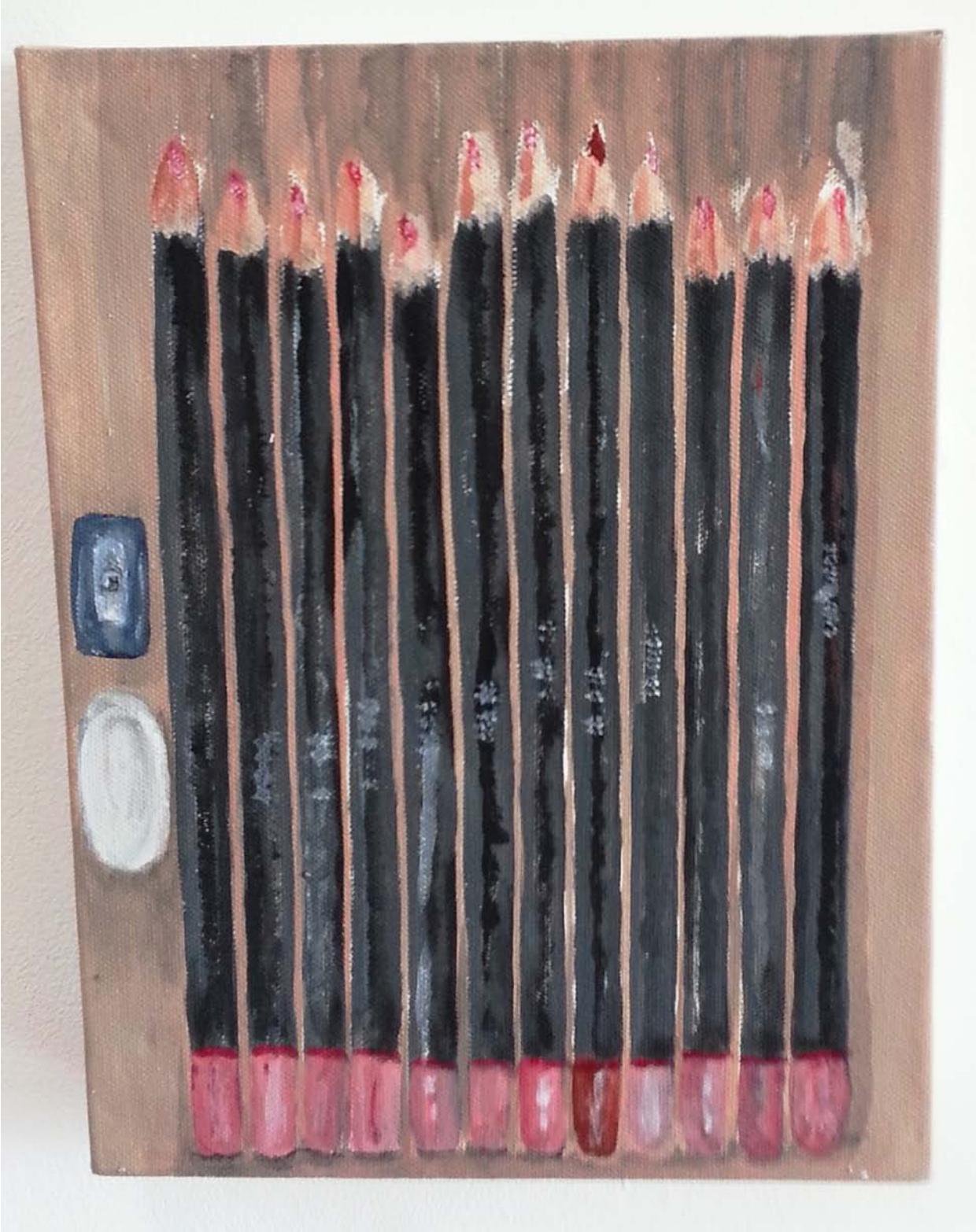


Fig. 21

**David Little CBMT Student (Goldsmiths)**

*Interference 1, Intereference 2*

Mixed media on wood panel (2 x 48x48 cm)

In these works I apply successive layers of pattern all over the surface of the panel. Although carefully considered, each layer is applied quickly, usually either printed or stencilled. I want chance to play a part so that the result of each application contains technical imperfections and anomalies in the pattern. These “mistakes” give rise to surprising textures, juxtapositions and complexity, and inspire and provoke me to think about the next layer. The patterns are sometimes transparent, sometimes dense, and sometimes open. As they build up, some of the underlying layers become obscured, and others stay intermittently visible.

I am interested in a parallel between the layering process and the evolving relationship between therapist and client, each of whom brings their own patterns of behaviour to the work. Both processes are a kind of accumulation of dialogue, where parts of the “conversation” are forgotten, reprised or clarified over time. Visual patterns suggest a potential endlessness, continuing in any direction beyond the frame. At the edge of the shifting field of chaos, order, concealment and revelation, the border of the image acts as container in the same way that the therapist-client relationship is held by its therapeutic boundaries.

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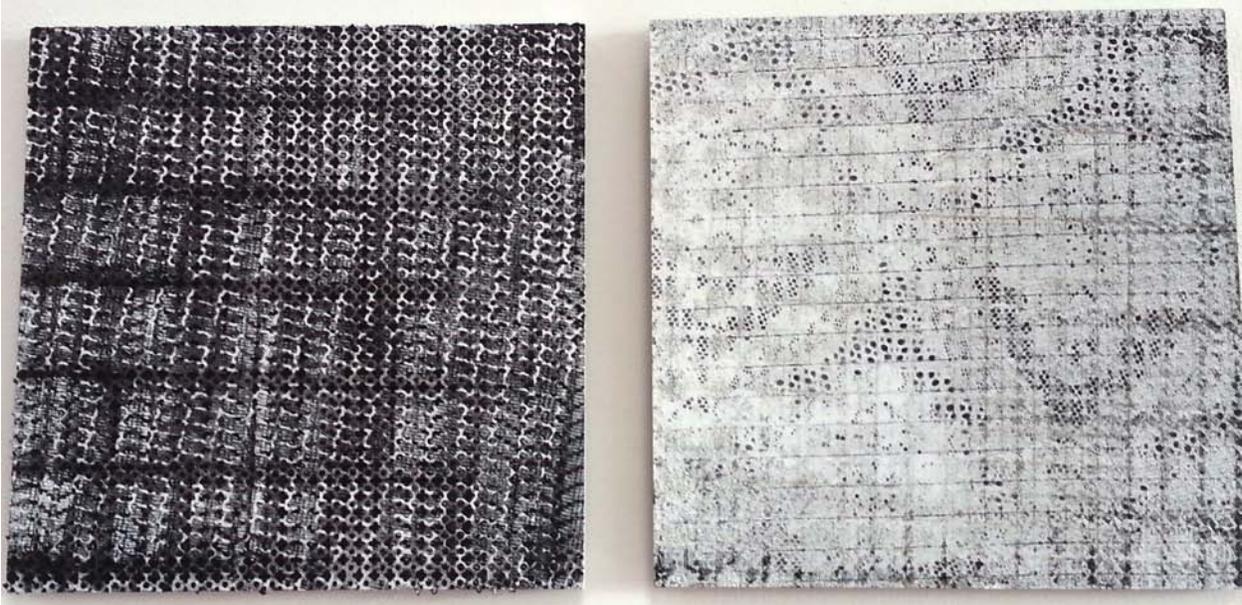


Fig. 22

**RubbenA Aurangzeb-Tariq**

MA Fine Art, MA Art Psychotherapy, MA Psychodynamic Approaches to Working with Adolescents, NHS Springfield - St Georges Mental Health Trust, London United Kingdom

-

*Unheard Until Marriage*

*Silk, wood, metal, paint on canvas*

This installation piece, created with the support of Arts Council of England, explores how Asian women are represented in their relationship to marriage. The work communicates how the marriage traditions of Asian families affect women emotionally. While women are the cornerstone of the family and seen as precious, the degree to which a girl must seek permission to marry and the financial element of the marriage itself, casts an uncomfortable sheen over some of that love and protection. It is only once a girl is married that she is able to have some authority for herself, but in becoming a woman, she has to change her home, her family and her name before society can accept her as an adult. Alongside this, though, a marriage is a time of great celebration and love, so that process of emergence is as complex as it is transformative.

RubbenA Aurangzeb-Tariq has created three chambers of wedding silk, wood, metal and richly painted canvas to reflect on this process and is exhibiting these monolithic chambers, alongside her paintings based on thought related questions that we would ask daily as part of our everyday lives.

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Fig. 23a



Fig. 23b



Fig. 23c

**Jane Saotome**

-

*Agenda for Friday 1*

Mixed media collage

*Agenda for Friday 2*

*(Post Incident Staff Support Protocol)*

Screen print

Doodles at Work

These pieces are from a series based on doodles done at work during case reviews and meetings. They are distinct from my usual art practice. For me doodling at work is not a diversionary activity to relieve boredom (although it can!). Meetings at my work relating to clients can be intense, engaging and involve processing harrowing information. Doodles seem to have an unconscious life of their own running parallel to the context in which they are made. How they function and relate to the context is curious. Doodling seems to aid concentration on thinking tasks at hand. On some level it might make these tasks more bearable, on another level, disguised aspects of the context can shockingly sneak in. Taking and manipulating these doodles is a separate and playful process, which creates new relationships between these doodle images. At the same time they retain and refer back to their origins.



Fig. 24a

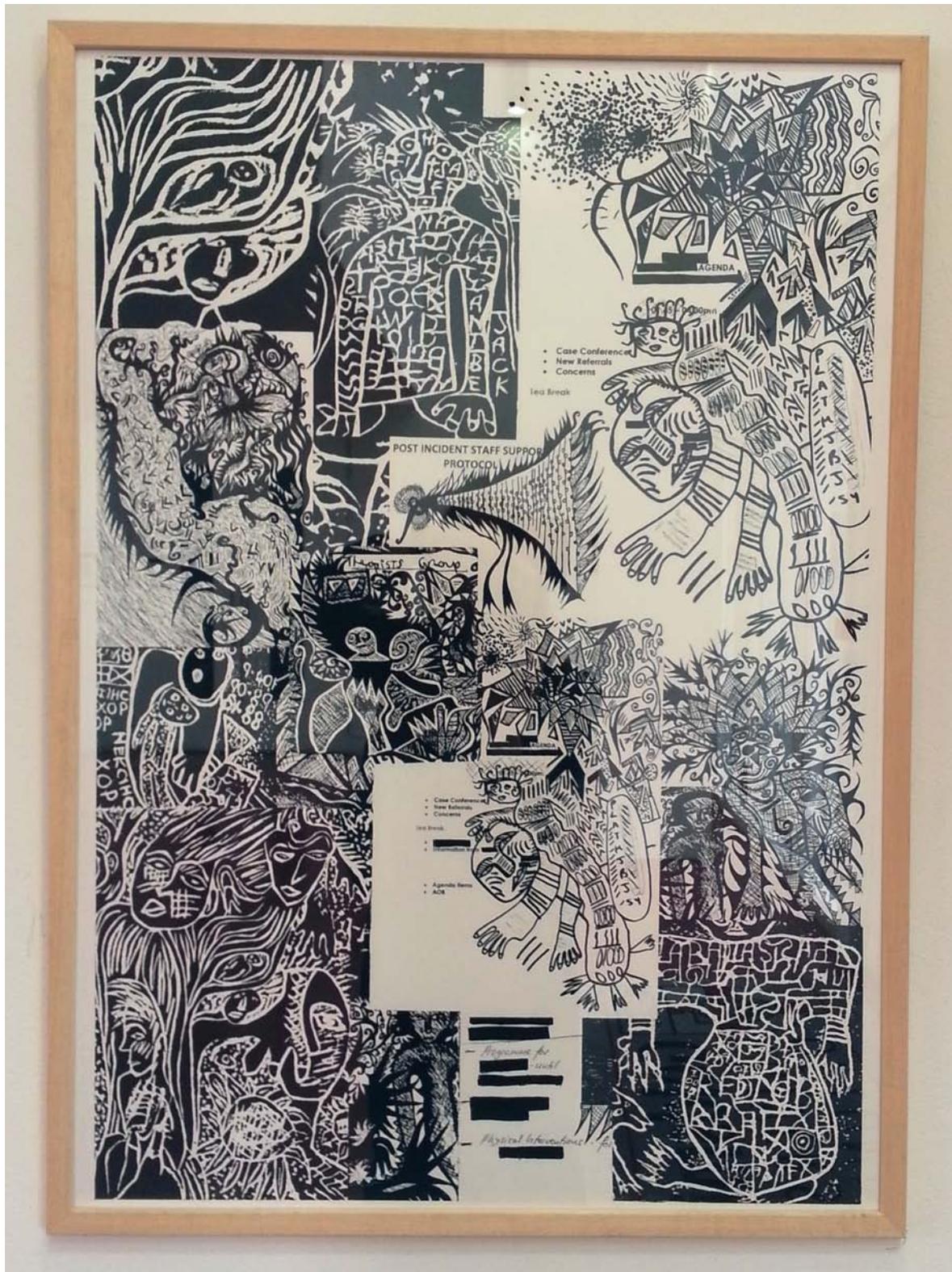


Fig. 24b

**Clair Rochester, Vanessa Jones & clients**

North East London NHS Foundation Trust

-

*Art Therapy Outdoors with Adult Mental Health Community Services users*

Audio Interview Recording (DVD AIR – was shown) and photos of art works and the environment in which the art therapy group took place.

The artwork shown is from adult mental health service users who have participated in the art therapy outdoors group 2011 and 2012 and have given their consent to show their work to others.

Vanessa Jones has published an article on our work in BAAT newsbriefing 2012 and this work aims to publicize our innovative approach and further the debate about practicing art therapy outdoors in nature for depression and anxiety clients.

Clair Rochester and Vanessa Jones are Art Psychotherapists working within a London borough NHS adult mental health hospital.

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Fig. 25

Dr. Jill Westwood, Course leader MA Art Psychotherapy, Goldsmiths, University of London. [j.westwood@gold.ac.uk](mailto:j.westwood@gold.ac.uk)

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