

Workshop 6:

## ”Creating Hope in the Space in Between”

Jenny Butler og Carl Gustafsson, Sweden

The ability to understand the need for creating safe spaces for oneself and for others is crucial when it comes to nourishing creative processes, Winnicott, D (1971), Schore, A. (2012, 2014) and Hass-Cohen, N. (2008, 2015). When living in uncertain times this ability is even more important as creative processes often touches polarities like good and bad, love and hate, compassion and contempt, joy and sorrow, despair and happiness or insecurity and trust, among many. Exploring the space in between polarities may open doors to avenues of hope, new forms and new connections that support perspectives of diversity that also may bring trust and hope.

Our experiences as leaders of different kinds of groups, for example groups of art students or art therapy clients, have taught us that the listening to oneself and to the other, the listening to different parts of oneself (Schwartz, R.C. 2021) and to the space in between parts and polarities within oneself and others, influences the possibility to hold the space and carry out the function of containing processes (Bion, W.R. 1993) of creativity or human interplay. For that reason, the listening along with creativity will carry the workshop ”Creating Hope in the Space in Between”.

In the workshop participants are invited to use their creative impulses (Winnicott, 1971) as starting points for hands on creations of safe spaces (Gavron, T. 2022), explore polarities within and share experiences in subgroups, work on three dimensional easily made sculptures of polarities, explore and study the space in between the sculptures from different perspectives and finally make use of the new forms that emerges in a collective collage in the big group (Butler-Kisber, L & Polder, T. (2010).

**Jenny Butler** is an auth art therapist, licenced psychotherapist, former social worker, M A in social work and a painter working in private practice in Lund, Sweden and in art therapy projects. Member of the board in SRBt and BisS and member of the editorial board of Mellanrummet, Nordisk Tidskrift för barn- och ungdomspsykoterapi

**Carl Gustafsson** is a painter and art teacher.

Workshop 7 (formerly 4):

## Understanding the Evil through Art, Rituals, and the Difficulty of Forgiveness

Sisko Miettinen, Finland

How do you deal with evil, and from whom and where does it come from? How do you deal with evil without being subjugated, without being abused or killed? In this workshop you can try to discover your dark side and/or your need to seek forgiveness, without any predetermined ethical or religious framework. We will be working individually with clay, and you are free not to share your work if you feel that way. Carl Jung speaks of a darker side of the mind, which he calls the Shadow. Many things associated with the Shadow are shameful to us and we want to see them not in ourselves, but in others. The Shadow only becomes hostile when it is rejected or misunderstood. That's why it's an important part in everyone.

As an example in art, the famous musician and artist Nick Cave built the Devil series (2020-22) out of clay: it is a concrete representation of how Devil is born as a child, grows as an adolescent and gradually learns to do evil, to kill and to subjugate. Cave made this work at a time in his life when he had just lost his own son to death. Through this experience he found that he felt the need to apologize for not being there for his child when he died by accident: "Can we be forgiven? I think that's a fundamental question throughout our lives. In fact, it may be the question that our lives revolve around, or even the question that our lives revolve around, that the whole world revolves around".

In a psychotherapy situation we usually work with big emotions. In art psychotherapy we create works and rituals that come from dreams and the unconscious. There we can face different sides of us, even ask for and receive forgiveness.

### **Sisko Miettinen**

*I have a BA in literature, a degree in Occupational Therapy, and training in UK, becoming an Art Therapist (Post Graduate Dip). I worked in neurological and psychiatric hospitals and rehab. centers in Finland and Saudi Arabia, completed my MSc in Social Psychology, and qualified as Psychoanalytic Child Group Psychotherapist in Helsinki. During the last years, I continued studies as a Training Group Psychotherapist. I am working full-time in my Private Practice Taikkari in Tampere, as well as teaching group psychotherapy students.*

## Workshop 8:

# Phototherapy workshop, development of technique

Marit Aalen, Norway

In this workshop I will base both practice and theory on a pioneer in phototherapy; Judy Weiser, who has influenced the field for decades. She defines phototherapy as the following:

“PhotoTherapy techniques are therapy practices that use people's personal snapshots, family albums, and pictures taken by others (and the feelings, thoughts, memories, and associations these photos evoke) as catalysts to deepen insight and enhance communication during their therapy or counseling sessions (conducted by trained mental health professionals), in ways not possible using words alone » (2014, p 162)

Different types of therapists can make use of images, it is not limited to art therapists, but the latter can be extra trained in looking for the complexity of visual communication. Unlike in art therapy, the client does not create any product, other than meaning, which Weiser understands in a psychodynamic and phenomenological perspective. When we work with images from the history of childhood, we work with memories, feelings, identity, relationships with siblings, parents - and everything is charged with emotion. Family photos also contain objective signals about place, time and type of event. All these elements interact.

In this workshop, I will first spend about 20 minutes explaining how Weiser describes the techniques for phototherapy. Next, I will tell you a bit about my own practice where I have established a pilot group with colleagues who bring their own photos and contribute to developing a technique adapted to my expertise. I am a psychologist and visual artist, but not an art therapist.

NB! Participants in the workshop will be asked to bring five photos from their own upbringing, taken by others and which mean something to them. The photos must be from different years. The pictures can be on paper, on a computer or iPad. (The mobile phone is too small). I will unfold some procedures for working with the images, which will give some insight into the peculiarity of phototherapy. Participants will work alone and in pairs, following procedures adapted to a workshop session, and not a therapy room. This should give a taste of how images from one's own history can evoke feelings and memories in a meaningful way and point towards the future.

**Marit Aalen** is a psychologist and philosopher with many years of private art education. I have participated in some juried exhibitions. I have especially worked a lot with my own family history through drawing and painting, which I have also included in my own therapy.

In 2016, I took a PhD on Henrik Ibsen's Peer Gynt, and have drawn and painted a series of pictures from the story, based on which I have given several lectures. I am an associate professor at OsloMet, Master in mental health - with clinical psychology, ethics, and philosophy of science. I have occasionally taught on Videreutdanning I Billedterapi in the same subjects. In the last couple of years, I have started to develop competence in phototherapy, with supervision from a specialist in clinical psychology. I am in the initial phase with a pilot group of colleagues who bring their own photos and contribute to developing technique. The workshop will draw on work in this group.

Workshop 9:

## Creating Self-portraits -The Glimmer of Hope

Adrian Lips, Hungary

Our Inner Light Is Speaking. I would use Irén Lovász's CD (Inner Voice) and a few English songs (everything from a pendrive, composed into one audio file by myself). This is a self-portrait painting workshop, where the participants try to recreate themselves on the paper with watercolor (or acrylic). Almost 1 hour for creating and another one for having a conversation about the paintings (trying to find connections between them).

### **Adrian Lips**

*Adrián Lips PhD is an art- and sociotherapist and communication researcher. He teaches on art therapy and communication and media at the Department of Art Studies and Art Pedagogy, Károli Gáspár University of the Reformed Church in Hungary. He is also a graphic designer and paints portraits about different persons with acrylic and watercolor. He had five exhibitions about Katalin Karády (she was a famous actress and singer during the Second World War) in different cities in Hungary. He went on a pilgrimage (The Camino de Santiago, Spain) in 2010 and would like to return in 2024.*

Workshop 10 (formerly 5)

## Can Outsider Artists' surprising way to make art help to support our creative process?

Markus Bossmeyer, Norway/Germany

Did you ever notice the stunning artwork of Outsider artists like the late Judith Scott or Dan Miller? Maybe words like inclusion, disabled and still trailblazing came to your mind? Is there a very own take though, a specific way to approach "Creative process" (CP) which could provide us with a new spark for our own practice? Wadeson points out that the Zen concept of "Zen mind - beginners. mind" might be recognized here. (Wadeson, 2011)

Obviously, any outsider artist's approach is highly personal. But let's have a look at Scott's fabric sculptures, and Miller's paintings to find some phenomenological keys to how their CP is being conducted, to start the workshop. Could the ETC model help to see if for ex the kinesthetic or sensory level component could be recognized, or maybe the perceptual /affective component? Or how would it be to remember the very first time you experienced being expressive in an Art therapy context?

How about taking on Lucia Capacchione's "The power of your other Hand" thoughts again?

How can we dare to trust our vulnerability to enhance and empower our creative outcome? It could mean to check out once again working blindfolded, or using colors you don't like, working standing against a wall, using bigger brushes and so on.

This workshop will cover a brief investigation about Miller's and Scott's art, and then invite to 45 minutes: "Let's find our own outsider art tools kit" session. And is then to be rounded up by sharing our experiences.

Welcome.

### **Markus Bossmeyer**

*Social work degree 1994, working with Inclusion since 1998, basic Gestalt therapy training, Art therapy training from 2015 -2017 Oslo Metropolitan University, Norway.*